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Pedagogic articulations in music education: The PONTES and the AME approaches for continued teacher education

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ABSTRACT

This article discussed results of three research studies (Bastião, Menezes, Oliveira, 2009) developed in Brazilian universities aimed at continued education of music teachers. The first investigated the effects of a music appreciation approach (AME[1]) to facilitate the teaching of music appreciation for elementary grade students through a more conscious teacher preparation at the undergraduate course. The second study investigated the evaluative practices from 38 music teachers at public and private elementary schools, specialized music schools, NGOs and college education. The third study evaluated the effect of the PONTES, a theoretical approach to pedagogic articulation, in an experimental group of music teachers, as compared to a control group. Menezes and Oliveira´s studies used quantitative approaches to complement the analysis of the data. These studies used a questionnaire and the DEPEMUS test, created to evaluate the individual development and learning related to the PONTES approach. Oliveira´s study aimed to test the theoretical basis that may be applied during the process of teacher´s continued education, to help them to develop and apply their formal and informal knowledge. The PONTES approach has the purpose to articulate the various factors with custom-oriented procedures to facilitate teaching in the different socio-cultural contexts. This approach has been used as a theoretical foundation for the studies by Harder (2008), Bastião (2009), Vander Broock (2009) and Menezes (2009) studies, respectively applied to instrumental music teachers, under-graduated student-teachers, to young children music teachers and regular school music teachers. These studies share the objective to contribute to a more reflexive, significant and articulated practice among Brazilian music educators.

Keywords

Expressive Music Appreciation (AME), PONTES approach, articulated evaluation in music.

INTRODUCTION

Data collected in training programs for Brazilian teachers show that music teachers have difficulties in connecting concepts and teaching procedures to the special characteristics of participants, and the class plans to the conditions and special needs of the contexts. The difficulties observed were: how to develop appropriate plans, how to adapt these plans to the classroom new situations, how to evaluate students considering their personal and cultural experiences, music contents, skills and attitudes, and how to integrate the individual musical experiences with the school music program for all student levels and the artistic manifestations of the contexts. Recent studies (Bastião, 2009; Fogaça, 2010; Harder, 2008; Menezes, 2009; Oliveira, 2001, 2009-2010; Vander Broock, 2009) show that, in spite of the specialized training in music education, Brazilian teachers do not learn about the various possibilities of mediation. These pedagogically reflexive and creative issues are generally seen as special teachers´ talents or as moments of inspiration. Common sense among local music educators is that pedagogic creative decisions do not necessarily need to be recorded, analyzed or worked out as curricular activities during the regular course. Many student teachers invest a lot of time planning activities, selecting resources and materials, and when the class actually happens, they cannot articulate these plans to the actual situations. Therefore, they can become discouraged and tend to devalue everything they have learned during their course. The authors believe it is necessary to prepare prospective music teachers to facilitate the interactions between what they intend to teach and what the students and the educational context are signaling. Authors agree that the structures of mediation are fundamental to assign a deeper meaning to a contextualized music education. These connections may be metaphorically compared to the term bridges, or *pontes* in the Portuguese language, applied by Oliveira (2001, 2004, 2005, 2006, 2007, 2008) to address the process of teacher training in music education with focus on the development and interpretation of the pedagogical articulations in music education. Oliveira (2008, p. 5) defines bridges (PONTES) "[...] as specific actions that lead, connect, make the transitions between

[1] Expressive Music Appreciation – AME (Bastião, 2009): a music appreciation program for regular schools with emphasis on an active and expressive engagement of students with the musical works selected.

the actors and participants subjects from the pedagogical process and the knowledge that is being worked on." This approach is based on the thoughts of Freire and Vygotsky (Crain, 1992). Other sources include field experiences as music educator in different contexts, the knowledge of masters of popular culture and many other academic scholars such as Keith Swanwick, Clifford Madsen, David Hargreaves, Ernst Widmer, Donald Schön and others. Oliveira (2008, p. 22) points out the main features of his approach, represented by the following acrostic, created to instigate and facilitate learning:

- **P**ositive approach, perseverance, articulation power, and ability to sustain student's motivation, believing in student's potential for learning and development.
- **O**bservation capacity: carefully observe the student, the context, the daily situations, repertoires, representations;
- **N**aturalness, simplicity on the relationships with the student, the curricular and life contents, with the institutions, the context and the actors; trying to understand what the student is expressing, wants to know and learn;
- **T**echniques fit for each didactic situation; ability to design, develop and create new adequate teaching/learning structures (of different dimensions);
- **E**xpression: creativity, hope and faith towards the development, the expressiveness and learning ability of the student;
- **S**ensibleness to the several different musics, to the artistic languages in general, to nature and the environment, to the needs of the students and the different contexts.

Results

Bastião (2009) tested the Expressive Musical Appreciation (AME) approach for the education of music teachers with emphasis on music appreciation activity and a special focus on the pedagogical articulations developed in the context of basic education. Its aim is to connect the teacher student and elementary school students with meaningful ways to respond to a broad and diversified musical repertoire. The acronym "AME" (the Portuguese word for "love) is, in itself, an affective stimulus. It was used to suggest the taste and enjoyment for musical appreciation in a context – elementary school - that rarely has been configured as a space that may allow the development of artistic and cultural sensitivity of students.

The AME approach defends mostly the use of three types of individual expressions: body, visual, and verbal expressions. The body expression is the stimulation to move freely or guided during the music appreciation, demonstrating an appropriate use of the body for the perceived musical elements. Visual expression is the stimulation to represent the music and its elements by means of drawings or creative notations. Listening guides are also included in this mode of expression. Verbal expression means to speak and write about feelings, general impressions, and musical elements that caught the listener's attention. Using a one subject case study, the research collected data in a private elementary school of Salvador, Bahia, through the following procedures: interview, autobiography, teacher reports, memoranda, video registers, questionnaires and field diaries. Analysis of twenty-two classroom scenes showed that the supervision based on the AME approach significantly influenced the process of interactions between practice and theory in the field experience of the student teacher. This process also enhanced the reflexive thoughts about classroom practice, according to the evidences of the field experience diaries, memoranda and the final report of activities. The student teacher, in partnership with her advisor, has created and developed appropriate decisions, extending qualitatively the pedagogical and musical possibilities of connections between theory and practice in music appreciation classes. Supervision contributed for the professional development of both the student teacher and her advisor, for the musical growth of the children, for the quality of the music classes, and for a more significant inclusion of music in the Pedagogical Project of the school. The data also presented examples of interactions between the student teacher and employees, directors, pedagogical coordinators, (existing) parents of the students, teachers of other disciplines of the general curriculum. Data showed articulations related to listening experiences, to the music elements, verbal, corporal and visual expressions of the students, to the daily situations in the classroom, to the students´ previous knowledge and experiences, as well as articulations with the student´s own proper verbal and writing narratives and teaching practice. It was detected a need for deeper experiences in the teacher-student´ connections with her previous knowledge in music performance and documented signs of positivity, observation, naturalness, teaching techniques, expressivity and sensitivity, as the PONTES approach points out. Analysis of results indicated that the AME approach was efficient in guiding the student-teacher field experience.

Oliveira´s study (2009) tested the effect of the PONTES approach in the continued education of music teachers using both quantitative and qualitative procedures. Experimental (sixteen teachers from Brasilia) and control (twenty teachers from Salvador) groups were randomly chosen. Music teachers of different levels of formations and professional practices composed the experimental group. They were submitted to a special training program during a week using the PONTES approach as main focus. Course was given by Oliveira and her teacher-assistant, Vander Broock. Teachers of both groups were submitted to the DEPEMUS test. The study considered the completed tests for validity purposes. This tailored-test inserted questions and classroom problems with pedagogical decisions, which the participants had to choose and name, according to the PONTES approach. It

included also questions to check teachers´ musical and pedagogical development. Results of the tests were evaluated applying the statistical test Mann-Whitney U. This test is adequate for two independent groups, the level of measurement is ordinal, and determines whether these groups have been drawn from the same population. The following hypotheses were considered:

Null Hypothesis: The correct answers to the DEPEMUS test are the same for the teachers of experimental (teachers submitted to a special training of PONTES approach) and control group (the ones who did not know about the PONTES approach).

Hypothesis 1: The correct answers to the DEPEMUS test are not the same for the teachers of experimental and control group.

Results of the study showed that obtained value of the tests was less than the critical value of U. So, the statistical decision was to reject the null hypothesis. The experimental group, in spite of the short amount of time dedicated to the learning of PONTES approach, showed a deeper understanding of the teaching problems presented, demonstrated a more creative and musical performance in the different situations presented, applied the terms more adequately and demonstrated an improvement of their reflexive capacity towards pedagogical decisions in the classroom. It was of utmost relevancy to document that the teachers never thought that they could or should talk/ analyze/share the creative decisions and the problematic situations they have had in the field experience as student teachers or professional life as academic materials for teacher development.

The study by Menezes (2009) on the subject of music evaluation investigated how thirty-eight music teachers dealt with the different situations of student evaluation in public and private elementary schools, specialized music schools, Non-government Organizations (NGO) and college education in the city of Salvador, Bahia. Interviewed music teachers did not show specific knowledge and mediatory evaluation tools to deal with their realities. Data were collected through a survey and semi-structured interviews. Results indicated that 85% of teachers do not participate in the general pedagogic meetings for curricular strategies and 57% affirm that the schools do not require a formal evaluation or evidence attesting the level of students learning and development. Only 10% of the cases integrate music with other disciplines and projects of the institution, while 90% of teachers act independently from the pedagogic coordination. Teachers only participate occasionally in public performances during holidays or only by the end of the semester. Data analyzed in terms of assessment practices showed that the most common types of assessment, in order of relevance were: diagnostic, formative, summative and self-evaluation. The "assessment-in-action" (Schön, 1983) was marked in the survey only by college teachers. Teachers (62%) who work in NGOs and teachers (50%) who work in specialized schools admit to assess and make corrections of the student´s mistakes using intuition. By the other hand, teachers of public and private elementary schools affirm to have evaluation plans, but this may not coincide with reality. The most common type of evaluation is the formative one. Assessment is basically done during public performances. Study showed that college teachers have a little more knowledge about music assessment. They have more knowledge about types, variety and application of assessment tools. Teachers (81%) declared having doubts and difficulties to assess music learning. Study showed a lack of objective and clear criteria to measure the musical development of students. Challenges are: the great number of students in the classrooms, the predominance of the entertaining view of music education, and not as a vital, required and relevant subject for the pedagogic project of the schools. Finally, there is a lack of evaluation materials and research results to contribute to the preparation of Brazilian music teachers.

CONCLUSION

Results of Bastião´s classroom scenes showed the relevance of the academic supervision for the preparation of music teachers. The AME approach helped the student teacher to think more creatively towards a more conscious and reflexive attitude and to develop appropriate pedagogical articulations or bridges. This creative approach may be especially relevant to the contemporary scenes of the problematic educational realities, and to the cultural diversified contexts of most Brazilian regions. The student teacher, supervised under the AME approach, was able to build and develop bridges with the educational context and with the students in classroom. The theoretical reference given by the PONTES approach was of utmost importance to the pedagogical praxis of the participants.

Results of the Menezes study map the local situation with respect to evaluation. It indicated that music teacher's work in several different realities but they do not have special training to deal with these different contexts in terms of evaluation and mediation. They showed the need for a special preparation to act as music teachers. In spite of the support music teachers receive from the administrations for the recreational activities, they are not usually invited for pedagogical meetings. They tend to develop and implement their own individual vision on music assessment. Consequently, the gap continues to grow between theory and practice, musical evaluation and the pedagogic project of the institution.

Oliveira points out that most of music educators tend to adopt specific methods or specific music repertoires for teaching music without tools to think how to connect the procedures they know, to the different types of classrooms they teach. Authors of this article suggest that the PONTES and the AME approaches may be adequate tools to develop pedagogical connections, creative problem solving skills and verbal fluency for reflexive analysis of classroom praxis in continued music education

of teachers. In Oliveira´s study, for example, test results indicated that music teachers present many difficulties in modulating classroom activities to the different levels of musical development, talents of participants and also to different age needs. But, participants of the experimental group demonstrated a more qualified preparation towards mediation and creative/reflexive thoughts.

All three researchers have observed that Brazilian music educators demonstrated talents to develop pedagogic articulations during professional activities, but usually, they do not show academic or methodological interest and information about them. They take them for granted or consider them special moments that occur by chance. This common sense attitude is questioned by the authors, who defend and recommend that the pedagogical articulations in music not only should be systematically studied but also must be included as a subject in the curriculum. Student teachers must be trained to develop creative insights, problem-solving techniques and acquire music/pedagogic repertoires to deal with the different challenges. This research team documented and analyzed examples of pedagogic articulations in music education in different contexts (formal and informal) and considered the presented issues relevant for the development of future research studies on the epistemology of practice.

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Singing for social change: *O Zimbabwe!*

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ABSTRACT
This paper focuses on one song, O Zimbabwe!, written and recorded on the other side of the world by non-Zimbabweans who have no international profile, to raise awareness of what was and is going on in Zimbabwe. The notion of songs as a means of urging social change and educating other parts of the world to focus on a particular situation is examined. O Zimbabwe! is discussed through an historical and contextual frame built from an understanding of this role of song throughout history, and the role of song in Africa and in Zimbabwe itself. Issues of cultural and social capital, of singing, and of music (especially popular music) as an agent in the communication of social change, particularly in Africa, are raised and surround the discourse of O Zimbabwe!

Keywords
Change agent; education through song; liberation music; popular song; protest song; social change; Zimbabwe.

INTRODUCTION
Songs of protest and liberation have a long history, even if many of the actual songs have been lost forever. The *Marseillaise* was sounding when the French rebels marched on Paris, but what did the Children of Israel sing when Moses led them out of the land of bondage (Fowke & Glazer, 1973)? Denisoff (1972) claimed "Although protest songs have been sung throughout…history for every conceivable sociopolitical idea or movement, scholars know relatively little about them" (p. x). Nearly 40 years later, the situation appears not notably to have changed.

This paper focused on one song, *O Zimbabwe!*, written and recorded by non-Zimbabweans in Australia, on the other side of the world, to raise awareness of what was and is going on in a country previously widely known as The Breadbasket of Africa. The paper examined the idea of songs as a means of urging social change and educating other parts of the world[1] to focus on a particular situation. Through an historical and contextual frame built from an understanding of this role of song throughout history, and the role of song in Africa and in Zimbabwe itself as a catalyst for change, *O Zimbabwe!* was discussed. Issues of cultural and social capital were also considered, especially the highly influential work of the Harvard political scientist Robert Putnam (1993, 1995, 2000, 2007), made relevant in the world of music and singing in Van As's (2009) doctoral studies. Welch (2005) also noted the following three benefits of singing which are of particular interest in this paper: singing as a form of group identification and social bonding, singing as a transformational activity culturally, and singing as an agent in the communication of social change.

[1] Gray (1996, p. 9) notes "To what extent liberation music influences people is not possible to say, but by its very nature, it is able to reach more people than many other media and can be seen as a reflection of the atmosphere of its society."

SONG AS AN AGENT FOR SOCIAL CHANGE
"Beware of a movement that sings" (Fowke & Glazer, 1973, p. 9) the Industrial Works of the World, known as The Wobblies, told their members in the early 20th century in the USA. The songs of The Wobblies are now classed largely as folk songs. Songs associated with change are often, although not always, folk or popular songs. Longhurst (2007) offers three dimensions in which popular music and politics can connect:

- the way pop or rock is seen as opposed to established values;
- rock and politics through political parties, governments, states and so on;
- censorship – how this occurs in different contexts.

It appears there is another dimension - popular music as a vehicle to capture attention and raise awareness - although Longhurst (2007, p. 106) does discuss this dimension in relation to the 1960s in the USA when rock was the music of protest, "the movement or the underground." Longhurst cites Bradley (1992) who says this is because rock is, by its very nature, a collective, collectivizing, communal phenomenon, produced and consumed communally, yet he feels rock has lost its potency as a protest force. This is despite the large "charitable concerts" (Garofalo, 1992) of the last two decades including those of Geldof in 1985, and Geldof and Bono in 2005.

John Steinbeck remarked that "the greatest and most enduring songs are wrung from unhappy people" (Steinbeck in Fowke & Glazer, 1973, p. 11), and songs can communicate "even to those who can't read and write" (Denselow, 1989, p. xvi). Songs start in one situation and may move to another, with or without the same meaning. *Die Gedanken sind frei*, a triple-time German folk song in major mode, is said to have sprung from the Peasants' War of 1524-26 when oppressed peasants revolted against increased exploitation by the nobles. While the peasants were initially unsuccessful, the song continued its role through the centuries and moved across to the USA with immigrants. Here the meaning was retained as the song

found new impetus in a new country (Fowke & Glazer, 1973). *We Shall Overcome* began as a spiritual, was taken over by the labor movement in the US and later transformed into "the anthem of the civil rights movement" (Eyerman & Jamison, 1998, p. 3) and other movements around the world. *The Cutty Wren*, another song in triple meter but in mixolydian mode, dates back to the Peasants' Revolt in England in 1381. This is a song whose origins and symbolism have been forgotten while the melody lives on as a popular children's ditty, *Three Blind Mice*, a situation quite commonly found. In the last two decades, songs have been written for the expressed purpose of drawing attention to specific issues and several come from, or focus on, Africa.

SONG AS A CHANGE AGENT IN AFRICA

African popular music has a history of being used "to express group conflict within the context of social change" (Collins 1992, p. 190). Pre-colonial Africa has always been a dynamic place where "new musical types" (p. 191) are created with, for example, musical ridicule often playing an important social role to bring about change. In the struggle against colonialism, there are many instances of colonial music being adapted and used to criticize the colonizer (*John Brown's Body* – a black American Civil War song being adapted by Ghanaian nationalists to criticize the British imprisonment of Kwame Nkrumah is one example); and of local musicians and local sounds working against incumbents. The *chimurenga* songs of the mid-1970s guerrilla war against Ian Smith's regime in Zimbabwe are an example of particular relevance to this paper. While Thomas Mapfumo's *chimurenga*[2] music played a strong role in the struggle for the liberation of Zimbabwe from white rule, it also won a following around the world as a form of "world beat music" (Lipsitz, 1994, p. 12).

Mabala: A Malawian case study

Malawian Member of Parliament and music artist Lucius Banda completed a recording of his protest song *Mabala*[3] in 1993 in South Africa, having started to perform it at some Roman Catholic Church halls in 1991.

Studies of political songs in Malawi emphasizing textual analysis imply that they have little bearing on the creative practices that enhance the meanings of the text and inspire "deep thought" or action among the audience about matters of politics. This is reflected in the existing Malawian literature on protest songs. Chimombo and Chimombo (1996) classify examples of songs that were used for political purposes from the colonial (pre-1964), independence (1964-1992) and referendum-democratic elections (1992-1994) periods. Writers & Artists Services International (1994) examined some political songs that were used for the 1994 parliamentary and presidential elections, focusing on the relationship between the lyrics and politics. Chirambo (1998) analyzed the politics in the gospel music of two gospel musicians, demonstrating that the songs under analysis protested against the injustices that Dr. Hastings Kamuzu Banda and his government perpetuated in Malawi. Chirwa (2001) studied song texts of some of the political songs to reveal how Dr. Banda consolidated his control over the politics of the government of Malawi.

In February and September 2005, Chanunka had both face-to-face and telephone interviews with Banda about his song, *Mabala*. The findings from these interviews revealed that there were economic needs and significant political events that inspired the composition and performance of this song. Many international organizations have indicated Malawi as among the poorest nations on earth[4].

Many international organizations (e.g. Integrated Regional Information Networks) have indicated Malawi as among the poorest nations on earth, with the biggest gap between the rich and the poor. Most Malawians recognize this gap and wish to do away with poverty and its many resulting forms of human misery.

Dr. Hastings Kamuzu Banda was widely blamed for hiding government money in foreign banks while Malawians were dying of hunger, a situation comparable to that in Zimbabwe under President Robert Mugabe. Besides hunger, there were harsh living conditions that included property confiscation. Members of the League of Malawi Youth, operating independently of the Malawi Police, carried out most of the property confiscation activities. The police was forbidden from taking action, giving the Young Pioneers powers, which they used to confiscate property of and arrest Malawians suspected of disloyaty to Dr. Banda.

Few Malawians challenged the Young Pioneers for fear of being tortured, beaten or detained. This contributed to the creation of an acquiescent culture[5] that became a safe means of avoiding political persecution. The status of ordinary Malawians appeared to serve a political advantage: poverty made them powerless and vulnerable politically and they could be punished as alleged rebels or as real dissidents.

In reference to Zimbabwe, the authors, among others, have enduring questions for Lucius Banda; Would forgiveness

[2] Chimurenga is a Shona word for "revolutionary struggle." The modern interpretation has been extended to describe a struggle for human rights, political dignity and social justice, specifically used for the African insurrections against British colonial rule 1896-1897 (First Chimurenga) and the guerilla war against the British settlers' minority regime of Rhodesia 1966-1980 (Second Chimurenga). The concept is occasionally used in reference to the land reform program undertaken by the Government of Zimbabwe since 2000 (so-called Third Chimurenga). The expression is also used in context with modern Zimbabwean music, Chimurenga music (see Wikipedia).

[3] The word *Mabala* (Wounds) aims at arousing a sensation of pain associated with a wound to the Malawian listener. In the song, this word symbolizes the unprecedented suffering caused by the repressive rule of the Malawi Congress Party government.

[4] Within the last four years, Malawi has been overtaken by Zimbabwe, currently ranked the poorest country in the world.

[5] The same phenomenon has been found during efforts to distribute *O Zimbabwe!*

and forgetting:

- enable the oppressors to reform into useful citizens of the country?
- create a right way for building a new government rather than assisting individual politicians to gain reputation?
- help to uncover the truth about past repression?
- contribute to the bringing of the oppressors to justice?

These questions suggest that forgiveness may become meaningful when the truth for which the oppressors are to be forgiven is known and understood[6]. This truth could facilitate decision-making as to what to do to the oppressed or the oppressors.

Mabala was composed in a popular reggae genre based on the consideration that many urban music enthusiasts like to buy, dance, and listen to reggae music[7]. However, some audience distance themselves from songs that carry political messages for fear of being found guilty by association. There is no research-based knowledge to demonstrate whether the intended wide, shared experience about the atrocities of contemporary politics noted in *Mabala* has influenced current political trends. Nevertheless, Lucius Banda holds that *Mabala* was, and still is, useful in helping many of his audience to come to terms with the realities of social injustices in the country.

Since 1993, *Mabala* has been a popular song in Malawi. According to Lucius Banda, about 20,000 copies of the song have been sold in Malawi alone. Public transport buses with stereo systems play the song as well as national radio, at music shows, in bars and homes. Many Malawians have been singing the lyrics and quoting them in their conversations. These are believed to have contributed to the shaping of the people's collective consciousness about the past and present issues of politics, exploitation and oppression. When asked for an overall comment on his song, Lucius Banda said:

> I tell my audience what I have seen whether social or political matters through songs. People may not listen if I choose to stand and talk to them. If I sing a song, people may be attracted and they may stop and listen to what I am saying. Words are means for thoughts but when you place a tone on them, they become powerful. This is where music comes in and it is important. (Chanunkha, 2005)

O ZIMBABWE!

O Zimbabwe! is a consciousness-raising rather than a political[8] song. Zimbabwean musician Dumisani Maraire recognised that there were non-Africans who fought and still fight to free Africa from "oppression, financially, educationally and politically" (Taylor, 1997, p. 62) with music being able to help dismantle these barriers. Both authors of the paper knew Maraire; both are musicians and music educators living outside Zimbabwe. In 1998 the first author was in Harare, Zimbabwe, for an international music conference in which both local Shona musicians and music educators from elsewhere in the world delivered papers and debated music issues. Long after the event, communications with local music educators were continued. At the end of 2008, and after all its preceding problems, cholera was becoming a major threat to the health of Zimbabweans due to the breakdown in basic infrastructure: frustration at this situation seen on television and heard on radio, saw the birth of the song and its recording by friends and colleagues, an impetus similar to the TV images of famine in Ethiopia that led Bob Geldof to organize the *Live Aid* recording in 1984 and concert in 1985 (Gray, 1987). The second author teaches Zimbabwean music students and is chiefly involved in African distribution of the song and related educational aspects.

The aim was to "send the song around the world and sing the song around the world" through a website with the (http://www.myspace.com/ozimbabwe) score and lyrics of the song, plus an mp3 file of the recording, and distribution of single-track CDs containing the song and information about the website and an email address for contact. People are encouraged to sing the 3:12 song everywhere and play the recording. All royalties after costs will go to educate teachers for Zimbabwe.

Neither the song style, with its triple-meter gospel feel, nor the instrumentation tries to be "Zimbabwean." Instead. the style is adopted from Americans who were taken from Africa as slaves. It is turned around to serve a part of Africa that is not associated with US slavery. The lilt of triple-meter - a meter frequently encountered in protest songs, the words, and the gospel feel give the song the quality of a lament, related in some ways to DuBois's notion of spirituals or "sorrow songs" (DuBois in Eyerman & Jamison, 1998, p. 74). Through a combination of metaphorical and direct language, the words aimed to educate the listener yet try to capture the listener's creative ear as well[9].

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[6] This is comparable to the situation in South Africa with its Truth and Reconciliation Commission.

[7] Blom's logic in composing *O Zimbabwe!* in a gospel style was also the potential widespread acceptance and enjoyment of the style, hopefully leading to enhanced distribution of the message.

[8] It is acknowledged, however, that "Politicians who use music to manipulate people realize and believe in its power … even … to make an alien ideology survive" (Gray 2004, p. 2-12).

[9] **Verse1**

O Zimbabwe! As we watch on our screens
And hear on our radios
The sighs and the screams of your people who slide
Down a slope
To a place with no hope.

Verse2

O Zimbabwe! Your back's to the wall;
Once standing so tall,
Now you writhe and protest as the one at the top
Doesn't care,
His interests elsewhere.

Bridge

CONCLUSION AND FUTURE DEVELOPMENTS

"Music in a sense *is* a structure of feeling. It creates mood…and…can communicate a feeling of common purpose" (Eyerman & Jamison, 1998, p. 161-162). Musicians around the world have helped lead campaigns against apartheid in South Africa and famine in Ethiopia through songs. With *O Zimbabwe!* the fight continues to restore hope in that country using music as "an important vehicle for the diffusion of movement ideas into the broader culture" (p.1). "I'm a musician and writing and recording a song with Music Power seemed the best response I could make to the tragic situation in Zimbabwe" (Blom, 2009), the songwriter has said.

To date, the song has been sung/played in schools as far afield as the UK, US and South Africa, several radio stations in Australia, New Zealand and South Africa have received copies of the CD and an information sheet, and we are continually seeking more. There is a long road ahead to bring *O Zimbabwe!* into the public consciousness and distribution, which at times hesitates as Zimbabwe appears to be engaged in power-sharing, which many remain convinced is no more than a front. The performers of the song do not have an international profile, however, in the spirit of the final verse of the Wailin' Jenny's song, *One voice*, it is our hope that in due course it will be possible to say of *O Zimbabwe!*

> This is the sound of one voice
> One people, one voice
> A song for every one of us …
> (Metrolyrics Beyond the Words, 2009)

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Surely your time is coming
And soon,
Surely the showdown with this mad buffoon
Is just around the corner;
The whole world will join you.
How can one man hold a country to ransom
And bring everyone to their knees;
Time to stand up, take the reins,
Lead the country to peace,
A new will to grow – Oooooooo

Verse 3

O Zimbabwe! As we watch on our screens,
Your pain and disorder
Ooozes over the border
Infecting your friends on the edge;
Driving a damaging wedge.

Verse 4

O Zimbabwe! Once standing so tall.
Now our total frustration at watching a nation
Be crippled and strangled and drowned,
Letting humanity down.
It leaves one more question – tell us what can we do
To assist dark Zimbabwe.

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Arts practice as a site of knowledge/research: An Australian perspective of the artist in academia

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ABSTRACT
Due, in part, to the previous lack of recognition for arts practice as research, artists working as academics in Australia have been active in a growing body of writings addressing different approaches to practice-led research. In February 2008 the Australian Federal Labor government announced Excellence for Research in Australia (ERA), a new research framework that formally recognizes the research component of many creative works. There is now formal recognition of both the practice itself, and of practice-led writing. This paper draws on interviews conducted prior to the implementation of ERA with 8 artist-academics employed at Australian universities. The study sought participants' views on their arts practice as research or a site of knowledge. The relationships and interactions between the work of the artist and the work of the academic were being constantly negotiated and emerged as integral to the recognition of practice as research. Participants' views appeared to be shaped by the creative medium in which each worked, and while responses married with views in the literature, several new issues were identified. Findings suggest many ways of writing about and teaching the knowledge contained within the artistic process and product. This knowledge has particular value to the academy in different locations.

Keywords
Creative practice, creative research, ERA, Australia

INTRODUCTION
Due in part to the previous lack of recognition for creative practice as research, artists working as academics in Australia have become active agents in a growing body of written research addressing different approaches to practice-led research (Bennett, Blom & Wright, 2009; Blom, 2006; Bolt, 2006; McIntyre & Paton, 2008). However, in February 2008 the Australian Federal Labor government announced Excellence for Research in Australia (ERA), a new research framework with a 2009-2010 budget of AUD$35.8 million. The framework incorporates formal research recognition for creative works in four categories: 1. Original (creative) works in the public domain; 2. Live performance works in the public domain; 3. Recorded/rendered creative works; and 4. Curated or produced substantial public exhibitions, events or renderings. To meet framework requirements, the artist-academic must articulate the research component of each creative output using a 250-word statement that identifies the research background, contribution, and significance (ARC, 2009). Thus, artist-academics, whether or not they have previously chosen to engage with practice-led writing as well as the creative process and outcome, must now think reflectively and critically about their arts practice as a site of knowledge.

This paper draws on a study involving interviews with eight artist-academics employed full-time at Australian universities. The interviews were conducted prior to implementation of the ERA framework and the initial interview question related to participants' views about their arts practice as research or a site of knowledge. The paper summarizes responses to this question.

All three investigators considered their own arts practice to be a site of knowledge and had previously articulated their discoveries using the written word, so they brought empirical knowledge to the project. This knowledge provided an experiential platform for the multiple perspectives exposed by the literature. Key areas of interest included how knowledge is embedded; how this knowledge comes to light; whether knowledge is found within the process or the creative outcome/artwork; and ways of writing about this knowledge.

LITERATURE
While an international literature review was undertaken, writings by Australian artist-academics were used to illustrate insights into embedded knowledge within the creative process and outcome, and to consider how this knowledge comes to light. For example, Bolt (2006) draws on David Hockney's investigation into Ingre's paintings to illustrate how an exegesis can "do much more than explain, describe or even contextualize practice" by enabling Hockney and others "to look at, and think about paintings and drawings from a different perspective. It enabled a shift in thought itself" (p. 4). For Bolt, a visual artist herself, this "shift in thought" occurred when making landscape paintings and being "left inadequate to the task of rendering this complex landscape in paint" (p. 8). The challenge unraveled her preconceived ideas about landscape painting and took her work "elsewhere" (p. 9). Similarly, composer Bruce Crossman (2002) described his transition to "valuing the intuitive over the purely intellectual" (p. 63). While preparing Ross Edwards's *Kumari* for performance, pianist Diana Blom (2006) experienced "uncertainty with [her] conceptual thinking of the shape of the work as a whole"

(p. 111) and attempted several strategies before actually learning the notes of the piece. Investigating "comprovisation," his own term for his practice of “making new compositions from recordings of improvised material” (Hannan, 2006, p. 1), composer Michael Hannan found in his practice an engagement with cultural, social, linguistic and theoretical formations, surmising that while there are features in common with traditional forms of research, “experimental methods used are likely to produce new sounds and new and unexpected ways of combining them” (p. 13). All of the Australian artist-academics encountered the unexpected, and the resulting shift in thinking moved each discipline forward.

Knowledge of arts practice can be found within the creative process, the creative outcome, or both. For Odam (2001), practice-based research is now “at the forefront of arts research thinking … plac[ing] the artist and her/his own practice at the centre of the enquiry and … usually carried out by the artist” (p. 81). Odam considered the artist undertaking systematic enquiry into his/her own practice, and he referred to both teaching and research into “the artistic process” (p. 82). The experience of being within (rather than abstracted from) the performance is important here because “creative knowledge cannot be abstracted from the loom that produced it” (Carter, 2004, p. 1). It is here that the artist-academic can offer insight of a kind not available to the non-practitioner.

In discussions of authenticity in the performing arts (Rubidge, 1996), dance artist Sarah Rubidge’s continuum of views on the real-time performance outcome is most helpful. Rubidge’s (2005) interrogation of practice identified a variety of ways of writing, distinguishing between “practice-based,” “practice-led,” and “practice as” research. She identified performance as different to “the artwork” and she worked to identify the “languaging” (Maturana & Varela, 1987) base of art. Rubidge finds that “no single performance can exhaustively realize the work, it can merely reveal one or another of its facets or “profiles” (p. 220), a view shared by Cook (2001). All of these views contribute to the revelation of the knowledge inherent in the making process of the “scored work” and in the process and creative outcome. The value of this knowledge lies within, but extends beyond, the creative arts. It offers opportunities for more meaningful conversations about a wide range of learning and research processes.

Arts practitioners suggested several different ways of writing about what Rubidge (2005) identifies as practice-led research: research, using practice to research practice, often without an initially clearly defined question or hypothesis. Performance theorists Richard Schechner (1990) and Victor Turner (1987) were influential in the attempt to systematize the performance experience. Turner’s anthropological readings of performance enabled Schechner to construct models of teaching and learning that contributed to the development of contemporary performance practices: an aesthetic construction that seeks to remove artistic fiction and replace it with a heightened sense of participation in creative communication. In this work the audience is admitted, indeed invited, to find personal significance in the performed research of informed artists. Schechner sought to identify performance in cultural and experiential, rather than artistic, terms. In doing so he differentiated “insiders” and “outsiders,” a view shared by several of our study participants and discussed later. Vital to this discussion is the work of Schechner and others on the experience of being “inside” the performance. Indeed, the literature reveals strong debate about whether and how this inside knowledge can (or indeed should) be expressed in words.

METHODOLOGY

Eight arts practitioner participants from six institutions in Australia were identified from within professional networks. Purposeful sampling was employed to identify academics employed in full-time permanent positions, which carry expectations of traditional research publications in addition to the maintenance of a high-level arts practice. The eight arts practitioners, their arts discipline, length of time in academia and post-graduate qualification are given in Table 1. All participants had an active creative practice.

Table 1. Participants.

Arts discipline	Years in academia	PG qualification at time of interview
Actor	10	Completing a PhD
Electro-acoustic composer and performer	5	PhD
Composer	40	PhD
Songwriter, popular musician	4	Enrolled in an MA
Dancer	15	PhD (literature)
Theatre director, drama teacher	10	Enrolled in a PhD
Ceramicist	14	PhD
Keyboard performer	12	Enrolled in a PhD

Each interview built a profile of the participant, gathering information on qualifications, academic position, years spent in academia, and a description of the participant’s arts practice. Participants were asked to mark on a continuum where they would situate themselves as artists and academics, and where they would situate their research Three artist-academics situated themselves as artists, three as academics and two in the middle. In situating their research, all responses were on the left of the continuum: five towards the artist side and three towards the middle (see Table 2).

Interviewing commenced with the question: do you view your arts practice as a site of knowledge (that is, as research) and if so, how is it so? Analysis adopted Glaser’s “constant comparative method” of analysis whereby

codings were compared "over and over again with codings and classifications that have already been made" (Flick, 2002, p. 231). Seeking new responses to the topic, aspects of grounded theory were adopted to develop "analytical interpretations of … data to focus further data collection" (Charmaz, 2000, p. 509).

Table 2. Continuum.

The Artist as Academic
Name of participant: **Name of interviewer:**
Date:
1. Mark (with a black pen) where you perceive yourself in the university environment as artist and as academic.
2. Mark (with a red pen) to situate your research on the continuum
Artist----------I----------Academic

FINDINGS AND DISCUSSION

Participants identified many types of knowledge embedded in the creative process and outcome. While they all commented on aspects of the unexpected, intuitive, mysterious, and serendipitous in the creative process, they voiced different views of how their arts practice constituted research. While there was general consensus that forms of creative knowledge can be shared, participants stressed that creative practice involves constant exploration of new territories and activities, and if this were thoroughly accessible and without conceptual challenge it would hold no interest.

The songwriter considered songwriting to be an intuitive mode of research that he was reluctant to analyze. His almost superstitious attitude was reflected in interviews with other songwriters for whom songs "arrive at your doorstep and all you do is give them an airing, make it possible for them to exist" (Keith Richards, in Flanagan, 1986, p. xiii). The electro-acoustic musician and the actor each talked of working through arduous skilled regimes. Four participants (songwriter, actor, theatre director, composer) recognized the self as a site of knowledge, visceral and beyond, drawing on emotion, sensory perception and social intelligence and dealing with a wide range of intelligences. All participants spoke of the creative process as holistic.

The songwriter and electro-acoustic musician spoke of arts practice as being about itself, while the composer, actor, and the theatre teacher talked of their arts practice communicating beyond its own medium. In this way they acted as storytellers or public intellectuals within their community, which in turn formed part of an international community of arts practitioners. These dichotomies work together to shape a broad view of the creative process and product from the inside looking out and from the outside looking in.

While all participants agreed that their arts practice was a site of knowledge, two felt that the artistic outcome or artistic object could not stand alone as research. Only the keyboard performer considered the creative outcome to be more important in research terms than the codifying of the process. Rather, the development process was the aspect recognized as research, a view shared by Davidson (2004). Demonstrating "the [opera] rehearsal process as a research activity" (p. 134), Davidson found it "problematic to define performance per se as research" (ibid). Davidson described the western art performance as "typically a more presentational than a reflexive activity … rather more analogous to the skills and knowledge-base necessary for a written examination" (ibid) compared with the reflective processes and experimentation of the rehearsal process. For Davidson and her singers, an action research approach to rehearsing "made us work more deeply and thoughtfully than we would have otherwise" (2004, p. 134). These comments illustrated the depth of engagement and knowledge to be gained from process. They also indicated analytical skills and the capacity and willingness to contribute these insights to enrich current discourse: creative artists writing about their creative practice as research.

Encapsulating these views are the three principal types of experiential knowledge identified by Biggs (2004): 1. Explicit, which can be expressed linguistically; 2. Tacit, which has an experiential component that cannot be efficiently expressed linguistically; and 3. Ineffable, in which the content cannot be expressed linguistically. Biggs argued that all three types form part of practice-based research subject to the context, framing of questions, and methods of investigation. For Biggs, the term practice-based research applies to both the process and communication of the outcome: "it seems unlikely that artifacts will be essential to communicate content that is not itself ineffable. On the other hand, ineffable content does not necessarily require non-linguistic communication" (p. 13). Participant views appeared to be shaped by the creative medium and by whether the medium was established, or new. This aspect requires further investigation.

In line with the literature on the unique perspective of being inside a performance, several participants felt that research into arts practice should be undertaken by the practitioner rather than by an external agent. However, participants acknowledged that arts practice could be undermined by too much analysis, with some artists finding such self-focus anathema to ongoing creative expression. Nonetheless, research about and into arts practice was heralded for its invaluable contribution to artistic practice in assisting the development of skills to analyze, critique, and reflect.

While practitioners and others who write about their practice could be viewed as co-dependents, there appears to exist a degree of suspicion and antagonism, particularly when practitioners sense a loss of agency or experience misrepresentation of their practice. Ultimately, artists need to define their work before others do so, and our participants recognized that research skills enable this to

occur. A further consideration for participants was that an external agent inevitably defines creative work for an external audience, whereas practitioners can inform both an external audience and their own practice.

Participants identified particular difficulties in relation to traditional written research for academics whose arts practice is not primarily in the written word, and for artists whose arts practice is "real-time" or performative. However, they recognized the important role of academia in creating an environment for this way of thinking and writing. Participants concurred that the emphasis on the written word as research encourages artist academics to write about their work (and that of others), which feeds their practice and, in turn, their teaching.

Despite academia being viewed as an environment providing strong, critical peer review and support, the practitioner's understanding of creative work was often at odds with academic structures, traditions and methodological approaches. This created angst for artist-academics needing to gain recognition, meet expectations and advance their careers. The challenge for some was to find a language that would allow their work to be situated in a research environment. More than language, the challenge voiced by participants was to find a form and structure that can be recognized as meeting the needs of two highly critical audiences.

Traditionally notated research results in a product that is accessible and easier to evaluate than creative research output. Despite general acceptance of the priority afforded to traditionally notated research and the promise of recognition for creative output under ERA, there was a strong view that academia does not currently understand creative practice. If it did, there would be no reason for the artist to justify practice to the academic audience. The situation reflects Odam's observation (2001) that practice-led research offers "interesting thoughts … concerning the way our society values, understands, trusts and respects its artists and teachers" (p. 82).

Some participants had opted not to accommodate both audiences, deciding that reflective writing was not necessary, appropriate, possible or even desirable. With the introduction of ERA in 2009 and the inevitable mainstreaming of creative work, this stance is no longer an option. How artist academics manage this transition remains to be seen.

Between the roles of artist, researcher and tertiary educator, artist-academics bring innovative approaches to both traditional and creative research, and the results are seen in new forms of knowledge. These approaches could be of great benefit to the academy in the future through informed teaching, new ways for students to engage with their arts practice, and new knowledge through research publications. Our findings suggest that elements of creative arts practice such as analysis, writing, critical inquiry and informing one's own arts practice and teaching, take several forms. These align with existing descriptions of approaches to writing about creative arts practices, but also suggest further models including:

- Mindful practice: A fairly constant awareness of what one is doing during the practice itself, of particular relevance where the whole body is fully engaged in real-time disciplines such as dance and acting;
- Reflective practice: Pausing to reflect on and review what has occurred and/or is occurring;
- Artistic action research: A deliberate trialing of new ideas within the creative practice flow.

The relationships and interactions between the work of the artist, the creative output and the process leading to it, and the work of the academic, through teaching and research, are constantly negotiated and emerge as integral to the recognition of practice as research. Findings suggest that the many ways of writing about and teaching the knowledge contained within the artistic process and product, are of particular value to the academy. These findings will resonate in many locations. In the next phase of study will attempt to broaden the group of artist-academics, revisit the ERA cohort one year after the implementation of ERA, and form collaborations in order to make comparisons internationally.

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Assessing creativity in the secondary school classroom: Exploring variations in teachers' conceptions and practices

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ABSTRACT

As with other school subjects, assessment of creativity is a hotly debated and difficult issue for secondary music teachers. Despite the long-standing challenges of classroom-based assessment of creativity in music, the development of systematic assessment of creativity, and the constructs used by secondary teachers in assessing young people's music, remains a slippery, highly contested and under-researched area. Drawing on findings from two separate mixed-method studies, "Creativity and Assessment Practices in the Arts" (CAPA) and "Assessment of Composing at Key Stages 3 and 4 in English Secondary Schools," this paper reported on surveys and interviews with secondary school music teachers' current practice with regard to the assessment of creativity in their classroom assessment practices and of composing in particular at key stages 3 and 4. The studies triangulated three sources of data comprising questionnaires, interviews and retrospective verbal protocols. The studies revealed aspects of the broad relationships between teachers constructed conceptions of "creativity" and what teachers do with regard to assessment of creativity in music generally and composing in particular in secondary school music.

Keywords

creativity, assessment, composition, arts practices

INTRODUCTION

Historically, assessment of creativity in music has been shaped by psychometric approaches and research (Hargreaves & Galton, 1992; Webster, 2002, 1992), which rely on paper and pencil assessment that tested divergent thinking, cognitive fluency, flexibility and the originality of a subject's responses dominated the field from 1950 to 1970. For example the Torrance Tests of Creative Thinking were widely used to identify individuals, including children, who were supposedly creative (Burnard, 2007). Yet, there remains no agreement on how creativity is (or should be) vested, as a construct, in assessment within the arts (Amabile, 1983; Eisner, 2007; Hickey & Lipscomb, 2006). In the nearly 3,000 studies examined by Moga et al. (1999), the creativity tests used "might not actually detect the kind of creativity fostered by study in the arts" (p. 102). Many of these standard tests have been criticized (Craft, 2001), for example, for measuring intelligence-related factors rather than creativity or for being too easily affected by external circumstances.

THEORETICAL BACKGROUND

There is a small body of literature providing clear and concrete evidence of English primary teachers' constructs of creativity in their assessment practices of children's paintings, compositions and creative writing. In a seminal study called the DELTA Project (Development of Learning and Teaching in the Arts), Hargreaves and Galton (1996) devised a methodology, which claimed to make explicit the implicit criteria that teachers used to make judgments about children's products. The findings for music made ground in helping to develop a language of assessment.

Composing can be considered as a prime musical example of the creative act, which also promotes musical thinking and understanding (Barrett, 1998). The role of composing in developing thinking skills has been investigated by (Byrne et al., 2001). A number of aspects of the composing process, including its relationship to improvisation have been investigated by Burnard (2000a, 2000b), including how pupils derive meaning from composing and what they do while undertaking it (Burnard, 2002; Burnard & Younker, 2002, 2004a, 2004b). Composing in the lower secondary school in England is often undertaken in the from of group work, and the group composing process has been deconstructed in terms of the stages pupils work through (Fautley, 1999, 2005). Social interaction plays a large part in group composing (Burland & Davidson, 2001) has also been investigated in terms of the ways in which pupils talk with and to each other (Major, 2007, 2008; Miell & MacDonald, 2000). Composition in the upper secondary school tends to be largely an individual activity and has been less rigorously explored in recent research in England.

Alongside composing, assessment is a key area of interest in contemporary educational discourse. The notion of assessment in England encompasses more than a simple notion of testing, with key differences between formative assessment and summative assessment being explored, including ways in which the boundaries between them have become blurred, and how teachers' employment of formative assessment terminologies could be considered as being in fact "mini-summative" assessments (Harlen & James, 1997). An important distinction relevant to teaching and learning composing is that drawn Black et al. (2004) who wrote of the "formative use of summative assessment" as a key concept in the context of curricular creativity and music-learning assessment in England. Regarding the role of formative assessment, its place in raising standards has

been well documented (Assessment Reform Group, 1999, 2002; Black, 1995; Black et al., 2003a, 2003b; Black & Wiliam, 1998, 2006; James, 1998). Summative assessment too has been researched and its role in "high-stakes" assessment discussed (Harlen, 2005, 2007; Stobart, 2001, 2008).

Assessment of composing, particularly in the English situation has received less attention, however. There are some general overviews (MacDonald et al., 2006; Stephens, 2003) and specific research involving teachers (Byrne et al., 2003; Byrne & Sheridan, 2001). Burnard and Younker (2004b) mentioned assessment in their analysis of individual composing pathways. Mills (1991) investigated the musical nature of assessment, whilst Brophy (2000) looked into developmental matters. Hickey (2007) documented key issues in the assessment of composing from both a process and product basis and from a pragmatic classroom perspective. Bray (2000, 2002) and Adams (2000) discussed ways in which teachers can operationalize assessment in the classroom.

As with other school subjects, assessment of creativity is a hotly debated and difficult issue for secondary music teachers. Despite the long-standing challenges of classroom-based assessment of creativity in music, the development of systematic assessment of creativity, and the constructs used by secondary teachers in assessing young people's music, remains a slippery, highly contested and under-researched area.

PURPOSE

The purpose of this paper was threefold: 1. to identify the broad relationships between the construct of "creativity" and its assessment in secondary school music practices; 2. to clarify the nature (i.e. specific features and range) of teachers' views of the construct of 'creativity' and their classroom assessment practices; and 3. to provide theoretical and empirical insights into the design and development and meta-analysis of separate questionnaires intended to further our knowledge about the construct of "creativity" as it applies (and is located in) arts assessment practices; so as to more comprehensively explore the constructs drawn from secondary music teachers' views and sketch them against the conceptions identified by the literature.

The reanalysis of two separate studies was designed and addressed according to the key question addressed**:** What is the construct "creativity" and how is it expressed in assessment practices across a range of regions in secondary school music classrooms in England? The notion of creativity was explored both separately, as a construct employed and operationalized by classroom teachers; and also as one conjoined with the allied notion of composing as a classroom activity.

METHOD

Drawing on findings from two separate mixed methods studies, one which investigated "Creativity and Assessment Practices in the Arts" (CAPA) and the other which explored "Assessment of Composing at Key Stages 3 and 4 in English Secondary Schools," this paper reported on surveys and interviews with secondary school music teachers' current practice with regard to the assessment of creativity in their classroom assessment practices and of composing in particular at key stages 3 and 4. The studies (funded by the University of Cambridge, Birmingham City University, Manchester Metropolitan University and Associated Board of the Royal Schools of Music) triangulated three sources of data comprising questionnaires, interviews, and collected artifacts. Two separate research studies took place, one on a nationwide basis in England and the other on a regional basis in the South East Region of England. The research was conducted over 18 months, between 2008 and 2010, and collected a wide range of data using mixed-method research design involving over 300 survey respondents from rural communities to inner cities. Informed by the framework of Johnson and Onwuegbuzie (2004), each study employed a combination of qualitative data collected by interviews (and contextual observations) and the development of an on-line survey, distributed via email to key music personnel across a range of secondary schools across five local education authorities.

Data collection methods

Observations

Each class was observed, and where possible involved some presentation of pupils' work, primarily for familiarization with the schools, teachers, and students as well as contextualizing the interview questions and analysis**.**

Interviews

These included face-to-face individual interviews with the teachers and group interviews with the students from four schools (two primary and two secondary in the East region of England) and provided visual and documentary evidence of good assessment practice in creativity-rich arts programs. Datasets included transcriptions involving eight focus group interviews of student group in which further visual-based construct elicitation techniques were explored along with questions relating to the challenges and common practices of assessment in music that were characterized by inherently creative processes and products. The data sets also included transcriptions of interviews with six secondary teachers of the focus students. This resulted in approximately 12 hours of interview data for transcription.

Work samples/artifacts

Integral to the design was the collection of documentation of teachers' practices and the inclusion of assessment tasks, work samples, teacher-developed tests, portfolios, critiques, sketchbooks, and checklists reflecting the emphasis of assessment of pupil work in music composition, improvisation, performance and listening tasks.

Survey

Following the completion of the analysis of interviews, the questionnaire was designed and developed over the four

months following the data collection and analysis of the interviews, artifacts and literature. The questionnaire was piloted utilizing a review of expert teachers and by feedback from a group of teachers who participated in the in qualitative phase of the project. The questionnaire included background variables as well as statements (3-5 items per concept for the development of latent variables) developed from the results of the qualitative study and the literature. After finalizing the questionnaire, it was emailed to 40 schools recruited to the CAPA project from five south eastern English counties (Cambridgeshire, Essex, Hertfordshire, Norfolk and Suffolk) and reaching approximately 120 music teachers, aiming for a 50% response rate for appropriate statistical analysis, across East Anglia) who teach music in secondary schools for the purpose of gaining more views of practitioners on "creativity" as a construct in the assessment of music.

Sampling criteria

The criteria used for selection of schools were: 1. a willingness to be involved in the project for the duration of this pilot; 2. a range of contexts to be represented in the overall sample: urban/rural; small/large; different specialism and Arts Mark status; 3. cases who have been identified as leaders in developing "good" assessment practices in a range of primary and secondary schools across a diversity of communities; and 4. teachers who have been able to juggle policy and practice in the radically changing context of the English education system, by reputation or recommended by the LA Inspectorate.

SYNTHESIS OF THE CONTENT

Findings from both studies analyzed separately and in re-analysis together revealed aspects of broad relationships between teachers constructed conceptions of "creativity" and what teachers do with regard to assessment of creativity in music generally and composing in particular in secondary school music practices. A synthesis of the findings concern: 1. the impact of performativity agendas and the wider political contexts within which music education is currently being delivered; 2. A lack of a clear and shared understanding of what constitutes "creativity" in music; and 3. teachers' (and pupils') continued struggles with assessment on a number of fronts simultaneously. In addition:

- Whilst the normal mode for teaching and learning composing is in groups, there is no adequate associated mechanism, which allows for assessment of either the contribution of the individual, or the achievement of the group.
- While group composing is the norm, functional or theoretical understandings of what cognitively distributed composing practices involve have not kept pace with this.
- The transition from group composing to individuated composing has not been clearly conceptualised.
- It is not clear what a composing skill is. This being the case, developing them is concomitantly problematic.
- The notion of creative responses (particularly in composing) is by no means clear.
- Official English National Curriculum levels are not always found to be helpful in terms of charting progression, and are being used for the purpose of assessing individual pieces of work, for which they were never intended. This is problematic for teachers

Possibly because the English National Curriculum levels exits, few other tools are utilised by teachers in assessing composing at KS3 or creativity at all.

CONCLUSIONS AND IMPLICATIONS

Conclusions and implications from the meta-analysis include a consideration of the differentiated nature of *what* creativity might mean in relation to classroom-based assessment of music, *where* assessment of creativity in music can be practiced and *how* (i.e. possibilities for alignment of curriculum, pedagogy and) creativity assessment can be operationalised in secondary school music. There are implications for the policy context in England, as assessment of creativity instantiated in classroom composing has been found to problematic from a teaching and learning perspective.

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Indigenous knowledge and music education: The case of Capoeira Angola

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ABSTRACT

In Brazilian music education, the influences of Western music education methodologies such as those of Willems, Orff, Dalcroze, Kodaly, and Suzuki are still present. The importance of these methodologies to music education history is unquestionable, however, other music learning and teaching systems used in different settings such as popular cultures should also be considered and studied. Therefore, studies of indigenous (popular culture) knowledge can be important because they tend to question the status quo, open new perspectives, and provide a rethinking of the absolute value given to academic knowledge. The aim of this paper was to discuss the importance of indigenous knowledge in music education from the perspective of Capoeira Angola, an expression of Afro-Brazilian culture that incorporates music, fight, dance, play, philosophy, theatre, and trad-itional costumes. The research method consisted of a case study in a qualitative framework. The study pointed out some interesting aspects concerning the music teaching and learning process: Elder masters and ancestors are constantly honored through music; children learn accord-ing to their individual pace, capacity, and motivation; knowledge is transmitted by the master, but also through an interactive process, where, someone who knows something, teaches it to the other members of the group; there is little separation between adults' and children's activities; learn-ing is an interactive performance experience and occurs mostly through non-verbal communication, by participant observation, and is practice-oriented; beginners often share activities with experienced Capoeira masters, learn-ing directly from them the highest standards of Capoeira Angola traditions, values, and behaviors; the human being is holistically conceived with no hierarchical separation between body, mind and spirit. Results show that Capoeira Angola can contribute significantly to music education on different levels: from the conception and planning of lessons, to institutional curriculum, or to public policy for music/arts, and culture. In terms of indigenous musical knowledges, Capoeira Angola, through its Afro-Brazilian values, showed its integration with life, the human being, and the community. Through a contextualized under-standing of local musical realities, indigenous knowledge can open new horizons of reflections and practice for music education.

Keywords

Indigenous knowledge, Capoeira Angola, oral music teaching and learning.

INTRODUCTION

In Brazilian music education, the influence of Western music education methodologies (e.g. Willems, Orff, Dalcroze, Kodaly, Suzuki) is still very present. The importance of these methodologies to music education history is unquestionable, however, other music learning and teaching systems used in different settings such as those of popular cultures should also be considered and studied. The principles and methodologies of these contexts, most of the time orally transmitted, are rarely used in music education classes. Their fundamental ideas and practices, however, could turn music education into something truly significant for students, and transform the relationships between the school, the socio-cultural community (where the school belongs), teachers and students. According to Oliveira (2005),

> Music education practices should provide teaching–learning pedagogical structures that do justice to the complexity of culturally diverse societies. Teaching music nowadays means that the music teacher should be prepared to deal with difficult choices about the musics to be taught, the contexts, the tradition, problems of authenticity, and special features of the teaching methods. A contemporary approach for music education must consider time honored values as well as creativity and innovation. Consequently the music teacher should be prepared to deal with people who are part of living traditions, should know how to adapt to new circumstances in order to survive as a professional and keep music teaching alive and vital. (Oliveira, 2005, p. 206)

Based on these premises, this paper utilized parts of the author's doctoral thesis (Candusso, 2009). The aim was to discuss the importance of indigenous knowledge in music education from the perspective of Capoeira Angola, an expression of Afro-Brazilian culture that incorporates music, fight, dance, play, philosophy, theatre and traditional costumes. The research method consisted of a case study in a qualitative framework.

THEORETICAL BACKGROUNDS

In the last few decades, indigenous knowledge has started to be an object of study and a way to look for answers that Western knowledge can no longer provide. Boaventura de Sousa Santos (2002) noted that there are many sciences and many kinds of knowledge and, according to him, "the epistemological diversity in the world is therefore potentially infinite. All knowledge is contextual…

Complete knowledge does not exist, as there are constellations of knowledge" (p. 14).

Semali and Kincheloe (1999) and Kincheloe and Steinberg (2008) observed that indigenous knowledge refers to a multidimensional body of understandings that, even if it has been judged inferior, wild, and primitive by the Eurocentric mentality of the last centuries, it guides the lives of most of the world's population (in Central and Latin America, Africa, Asia, Australia, New Zealand, Oceania, and parts of Europe and North America). In this context, Kincheloe and Steinberg (2008) affirm that

> such peoples have produced knowledges, epistemologies, ontologies, and cosmologies that construct ways of being and seeing in relationship to their physical surroundings. Such knowledges involve insights into plant and animal life, cultural dynamics, and historical information used to provide acumen in dealing with the challenges of contemporary existence. (p. 136).

This term, however, is ambiguous and places academics on dangerous terrain. "Not only are scholars unsure what we're talking about, but many analysts are uncertain who should be talking about it", as claimed by Semali and Kincheloe (1999, p. 3). Masoga (2006) observed that some questions must be asked: "Who is indigenous and who is not? How do we define indigeneity? Who should do the defining?" (p. 41). According to him, human beings have some kind of indigeneity, consciously or unconsciously, and all humanity should rethink and reflect on their indigenous roots. In reality, indigenous and Western knowledges live together, even if the first is still undervalued and underused for many reasons, the most significant of them, probably, being colonial inheritance.

Many thinkers advise that the transforming power of indigenous knowledges could be used in sustainable development and in emancipation processes in a wide variety of contexts. Freire and Faundez (1985) claimed that indigenous knowledges, or popular knowledges as they call them, represent a significant source that is fundamental in the processes of social change. Questioning the dichotomy between popular and scientific knowledges, these authors affirm that modern social science must overcome this separation.

In pedagogical terms, these knowledges can make important contributions to local educational practices, enriching students' previous experiences that have never before been considered in official curricula, and have caused displacement, educational, and cultural alienation in many socio-cultural contexts. When discussing about educational systems, Semali and Kincheloe (1999) observed that there is a constant tension between what a social group considers important for its community and what schools sanction as curriculum.

Unfortunately, as Masoga (2006) discussed, education has been one of the less susceptible fields to embrace indigenous knowledge and to recognize it as a legitimate source of inspiration for youth and the development of local communities. This knowledge could, according to him,

> help in the expansion of the Western school curriculum in the following ways: Learning attitudes and values for the sustainable future (of Africa); Learning through culture; Learning across generations; Starting locally – from the known to the unknown; and Learning outside the classroom. (Masoga, 2006, p. 47).

To avoid some predatory appropriation of indigenous knowledges, critical researchers need to adhere to a strict complex of ethical norms. Considering these premises, according to Kincheloe and Steinberg (2008) the curricular or research use of such knowledges:

1. Promotes rethinking our purposes as educators;
2. Focuses attention on the ways knowledge is produced and legitimated;
3. Encourages the construction of just and inclusive spheres;
4. Produces new levels of insight; and
5. Demands that educators at all academic levels become researchers. (Kincheloe and Steinberg, 2008, p. 147-149)

What all these authors have in common is the desire to establish a dialogue between indigenous and academic knowledges so as to enrich the manner in which we engage in research projects and teaching and learning music. Music teachers, in this way, would be able to promote music education based on the strengthening of indigenous musical and cultural expressions.

INDIGENOUS KNOWLEDGE AND MUSIC EDUCATION: THE CASE OF CAPOEIRA ANGOLA

Salvador, the capital of the state of Bahia (Northeastern region of Brazil), has over 80% of the population with black African ancestry, which makes Salvador the largest black city outside of Africa. Its historical and cultural aspects were inherited through the miscegenation of many ethnic groups such as African, Native-Indian, and European. The African influences are visible in all aspects of life: culinary, music, dance, festivals, carnival, religion/spirituality, relationship with nature, and approach to life. All these cultural aspects make Salvador the most important center of Afro-Brazilian culture.

Music is one of the cultural expressions most present in daily life. Children and young people, especially those who live in the suburbs, generally learn to play musical instruments, mainly percussion, through observation and imitation, and then through active participation in a group, that can be *blocos afro* (large percussion orchestras with singers), marching bands, *candomblé* religious rituals, *samba de roda*, popular music bands or Capoeira, among others. Capoeira Angola is an Afro-Brazilian cultural manifestation that has been orally transmitted to present times and can represent an example and expression of indigenous musical knowledge (Candusso, 2008a).

From the beginning of the Portuguese colonization of Brazil and the period of slavery (16th century) until the middle of the 20th century, Capoeira Angola was an

activity practiced mainly by black people (African or of Afro-descent). It was persecuted until its legalization in 1936. In this sense, Capoeira can be considered an expression of resistance against slavery, oppression, discrimination, and racism. Its philosophical values, as in most (black) African traditions, are based on ancestrality, orality, memory, circularity, spirituality, and community, and are expressed through music, corporality and ludicity.

About Capoeira Angola, Abib (2005) stated:

> [I]t is a rich source of humanity from which much can be learned about life and essential values for human existence, such as solidarity, equality, respect difference, sharing, respect for nature, cooperation, balance, humanity, partnership, among so many other teachings, that human wisdom has been cultivated, preserved and transmitted from generation to generation throughout the history of our country. With resistance and struggle they fought to hold on to their traditions, which represented their greatest ancestral inheritance. It was this inheritance that governed their way of being and living in the world. (p. 223)

Currently, Capoeira Angola is practiced in centers whose dynamics can be divided into lessons, where members learn the movements and the music (instrumental accompaniments, and songs), and Capoeira circle (*roda de capoeira*), which constitutes its highest point. Larraín (2005) described it as a sacred happening where "all ancestral forces meet at one time, to witness the ritual" (p. 76). In bygone years, Capoeira was learned in *roda* through observation and personal experience without any evident teaching methods or pedagogy. This represented "an example of how transmission worked through orality" (Abib, 2005, p. 178).

During the *roda de capoeira*, participants are divided between those who play the musical instruments (*berimbaus, caxixi, pandeiro, reco-reco, agogô,* and *atabaque*) and the others, who sit in a semicircle on the floor, waiting to play/fight. The ritual is conducted by the Capoeira master (*mestre*) and begins with a call from the berimbaus and pandeiro, followed gradually by the other instruments.

The *roda de capoeira* and, consequently, the musical repertoire can be divided into three parts: 1. the *ladainha*, usually sung by the master, opens up the *roda de capoeira*. No one plays/fights Capoeira yet. Two players are crouched close to the berimbaus as a gesture of reverence. The *ladainha* song sounds like a litany and its lyrics recall the historical period of slavery and persecution, and teach the philosophical foundations of this genre, such as fraternity and wisdom (Alves, 2006, p. 243); 2. the *chula* or *louvação*, during which the choir responds to the solo, is a moment of praise and reverence to the wisdom of old masters. The Capoeira players continue to stay close to the berimbaus, concentrating on what is being sung; and 3. during the *corridos*, the solo-choir dialogue continues and pairs of players begin to play. They play alternating in pairs, taking turns playing the instruments so that all may enter the *roda* (circle).

According to Sousa (2006), music plays an important educational role. He found that:

> [I]t is a means of communicating a musical message to the students. He/she must then interpret the message and behave accordingly, respecting that which is expressed by the Master in the improvised song lyrics. In this context, music establishes the social norms and validates the Capoeira philosophy, playing an educational role and promoting cultural stability and continuation, according to concepts established by Merriam (1964). (p. 257)

In terms of musical teaching and learning processes (Candusso, 2008b), the following aspects should be highlighted:

- Elder masters and ancestors are constantly honored through music. They are admired by the group, helping to build its cultural belonging and identity;
- Children (or members) learn according to their individual pace, capacity and motivation;
- Knowledge is transmitted by the master, but also through interactive processes, where, someone who knows something, teaches it to the other members of the group;
- There is little separation between adults and children activities so that everyone can learn from each other;
- Learning is an interactive performance experience and occurs mostly through non-verbal communication, by participant observation and it is practice-oriented;
- Beginners often share activities with experienced Capoeira masters, learning directly from them the highest standards of Capoeira Angola traditions, values, and behaviors
- The human being is holistically conceived with no hierarchical separation among body, mind, and spirit; and
- Relationships based on solidarity, respect, cooperation, sensibility, and friendship are highly valued.

It is important to emphasize also the socially inclusive aspects as the members of a Capoeira Angola group include a large number of actively participating women, children of underprivileged communities (mostly afro-descendant), at-risk children, children with special needs, people of different social classes, and people of different places of the world who share Capoeira Angola philosophy.

CONCLUSIONS AND IMPLICATIONS: WHAT CAN MUSIC EDUCATION LEARN FROM CAPOEIRA ANGOLA?

The information gathered show that Capoeira Angola, as an example of indigenous knowledge, can contribute signifycantly to music education on different levels: from the conception and planning of lessons, to institutional curriculum, or to public policy for music/arts and culture.

In terms of indigenous knowledge, Capoeira Angola, through its Afro-Brazilian values, shows its integration

with life, the human being, and the community. These values are present, celebrated, and transmitted through the ritual of the *roda de capoeira*, music, memory, orality, and the bodies, which are playing/fighting. They also have a very important spiritual and affective component. For this and many other reasons, Capoeira Angola fascinates and has a "magical" effect on all those children that in school contexts are considered undisciplined and difficult to deal with (Lühning, 2006).

All activities in the music teaching and learning processes are realized in their wholeness: the musical, bodily, and ludic event is never fragmentized. Children learn to sing and to play simultaneously. In the *roda de capoeira*, everyone participates in all the moments of the ritual where some sing and play the musical instruments, others sing while they are waiting to play, but nobody just only watches. The public interacts within the ritual as well.

The notion of complementarities among the parts is evident and can be observed symbolically in the musical structure; the rhythmic phrase of each percussion instrument compounds a musical discourse resulting from all of the phrases, as if they were pieces of a mosaic. It represents, in a certain way, a metaphor of the community, where there must be equilibrium and valorization of each individual who contributes to the whole group.

Through a contextualized understanding of local musical realities, indigenous knowledge can open new horizons of reflection and practice for music education. Each local reality should be studied in depth in a critical perspective. The preparation of music teachers should incorporate these philosophical and methodological principles, instead of perpetuating what Regelski (2004) called "methodolatry:" the acritical use and adoration of Western music education methods that make the music teacher feel safe when he/she performs the same activities in every context and situation, without questioning the reasons of this attitude and without considering the political implications of music education (Benedict & Schmidt, 2008).

Even if still shy, a new tendency in music education is growing and getting stronger, as Campbell and Schippers (2008) affirmed:

> Successful strategies from other cultures have made us question preconceptions we have about learning and teaching music in western mainstream traditions and institutions. In that way, our musical culture has almost come full circle: from exotism to tolerance to acceptance to inclusion. It is safe to say that the world of music education is now intrinsically culturally diverse, and so are its challenges and potential. (p. vi)

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Differential feedback to music students labeled as disabled or low achievers

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ABSTRACT

The purpose of this qualitative research project was to examine instrumental music teachers' perceptions of how they respond to students who have been labeled as disabled or low achievers. The process used to select subjects for this project was that of purposeful sampling (Creswell, 1998; Merriam, 2002). Subjects (N=38) were selected from among middle school band directors in the south Texas (USA) area. Data included teacher questionnaire responses to open-ended questions regarding teacher feedback to students labeled as disabled or low achievers. Findings highlight the challenges faced by teachers when discussing their perceptions of feedback given to students with disabilities. When asked if the teacher feedback given to band students labeled as disabled differed in any way from the feedback given to other students, 39.5% of respondents indicated that there was no difference in feedback, 42.1% indicated that there was a difference, and 18.4% indicated that the answer to the question was dependent on several variables. Respondents (n=16) who stated that there was a difference in feedback given to students labeled as disabled or low achievers, suggested that students also needed multiple opportunities for successful performance trials and increased time on tasks. Teachers recommended that the presentation of material be simplified and that the amount of material be limited. Other responses included increased teacher modeling, more repetition, more positive feedback, increased proximity to students to facilitate teacher prompts and individualized, private feedback. Teachers (n=15) who stated that they did not give different feedback most frequently stated that they "treated everyone the same." Respondents (n=7) who stated that their response was dependent on several variables most often stated that the feedback was dependent on the student's type of disability and the teacher's past experiences with the student. Clearly, there was no consensus regarding teacher perception of how feedback is given to students labeled as disabled or low achievers. Systematic observation of teacher feedback, qualitative field research, and triangulation strategies may be warranted for future research.

INTRODUCTION

Teacher expectations matter in the music classroom. In the last 40 years, experimental research has clearly demonstrated that teacher expectations can have self-fulfilling prophecy effects. A number of studies in music have focused on the relationship between expectations and evaluations of music performances (Cassidy & Sims, 1991; Cavitt, 1997; Duerkson, 1972; Elliot, 1995/1996; Jellison & Duke, 1994; Schultz, 1994).

What we *expect* affects how we give feedback to students. Brophy and Good (1970) found that even though high expectation students succeeded much more often and failed less often, they were more likely than low expectation students to be praised when they did succeed and less likely to be criticized when they failed. Teachers failed to provide feedback to high expectation students only about 3% of the time, but failed to give feedback to low expectation students almost 15% of the time. Good and Thompson (1998) reviewed research on the communication of performance expectations and found that some teachers "gratuitously praise low-achieving students in ways that indicate low performance expectations, whereas, other teachers communicate low expectations by criticizing low-achieving students disproportionately more often for incorrect answers than is the case for high-achieving students." Other methods of communicating low performance expectations include protecting the student from failure or embarrassment by not giving contingent feedback, criticizing a given student proportionately more often than other students following a wrong answer, praising the student proportionately less often than other students following a correct answer, asking the student to answer only simple questions, and calling on the

student only when he or she raises a hand (Good & Thompson, 1998).

Although expectations of teachers concerning students in their own classrooms are generally accurate and based on valid information, teacher expectation effects on student achievement that do occur tend to be undesirable, limiting effects of lowered expectations (Brophy, 1983). "Expectations can function as self-fulfilling prophecies (as opposed to mere accurate predictions) only when they involve sustained, systematic over- or underestimates of students' actual achievement potential" (Brophy, 1983, p. 636). Good and Weinstein (1986) found that teachers who believed students were more capable gave more opportunities for self evaluation and more honest, contingent feedback than less capable students. Additionally, low achieving students received briefer and less informative feedback than high achieving students. When teachers are not aware of how expectations affect students, they are more likely to interact with their lower achieving students in ways that perpetuate their status as low achievers (Anderson, 1989).

Knowledge of Results (KR) acts as guidance by providing information about the response-outcome to the subject. The subject then "uses the information to generate a new response on the next trial that is more accurate than the previous one, and performance improves with increased trials with KR" (Salmoni, Schmidt, & Walter, 1984, p. 380). A guidance feedback hypothesis (Salmoni et al.; Schmidt, Lange, & Young, 1990; Young & Schmidt, 1992) contends that KR feedback presented after each trial has both beneficial and detrimental learning effects. "When guidance is present, performance is good; indeed, it is seldom even meaningful to measure performance here because guidance prevents the subject from making errors" (Salmoni et al., p. 381). Unfortunately, guidance feedback may also bring about a kind of dependency and may prevent students from making transfers necessary for learning (Young & Schmidt, 1992). Subjects may come to rely heavily on KR for immediate performance, so that the task is not learned effectively (Salmoni et al.).

Ammons (1956), Chamblee (1983), and Malina (1969) discussed the relationship between an optimum specificity of information feedback and stages of learning. If a learner is at the initial stage of learning a new task, he or she is capable of using a limited amount of feedback information and is incapable of discriminating between relevant and irrelevant information (Chamblee). If the teacher provides students with too much information, they will process some and ignore the rest. Chamblee stated that "more precise information feedback results in higher levels of performance than less precise information" (p.25) for students learning a new task.

VOTAT (Tschirgi, 1980) or "Varying One Thing At a Time" while holding other variables constant, is one systematic way to seek information about the value of teacher feedback across performance trials. Changing more than one variable at a time is a poor strategy for giving feedback because it leads to confounded information (Goodman, Wood, & Hendrickx, 2004).

Do students labeled as low achievers in beginning instrumental music classes receive less specific, non-contingent feedback? Does this in turn create an environment where low achievers have fewer opportunities to improve? The first months of class instruction in an instrumental music class are critical in determining the future success or failure of musicians. Although students differ in their susceptibility to the effects of low expectations (Brophy, 1983), if novices are labeled as low achievers ("last chair" or untalented), there is a possibility that they will not be able to break out of this negative cycle. Awareness of teacher expectations for individual students and differential feedback may be helpful in breaking this cycle. The purpose of this qualitative research project was to examine instrumental music teachers' perceptions of how they respond to students who have been labeled as disabled or low achievers.

METHOD

The process used to select subjects for this project was that of purposeful sampling (Creswell, 1998; Merriam, 2002). Subjects (N=38) were selected from among middle school band directors in the south Texas (US) area. Each subject was informed of the purpose of the study and was emailed a questionnaire consisting of open-ended questions concerning the number of years of secondary school teaching experience, grades currently taught, and if their teacher feedback (or constructive criticism) given to band students who have been labeled as disabled or low achievers differ from the feedback given to other students. Additionally, if participants answered affirmatively to the previous question, they were then asked how this teacher feedback or constructive criticism differs

and if they can give specific examples.

RESULTS

All 38 middle school band directors returned surveys for an overall return rate of 100%. Data included teacher questionnaire responses to open-ended questions regarding teacher feedback to students labeled as disabled or low achievers. Findings highlight the challenges faced by teachers when discussing their perceptions of feedback given to students with disabilities. When asked if teacher feedback given to band students labeled as disabled differed in any way from the feedback given to other students, 39.5% of respondents indicated that there was no difference in feedback, 42.1% indicated that there was a difference, and 18.4% indicated that the answer to the question was dependent on several variables. Respondents (*n*=16) who stated that there was a difference in feedback given to students labeled as disabled or low achievers, suggested that students also needed multiple opportunities for successful performance trials and increased time on tasks (see Table 1). Teachers recommended that the presentation of material be simplified and that the amount of material be limited. Other responses included increased teacher modeling, more repetition, more positive feedback, increased proximity to students to facilitate teacher prompts and individualized, private feedback. Teachers (*n*=15) who stated that they did not give different feedback most frequently stated that they "treated everyone the same." Respondents (*n*=7) who stated that their response was dependent on several variables most often stated that the feedback was dependent on the student's type of disability and the teacher's past experiences with the student. Clearly, there was no consensus regarding teacher perception of how feedback is given to students labeled as disabled or low achievers. Systematic observation of teacher feedback, qualitative field research, and triangulation strategies may be warranted for future research.

Table 1. Response categories and frequencies of teacher descriptions of differential feedback for students labeled as disabled or low achiever by teachers (*n*=16) who responded positively to survey.

Response Categories	Frequency
Multiple opportunities for assessments/increased time on assessments	5
Simplify and limit presentation of material	5
Increase teacher modeling	4
More positive feedback given to students	4
Increased proximity to students	3
Increased empathy and understanding	3
More repetition on tasks	3
Positive reinforcement for effort	2
Allow for more errors/lower expectations	2
Administer individual feedback privately	2
Grade differently depending on IEP	2
Less specific feedback to students	2
Physically modify instruments	1
Edit music to fit needs of students	1
Make accommodations for learning styles	1
Give more positive than negative feedback	1
Give more detailed explanation	1
Feedback needs to be based on fundamentals	1
Move students to a smaller ensemble environment	1
Limit amount of feedback	1
Total Responses	**45**

Note. Teacher responses exceeded totaled number of respondents because most teachers gave more than one response to the open-ended survey.

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An investigation of elementary-level music appreciation teaching in Hsin-Chu, Taiwan

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ABSTRACT

The main purpose of this study was to examine elementary-level music appreciation teaching in Hsin-chu, Taiwan. This study was guided by three sub-purposes: 1. To examine teaching objectives, teaching materials, equipment used for teaching, teaching methods, and assessment of student learning; 2. To examine the characteristics and challenges of effective music appreciation teaching; and 3. To provide suggestions to improve music appreciation teaching in elementary schools in Hsin-chu. An 11-question survey was designed to acquire information on the ways that music appreciation is implemented in the elementary schools in Hsin-chu. Fifty-four elementary teachers responded to the survey. Results show that over 90% of the teachers include music appreciation in their classes and most use textbooks and teaching guides or self-made materials in their classes. The primary curricular emphases reported were learning about composers and their compositions and aural identification of musical instruments.

Keywords
Music appreciation, elementary school, Taiwan

BACKGROUND

Music appreciation is a practical way for people to experience and understand music. The main purpose for creating and performing music is for appreciation. The foundation of music appreciation is music criticism and music study, which is why music appreciation is important. Since 2001, Taiwan elementary and middle schools have implemented a national curriculum that includes music, visual art, and performing arts as part of the "Arts and Humanities domain curriculum," and music appreciation remains an important part of this curriculum. It is essential that we frequently reexamine the current status music appreciation teaching to improve music education.

The literature on music appreciation teaching is vast. Referentialism, absolute expressionism, and formal-ism (Reimer, 1989) provide a rationale for music education, as well as a general direction for music appreciation teaching. Copland (1986) described three domains of music appreciation: "musical feeling," "musical affect," and "theoretical," and has pointed out the importance of music appreciation. Kamien (2006) provided comprehensive information on how form, various styles, and historical periods, may apply to practical teaching. When choosing materials, Hoffer (1998) recommend that we consider the value, validity, and relevance of their music content, and that music appreciation classes include music from various historical periods as well as popular or contemporary music. Chang and Wang (1995) propose that music appreciation should be approached from diverse aesthetic viewpoints – e.g. "pure" music, synthesized experience, performance, and background music. Asmus (1999) emphasized that the assessment of student learning in music includes individual student assessment, program assessment, authentic assessment, and portfolio assessment to help teachers know what their students have learned.

THE PURPOSE OF THE STUDY

The purpose of this paper was to investigate the current status of elementary-level music appreciation teaching in Hsin-chu, Taiwan. The three sub-purposes of this study were: (a) to examine teaching objectives, teaching materials, equipment used for teaching, teaching methods, and assessment of student learning; (b) examine the characteristics and challenges of effective music appreciation teaching; and (c) provide suggestions to improve music appreciation teaching in elementary schools in Hsin-chu.

METHOD

An 11-question descriptive survey was developed for this study. The questions were designed to gather information about the following: (a) the extent to which music appreciation courses are implemented in the elementary schools; (b) the educational goals of music appreciation and the primary emphases of music appreciation classes; (c) the type of music selected and presented in the classes; (d) the content of the courses and the equipment used in the classes; (e) the teaching methods utilized; (f) the assessment modes used in music appreciation courses; (g) the difficulties teachers face in music appreciation teaching; (h) students' likes and dislikes; and (i) teachers interest in future music appreciation teaching in Hsin-chu.

ANALYSIS AND DISCUSSION

Demographic Information

Analysis of the respondents' (N = 54) demographic information was completed using SPSS 11.0 software. The

majority of the respondents were music majors (*n* = 36, 66.7%; non-music majors, *n* = 18, 33.3%). Most of the music teachers had specialized music training, suggesting that the quality of the teachers in this sample was rather high. The majority of the respondents studied piano as their major instrument (*n* = 25, 46.3%). The remaining teachers specialized in voice (*n* = 9, 16.7%), wind and Chinese traditional music (n = 6, 11.1%), and string and percussion (*n* = 4, 7.4%) separately. The respondents' music preferences included classical music (*n* = 29, 53.7%), popular music (*n* = 9, 16.7%), Taiwanese folk music and movie music (*n* = 6, 11.1%), and Chinese traditional music (*n* = 4, 7.4%). These results indicate that Western music education is a primary influence on Taiwan music education and suggest that the long-term barrier between Mainland China and Taiwan has caused interest in studying Chinese traditional music to decline. The respondents taught the following grade levels: higher grades (*n* = 25, 46.3%), middle grades (*n* = 20, 37%), and lower grades (*n* = 9, 16.7%). Results suggest that music appreciation courses increase gradually with each grade level. The respondents represented a range of years of teaching service (5 years or less (*n* = 24, 44.4%), 6-10 years (*n* = 21, 38.9%), and 11 years or more (*n* = 9, 16.7%).

Survey Questionnaire

The respondents reported that over 90% of them implement music appreciation often in their classes, and none stated that they did not teach music appreciation, indicating that music appreciation is highly valued by teachers. The important goals of music appreciation emerged in the following order from highest to lowest: (a) to promote the ability of understanding musical sounds (94.4%); (b) cultivate an interest in studying music and strengthen the emotional experience with music (92.6%) respectively; (c) to enhance the understanding and knowledge of music and composers (88.9%); (d) to cultivate students' imagination and musical thinking (85%), and (e) to relax the body and mind (81.5%). The results also suggest that they identified music as an art of emotion; therefore exposure to music in music appreciation classes strengthens the emotional experience for their students.

Respondents rated the curricular emphases in music appreciation courses in the following order of importance: (a) know composers and their compositions and to aurally distinguish musical instruments (92.6%), (b) introduce basic music knowledge (85.2%); (c) describe and explain music or music history (81.5%), (d) analyze musical form (51.8%), and (e) pure music listening (48.1%). Learning about composers and their compositions was considered the primary emphasis in music appreciation, a key point of many music appreciation books as well. The respondents indicated they feel that the ability to aurally distinguish musical instruments may strengthen students' aesthetic experiences. Pure listening to music and analysis of musical form were less important to these teachers. They felt that appreciation should be guided by teachers, and that it is not suitable to let students freely listen to music without guidance, and analyzing musical form is more difficult and abstruse for elementary students.

Types of music selected for use in music appreciation classes were rated as follows: (a) Western classical music was introduced in all of the respondents' courses (100%); followed by (b) Taiwanese folk music (66.7%), (c) cartoon music (48.2%), (d) movie music (48.2%), (e) popular music (44.4%), and (f) Chinese traditional music (29.6%). There is a direct relationship between teachers' academic backgrounds and musical preferences. The striking contrast between the use of Taiwanese local music and Chinese traditional music demonstrates the significant influence that Taiwan's current political situation and the government-advocated Taiwanese native art policy have had on music education.

Teaching materials used were (a) textbooks and their accompanying teaching guides and self-created teaching materials (88.9% each), while 33.3% reported that they did not use any teaching materials at all. This finding indicates that general music teachers do use only textbook materials. All of the respondents reported that they use CD/VCD players (100%) when teaching music appreciation, followed by audio-visual equipment (96.3%), the music classroom (85.2%), charts (66.7%), computers (59.2%), and reference books (51.9%). Teachers prefer audio-visual equipment that is easy to use. However, the finding that less than 60% of the teacher indicated using computers to assist their teaching suggests that computer-assisted teaching has room to develop in music appreciation classes.

All of the teachers reported that their primary method of teaching music appreciation was through CDs and VCDs. Other methods used were (a) explaining and discussion (92.6%), (b) rhythmic activities (85.2%), (c) using stories to stimulate student's music appreciation (81.5%), (d) music games (77.8%), (e) comparing different musical styles and historical periods (66.7%), (f) computer assisted teaching (62.9%), (g) dramatic performance and drawing pictures to enhance musical understanding (55.5%). While all teachers reported using CD, VCD and audio-visual equipment to teach, verbal communication remains an important way of teaching. The teachers who reported that rhythmic activity was important revealed that they use Dalcroze, Orff, and Kodaly approaches. The lower percentage of respondents using drawing and dramatic performance to teach music appreciation suggests that teachers may benefit from cooperation with teachers in these subject areas to improve music appreciation teaching.

The most common assessment method was the study sheet (85.2%), followed by verbal assessment (81.5%), performance assessment (77.8%), paper-and- pencil tests (55.5%), and portfolio assessment (40.7%). This also may indicate that a variety of methods are being used in music appreciation classes. Portfolio assessment was used least,

suggesting that the observation of students' learning processes is still not valued as much as other methods.

The primary difficulties faced by the teachers were: (a) poor teaching equipment (66.7%), (b) a shortage of reference material (59.2%), (c) the lack of variety of teaching methods (48.1%), (d) difficulty of assessment design (40.7%), (e) choosing appropriate music repertoire" (40.7%), and (f) insufficient musical ability and training (25.9%). Only one-fourth teachers agreed that their personal musical ability was insufficient, suggesting that the music teachers who received specialized music training found this helpful in their music teaching. Teachers overwhelmingly reported that students like music appreciation classes (92.6%), while 7.4% indicated no opinion. Teachers also unanimously agreed that participating in-service training or study and research would improve their teaching of music appreciation courses.

CONCLUSIONS

Results of this investigation lead to several important conclusions. First, two-thirds of teachers for have received specialized music training, indicating that the music quality of teachers is above the standard in Taiwan. Sixty-percent of the teachers report that they implement music appreciation frequently in their teaching. Second, teachers identified the top three goals of music appreciation as (a) to promote the ability of understanding musical sounds (b) cultivate an interest in studying music, and (c) strengthen the emotional experience with music.

Third, teachers can guide students to appreciate music in many ways. Knowing about composers and their music compositions, and the aural identification of musical instruments were primary ways reported, while analyzing musical forms was the least valued. Additionally, teachers' academic backgrounds and personal preferences influenced their musical choices for their appreciation classes. All teachers chose the Western classical music for their students to learn. More teachers are choosing Taiwanese local music for their classes, but fewer are choosing Chinese traditional music.

Materials most used for teaching music appreciation were textbooks and teaching guides, and self-edited teaching material and extensive use of VCD, DVD, CD, and audio-visual equipment as teaching tools. All teachers utilized audio-visual equipment in their teaching, and most value lecture and discussion, and rhythm activities. Few teachers use drawing and dramatic performance to teach music appreciation.

Assessment methods are becoming increasingly varied. Teachers report that they use study sheets, verbal assessment, and performance assessment, but few use portfolio assessment. The primary challenges of teaching were simple and crude teaching equipment, shortage of reference material, lack of varied approaches. However, only one-fourth of the teachers reported that their personal musical ability was insufficient, however, all teachers indicated a goal to attend in-service music appreciation training, or research and study. Finally, the respondents reported that the vast majority of their students (over 90%) enjoyed music class.

Recommendations

The information garnered in this study led to the following recommendations:

1. Teachers should present musical analysis in a developmentally appropriate manner.
2. Teachers should strengthen computer assisted instruction, and schools should increase the numbers of computers for music classes, purchase books, and provide up-to date teaching equipment.
3. In order to conform to the mission statement of the arts and humanities domain, teachers should use drawing and dramatic performance to strengthen their music appreciation teaching.
4. Teachers should utilize portfolio assessment to help them better understand their students' learning.
5. Teachers must enhance their own music literacy, and strive to improve their teaching to increase their teaching effectiveness.
6. The sampled schools should organize and conduct in-service training or research and study for teachers.

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Beyond birdsongs and the five notes: Teaching with Wang Jianzhong's *Bai Niao Chao Feng*

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ABSTRACT

Very often, introductory accounts of Chinese music in school music textbooks provide few details beyond generally recognizing the use of the Chinese pentatonic scale, but while music educators may be aware of the dangers of tokenism, achieving the ideal of greater depth and authenticity in understanding the Chinese musical system is easier said than done, not least because of the lack of cultural immersion and language barriers. This paper was an attempt to fill in some of the gaps by drawing upon the Chinese scholarly literature on the subject for Western educators. Potential benefits of such additional perspectives and insights, combined with a western one as appropriate, are illustrated with reference to Wang Jianzhong's (王 建 中) 1973 solo-piano classic Bai Niao Chao Feng (百 鸟 朝 凤). This paper summarized a selection of indigenous scholarly discussions of the work, and then incorporated relevant Western theoretical understanding and analytical approaches to elucidate Wang's use of pentatonicism in this work. The insights gained will enable music educators to design music lessons that go beyond a superficial mention of pentatonic elements in Chinese music, thereby adding a level of depth to the students' appreciation and listening experience of this work.

Keywords

Pentatonicism/Pentatonic scale, Chinese Music, Wang Jianzhong, *Bai Niao Chao Feng*

INTRODUCTION

Very often, introductory accounts of Chinese music in school music textbooks go little beyond generally recognizing the use of the Chinese pentatonic scale when it comes to presenting musical details. But while music educators may be aware of the dangers of tokenism, achieving the ideal of greater depth and authenticity in understanding the Chinese musical system is easier said than done. To begin with, acquiring an indigenous understanding of a particular music tradition is difficult for an outsider. Besides the lack of personal immersion in that particular musical culture, acquisition of knowledge through reading is sometimes hampered by language barriers, or limited by the reliability and availability of translations and other secondary sources. This paper hopes to fill in some gaps by drawing upon the Chinese scholarly literature on the subject for western educators; potential benefits of such additional perspectives and insights, combined with a western one as appropriate, are illustrated with reference to one Chinese piano-solo classic.

Wang Jianzhong's (王 建 中) 1973 piano piece *Bai Niao Chao Feng* (百 鸟 朝 凤 *Birds Paying Homage to the Phoenix*) has been selected as one of the six representative twentieth-century Chinese piano masterpieces (Zhou, 2006). This paper will summarize a selection of indigenous scholarly discussion of the work for the English-speaking community, then incorporate relevant western theoretical understanding and analytical approaches to elucidate Wang's use of pentatonicism in this work. The insights gained will enable music educators to design music lessons that go beyond a superficial mention of pentatonic elements in Chinese music, thereby adding a level of depth to the students' appreciation and listening experience of this work without, of course, denying the relevance of programmatic and socio-political considerations. Concluding with this educational focus, this paper will suggest ideas for designing listening and composing activities for school children.

PERSPECTIVES FROM CHINESE MUSIC SCHOLARS

Bai Niao Chao Feng (abbreviated henceforth as *Bai Niao*) has its origins in various melodies from the eastern central regions of the North China Plains (specifically, the ShanDong, Anhui, Henan, and Hebei regions); these were originally arranged and made famous by the renowned suona (唢 呐) player Ren Tongxiang (任 同 祥). It was Wang who then used this suona arrangement as the basis for his now popular piano piece (Wu, 2007). To date, this piano classic has attracted at least six analytical commentaries of sorts from Chinese music scholars. As "insiders" of the culture, many of these writers have discussed how Wang drew his inspirations from certain Chinese traditional musical genres and instrumental idioms; others assessed its significance as one of the major piano works from the Cultural Revolution period (Cui, 2008; Wei, 2009). Wu (2007) situates this classic piece more broadly in the context of modern Chinese piano music; he credits Wang for being able to successfully develop a piano style that captures the sound and spirit of traditional Chinese folk music ("pianification" of folk music 民 族 音 乐 钢 琴 化). In his estimation, Wang's integration of the ornamental tones, chromaticism, and other suona style elements into his piano textures

transcends mere piano writing for its own sake on the one hand and injects new life into traditional music on the other. Beyond the explicit suona references, Wu also finds allusions to Sheng (笙) harmonies and an exuberance (in bs. 28-87) characteristic of Henan Yu opera (河南豫剧) (both also noted in Guo, 2004 & Zhou, 2006; Wei [2009] discusses the symbolic significance of Wang introducing the Yu opera elements into this piece). Yuan's (2000) account adds a reference to Chinese percussion style conjured by the two hands playing in quick alternation whereas Zhou (2006) draws an analogy between the syncopated accents and the Northern Chinese dialect. Zhou also associates the work's improvisatory character with folk music practice.

As far as structural analysis is concerned, there seems to be no consensus in interpretation. Table 1 summarizes four different structural readings for ease of comparison.

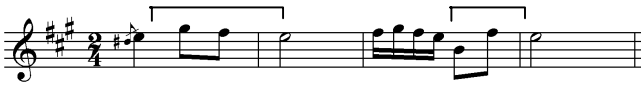
Table 1: Summary presentation of four structural analyses of *Bai Niao*

	1	29	50	75	88	134	162	174	187		233	234
Yuan 2000	Section 1	Section 2							Section 3			Section 4
		subsection 1			subsection 2 (birdsongs)		subsection 3 (birdsongs)		subsection 1	subsection 2		
Guo 2004	Section 1 (Moderato)	Section 2 (Allegro vivace)					Section 3 (Tempo giusto – vivace)	Section 4 (2-bar Tempo rubato)	Section 5			
Zhou 2006	Intro	A		link	Birdsongs I	A'	link	Birdsongs II	A"		Bird-songs III	Closing section
		a	b			b'			a'	b"		
Wu 2007	Section 1	Section 2			Birdsongs	Section 3	Section 4					Section 5
							Birdsongs				Bird-songs	

Wu (2007) sees a five-section piece that is very much characteristic of the Chinese AB alternating form flanked by an introduction and a coda (带前奏与尾声的AB循环体结构); the three birdsongs interjections are either seen as interpolating between sections or subsumed under one of the sections. Guo (2004) provides a simpler and somewhat different outline of five sections, apparently taking his cue from tempo markings or character of the music. By contrast, Yuan (2000) presents a four-section interpretation with the middle two sections comprising either two or three subsections. Of the selected interpretations compared here, Zhou (2006) by far provides the most detailed structural interpretation, exemplifying what she sees as principles of recurrence (回旋结构) and of interpolations (多段插入的曲体原则), both typical of Chinese folk music organization. It is also the only discussion which mentions the pentatonic modes used: for Zhou, the E-*zhidiao* (E徵调) is the unifying tonal element. With the closing section, whilst the other writers merely note its climactic nature, Zhou goes one step further to associate its mid-bar phrase beginnings (眼起板落) and the *colla parte* accompanying of *ad lib.* melody (紧伴慢唱) with Chinese operatic styles.

THROUGH AN EAST-WEST ANALYTICAL LENS

Bearing in mind the above broad understanding of the work, we shall now zoom in on some of the structural and harmonic details. The piece has a 28-bar introduction that comprises an opening pair of 2-bar phrases sounding like a musical call to attention (Example 1).

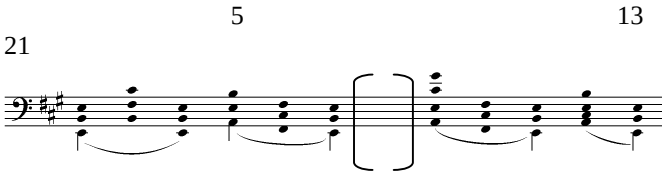


Example 1: Opening bars.

This is followed by three 4-bar phrases, each echoed immediately to give rise to an ensuing total of six phrases. From a western perspective, the entire introduction is clearly centered on E with the occasional D# added because of the A major key signature used. In terms of traditional Chinese scale nomenclature, the pentatonic melodies here are in E-*zhidiao*, that is, based on E-F#-A-B-C#, where A is the referential pitch *gong* (宫) or *yun* (均) (which perhaps explains the choice of the key signature here) with D# being the altered tone *bianzhi* (变徵). On closer examination, we notice that the opening pair of 2-bar phrases articulates two different melodic cadences: both phrases end with F#-E but the first is preceded by a G# which is yet another altered tone *biangong* (变宫) (Example 1). Remarkably, two of the three pairs of phrases

that follow end with the latter melodic cadence (G#-F#-E) whilst the middle pair approaches the cadencing F#-E by leap. In other words, while the introduction clearly has a strong overall pentatonic character, certain phrases do allude to a heptatonic scale system, which in this case may be either construed as the *xin yinjie* (新音阶, or *qingyue yinjie* 清乐音阶) with A as the *gong*, or as the *gu yinjie* (古音阶, or *yayue yinjie* 雅乐音阶) if we take E to be the modal centre.

Perceptually, the above phrases seem to be underpinned by certain structural bass notes, which are aurally prominent by virtue of their isolated low registral displacements (sometimes reinforced by octaves). Example 2 reveals some interesting bass patterns: one based on fifth relation (E-B-E) and the other (assuming E to be the modal centre) on what western musicians might think of as plagal relation (A-F#-E, or more simply A-E).



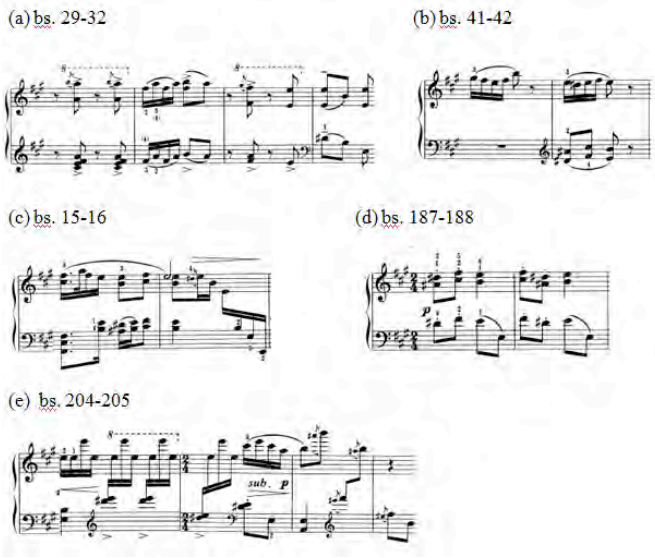
Example 2: Structural bass lines and chords of the introduction (bs. 1-28).

A further contrast between phrases is created by having these structural bass notes support a variety of open-fifth chords, quintal chords and, in the case of the third pair of echoing phrases, a quintal chord filled with a chordal third (or a ninth chord without its chordal seventh); the use of fourths and fifths here is reminiscent of Sheng harmonies, as noted above. Example 2 reflects these structural chords without implicating any voice-leading connections (in the western tonal sense) in the upper voices. Consistent with the nature of such structural and aurally prominent chords, some of the right-hand melodies are occasionally thickened with fourths, at times independently of the left-hand harmonies.

In the main sections of the piece, we find a whole array of subtle differences in the way Wang colors or articulates his pentatonic passages, both melodically and harmonically. Due to the space constraints of this paper, we shall only sample some of these interesting nuances (Example 3).

For example, subsection 1 of the first main section (bs. 29-50; following Zhou's [2006] structural reading) features what may be heard as an E octave doubling distorted by a D# at two cadences (bs. 32 & 40; Example 3a); later on, this "distorted" octave adds a fifth within it at bs. 42 & 44, where the centric E is approached by its double neighbor D# and F# (Example 3b). Either way, these are in contrast with the occurrences in the introduction where D# appears either as an acciaccatura or as the harmonic fifth of a G#-minor chord. There is one exception however, which is the superimposed fourths at b. 15, where D# is played simultaneously against E and supported by an A# a fourth below (Example 3c).

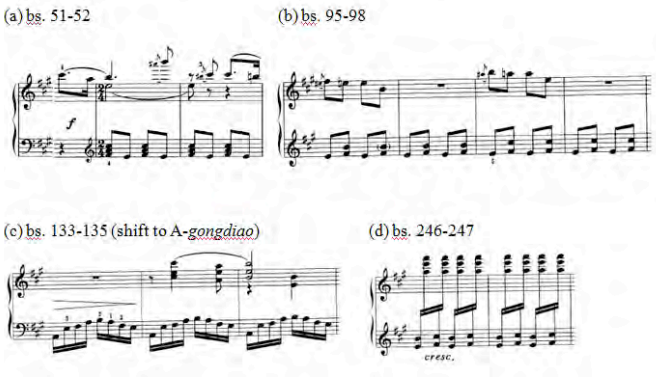
When this subsection is reprised at bs. 187ff., Wang employs both simultaneous and non-simultaneous, consonant and dissonant renditions of the *bianyin* D#, but with some subtle differences. For one, the double-neighbor approach to E (that now opens the reprising subsection) thickens the D# with open fifth chords instead of dissonating against E (Example 3d; compare this with Example 3b). At bs. 204-205, the D#-E simultaneity is now a minor 2nd that colors the alternating E octaves (Example 3e).



Example 3: Various manifestations of the *bianyin* D#

Subsection 1 further contrasts with the introduction in another respect. As noted earlier, the introduction is generally characterized by open fourths and fifths with even quintal chords, as opposed to more euphonious tertian harmonies. Subsection 1 throws into some relief a second-inversion F#m7 at its opening (Example 3a). In Subsection 2 (bs. 51ff.) this chord takes the form of an alternation between a simple F#m triad and an E note which together with the E-B in the right hand forms a pentatonic chord (Example 4a). This accompaniment configuration is subsequently pared down to one involving either an open fourth or a fifth, with the recurrent E being on-beat, accompanying the first birdsongs section (Example 4b). Soon, this fourth/fifth rendering is transposed up an octave at b. 102, transferred to the right hand at b. 107 (recurrent E off-beat), and eventually returned to the left hand at b. 116. When Subsection 2 returns as Section A' at b. 134, its Pipa-inspired accompaniment suggests a first-inversion F#m7 harmony initially (Example 4c); the bass A here then turns the modality momentarily to A-*gongdiao* (宫调) within the larger context of the E-*zhidiao*—that is, changing modal type without changing the referential pitch (同宫系的调式转换, see Du, 2003) This modal switch is later only hinted at in the cricket-call cadenza (b. 186) preceding Section A" when its alternating E-G#(with F^x) shifts to A-C#(with B^x); the cadenza returns to the centricity of E

towards the end. In the first *Prestissimo* section, a subtle harmonic blend is achieved: two open 5ths a tone apart seem to bring together the E-F# tension inherent in Example 4a, the E-B open-fifth in Example 4c and embedded in Example 4b, and the centricity on A articulated in Example 4c (Example 4d).



Example 4. Various harmonic-textural structures based on E-*zhidiao*

The entire closing section, which comprises two Prestissimo sections demarcated by the tempo changes midway, deserves closer examination in the light of Example 4d. The first *Prestissimo* at first clearly articulates an E-centricity. This leads to an A open-fifth chord at b. 244 whereupon E (as the bass note of the left-hand pentatonic trichord E-B-C#) and A (in the right-hand open chord) seem to vie for importance. Two bars later, F# joins in the competition, alternating with E in the bass and momentarily achieves primacy at bs. 250-251. At bs. 252-253, the F# recedes somewhat by taking the form of an acciaccatura-note to E but it quickly re-asserts its importance through rhythmic re-positioning in relation to the E as the alternation between both hands accelerates. This leads into the second *Prestissimo* section which opens with materials drawn from bs. 244-245 but more single-mindedly articulating one pitch centre, C#. No doubt, B does enter the picture two bars later in an alternation-pattern reminiscent of bs. 246-249, but it is somehow less able to dethrone the more-strongly established C# here. It is only at b. 266 that B's local structural importance is achieved when C# gives way to it entirely. By and large, this second *Prestissimo* section is not marked by the kinds of harmonic tension found in its earlier counterpart. Instead, its structural bass notes often clearly articulate conventional tonal patterns: B-D#-E, A-F#-B, C#-F#-B, all of which (as if analogous to a dominant expansion) supporting E in its supremacy.

In sum, apart from the obvious means of contrasts involving themes, motives and texture, we find Wang either subtly varying his pentatonic hues or patterning his structural bass notes in different ways whilst generally maintaining his modality around E; only in one instance does he seem to venture away briefly (to A). We have also noted how he injects chromaticism variously in certain sections, blending or weaving in and out of his various pentatonic and more chromatic sound worlds. There is therefore much to be savored from his basic E-pentatonicism here if one listens closely.

IDEAS FOR CLASSROOM TEACHING

In using this piece as teaching material, one of the important fundamental understandings that should be conveyed to students is that not all Chinese music is pentatonic, some can be heptatonic in its basis (Du & Qin, 2007); in fact, Chinese music writers sometimes even speak of 6-note scales. It is true though that the pentatonic scale forms the core of the Chinese scale system. Secondly, whether dealing with the pentatonic or heptatonic scale, the Chinese have the notion of scale rotation whereby each of the scale tones can be the modal centre (*diaotou* 调头). For older students, the complexities of the Chinese scale system can be a fascinating topic to research on (especially if they can read the Chinese literature on the subject). For younger students, we may at least present a variety of Chinese traditional melodies that exemplify the various modal varieties. It would then be clear to students that there are some fundamental differences between the Chinese scale system and the Western one. On this understanding, we may direct students' listening and composing activities more specifically—and authentically.

As illustrated above with *Bai Niao*, we may highlight subtleties of melodic, harmonic, rhythmic and textural writings in respect of the use of the Chinese mode(s) concerned; this will complement and add depth to discussions of other aspects such as any programmatic elements. Once students have been made aware of such musical details in their listening, compositional activities can then be designed around such compositional specificities. Without being over prescriptive or restrictive, we may direct students to explore melodic constructions that explore the notion of *diaotou*, for example, or to create harmonic structures based on the pentatonic scale; for more advanced students, the elements of *bianyin* may be introduced once they have understood the basic pentatonic system.

In short, with a deeper understanding of the Chinese musical system, music teachers can more easily go beyond a mere focus on programmatic elements and a superficial coverage of the pentatonic scale with a piece like Wang's *Bai Niao*.

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Motivating and engaging students in the general music classroom

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ABSTRACT

Why are some students participating and while others are not motivated to join in music activities? Motivation increases a learner's time on task, an important factor affecting their music learning and achievement. The aim of this research was to explore academic goals, social goals, and motivation factors of Singapore's elementary school students in a general music class. The findings indicated students wanted to be challenged intellectually. Students were also motivated to acquire music skills and knowledge to help others in music. The findings also noted that students increasingly need social approval and the presence of qualified music teachers. Pre-service and in-service courses must equip music teachers in curriculum content and to be versatile in various pedagogies and assessment methods.

Keywords

Motivation, general classroom music

SCENARIO

A first-year elementary general music teacher stands in front of her class. She prepared well and planned to introduce a new song to her students. Some of her students sang along while others refused to participate. She tried engaging the students, but they interrupted loudly and disrupted the session. As a result, other students were hesitant to participate. Only a handful of students continued with the music activity while the others were not motivated to do so. The music teacher was concerned as these students who were not participating in her music lesson were the same ones who paid close attention during her English and Mathematics lessons earlier in the week. She wondered why they were not doing the same during her music lesson.

INTRODUCTION

Why are some students participating and while others are not motivated to join in music activities? Why are some students attentive in another subject but not in music? How can music teachers motivate their students to participate during music classes? Student motivation has been a topic of concern for music educators for many years. There are three key components: the teacher, the student, and the music learning tasks. The teacher factor includes the music, pedagogical skills, and knowledge that the teacher brings to the music classroom; it also includes other teacher qualities such as enthusiasm toward music teaching. Students are motivated when the music teacher is enthusiastic about her subject (Lumsden, 1994). Motivation often leads to improved performance. For instance, learners who are most motivated to learn and excel in classroom activities tend to be the highest achievers (Lepper, Corpus, & Iyengar, 2005). Conversely, learners who are least motivated to master academic subject matter are at high risk for dropping out. Successful music teachers are knowledgeable about music, good communicators, and provide opportunities for open-ended activities in their general music classroom (Lepper, Corpus, & Iyengar, 2005; Wigfield, Eccles, & Rodriguez 1998). Such teachers are also warm and approachable and are able to develop rapport with their students (Wigfield, Eccles & Rodriguez).

The students also have unique "personal factors," that include prior music experience and the various perceptions that influenced her in music. In addition, students bring along their unique combination of academic and social goals. The academic goals determine the student's mastery or reasons for acquiring (or not wanting to acquire) the music skills and knowledge while social goals refer to a student's need to belong to a group, to help others, to feel accepted, to fulfill a role, or to attain a desired social status. Academic and social goals can be standalone or they can influence each other when it comes to motivating students to engage in tasks (Dowson & Mclnerney, 2003). To what extent each type of goal influences the other would depend on the goal that students perceive as important. To motivate and engage their students, music teachers have to consider these motivation factors, academic goals and social goals.

Learning tasks are a significant source of motiva-tion. While entertaining and enjoyable qualities in tasks are important, tasks that combine these with more substantive qualities will elicit deeper student motivation and engagement. In a summary of motivational research, Kellaghan, Madaus, and Raczek (1996) found that students respond positively to tasks that they perceive as *challenging* but "do-able" and that have *relevance* (value) to them.

RESEARCH AIMS

The aim of this research was to explore academic goals, social goals, and motivation factors of elementary school students in a general music class in Singapore. From this research aim, the following research questions were derived:

1. What academic goals, social goals, and motivation factors do elementary school students have in general music classes?
2. What are the differences in academic goals, social goals and motivation factors between lower and upper elementary students?

RESEARCH DESIGN

Purposive sampling was used to identify the elementary classes. The selected classes had students of different academic ability groups as well as those from the lower and upper elementary levels. Nine music classes (three second-grade classes, three third-grade classes, three fifth-grade classes) were invited to participate in this study. All classes had approximately equal numbers of male and female students, and students were of Chinese, Malay, or Indian race. From the nine classes who participated in this study, 90 second-grade students, 120 third-grade students, and 120 fifth-grade students were participants. All music classes were taught in the English. Four music teachers participated in this study, three of whom taught each taught a second-grade music class, while the fourth teacher taught all the participating third and fifth-grade music classes.

The research procedure comprised of four key steps: 1. seeking permission for participation; 2. student questionnaires; 3. teacher semi-structured interviews; and 4. semi-structured interviews of selected students. The purpose of the student questionnaire was to identify students with prior music training and their academic and social goals. The semi-structured interviews for teachers and students (Appendix 1) covered the three academic goals, five social goals, and three motivational factors. Students were asked to talk about their related preferences and experiences. Teachers were asked about their perceptions of student preferences, as well as their personal teaching styles.

Dearnley (2005) noted that in semi-structured interviews, participants would be asked questions from the same loose set, but in no defined sequence. Open-ended questions would be asked to encourage participants to talk about their experiences, and from their responses, the order of further questions will be determined. The open nature of such questions encourage depth and vitality of responses and allow new concepts to emerge. Details are obtained by asking for examples. As such, semi-structured interviews would increase the validity of the study through the collection of data that is rich in their explanation and analysis. A five-step coding process was used to code data from the interviews. A coding template was used to record all comments each student or teacher interviewee had made in relation the three academic goals, five social goals, and three motivation factors.

FINDINGS

Research Question 1: What academic goals, social goals, and motivation factors do elementary school students have in general music classes?

The mastery goal, social concern goal, the teacher, and personal motivation factors are the most significant academic goal, social goal, and motivation factors respectively for elementary school students in general music classes.

Data from student and teacher interviews triangulated for the mastery and social concern goals and found 89% of students and 67% of teachers indicated the mastery goal as significant while 53% of students and 43% of teachers indicated the social concern goal as significant. However, findings were different between student and teacher interviews in two key areas. First, students indicated the teacher and personal motivation factors as the most significant (40% and 38% of students respectively), while half of the teachers (50%) indicated the lesson motivation factor as the most significant for their students. Second, students indicated the social approval goal as the second most significant social goal, while teachers had ranked both the social approval goal and the social concern goal as top in significance in motivating students: 29% of students indicated the social approval goal as compared to 43% of teachers who had indicated the social approval goal as significant and 43% of teachers who indicated the social concern goal.

Findings for Research Question 2: What are the differences in academic goals, social goals, and motivation factors between upper elementary and lower elementary students?

Two differences emerged when comparing data from student interviews of upper and lower elementary students. First, there was an upward trend for both the social approval goal and the teacher motivation factor from lower to upper elementary. Secondly, the teacher motivation factor was the most significant for students taught by the qualified music teacher, while the personal motivation factor was most significant for students taught by the general teachers.

The social approval goal and the teacher motivation factor were more significant for upper elementary students as compared to lower elementary students, and both showed increasing significance from lower to upper elementary. From student interviews, 24% at second-grade, 31% at third-grade and 32% at fifth-grade indicated the social approval goal as the most significant, while 24% at second-grade, 43% at third-grade and 53% at fifth-grade indicated the teacher motivation factor as the most significant. These findings showed that: (a) Students increasingly require social approval from peers, teachers or parents as they progress from lower to upper elementary pertaining to students having self-regulatory behaviors and being on-task during music lessons. In particular, teachers' social approval was noted as being important as compared to peer acceptance; and (b) Students increasingly require the presence of motivational teachers, who are able to impart musical skills and knowledge as well as enthuse and build rapport with them, as they progress from lower to upper elementary (Wigfield, Eccles, & Rodriguez, 1998).

CONCLUSION

Motivation increases the amount of effort and energy that learners expend in activities directly related to their needs and goals (Pintrich, 2000) and determines whether they pursue a task enthusiastically and wholeheartedly. Furthermore, motivated learners are more likely to continue a task until they've completed it, even if they are occasionally interrupted or frustrated in the process. In general, then, motivation increases learners' time on task, an important factor affecting their music learning and achievement.

Students want to be challenged intellectually and to develop competence in music (Pintrich, 2000). To maximize motivation, then, teachers should develop tasks that are *authentic*, *appropriately challenging*, *relevant*, and *creative*. Students are also motivated to acquire music skills and know-ledge to help others in music. In addition to pro-viding opportunities for peer coaching, teachers need to design lessons to cater to the intellectual needs and different levels of music competencies of students. The findings also note that students increasingly need social approval and the presence of qualified music teachers. Pre-service and in-service courses must equip music teachers in curriculum content and to be versatile in various pedagogies and assessment methods.

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Appendix 1: Examples of Questions asked during Semi-Structured Interviews

Category	Type	Teacher Interview Questions	Student Interview Questions
Academic Goals	Mastery	• How do students approach the learning of music?	• What questions do you usually ask your music teacher?
	Performance	• In your opinion, is competition an effective motivation strategy for music class?	• Do you enjoy music competitions and tests during your music lessons? Why?
	Work Avoidance	• How persevering are students when learning music?	• What do you find most challenging in your music lessons? Why?
Social Goals	Social Affiliation	• How well do your students work in groups? Are students influenced by each other in music class?	• Would you rather make music on your own or with a group? Why?
	Social Approval	• Do pupils try their best to win your praise in music class?	• Would you like your teacher or parents to praise you about music?
	Social Responsibility	• Do pupils demonstrate responsibility when learning music? What are some of your observations?	• Do you feel you are a good music student? Why or why not?
	Social Status	• Are there any pupils in your class who are motivated to become musicians or join music-related careers when they grow up? Do you have 'music leader/monitor' titles in your class? How motivated do you think pupils are by such titles?	• Would you like to be called a 'music leader' to say that you are very good in music? Why? It is important for a music leader to give their best and be a role model during music lessons? Why?
	Social Concern	• Do you see pupils helping each other in music?	• Do you like helping your classmates in music?
Motivation Factors	Teacher	• How would you describe your style of teaching?	• What would you like your music teacher to do more often?
	Personal (Prior Music Background and Parental Influence)	• Have your pupils received private music lessons outside before? How supportive are their parents towards the learning of music?	• Do you play any instrument? How did you learn that instrument? Do you like this instrument? Did your parents sign you up for these lessons? Why? What else do they do?
	Lesson	• Could you tell me about some of the lessons you conduct in music class?	• What would you like your music teacher to do more often?

The construction of a Taiwanese children's singing voice measure

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ABSTRACT

The purpose of this study was to construct a Children's Singing Voice Measure (CSVM) appropriate for music teachers to examine children's singing voice development in Taiwan. Using Rutkowski's (1996) Singing Voice Development Measure (SVDM) as a model, this study focused on the process of adapting the SVDM for use by Taiwanese music teachers, constructing the CSVM, examining consistency (reliability) of the CSVM, collecting different vocal samples, and investigating the use of the measure to assess the development of Taiwanese elementary students' singing voices.

The researcher-developed CSVM consists of the Children's Singing Voice Measure Criterion Song and the Children's Singing Voice Measure Scale. The Children's Singing Voice Measure Scale includes 11 different singing voice categories: 1. pre-singer; 2. inconsistent speaking range singer; 3. speaking range singer; 4. inconsistent limited range singer; 5. limited range singer; 6. Inconsistent initial range singer; 7. initial range singer; 8. inconsistent singer; 9. singer; 10. consistently accurate singer; and 11. accurate singer. The CSVM was the instrument used to examine children's singing voices in this study. Participants were 2nd, 4th, and six-graders (N = 2,511), selected from northern, middle and southern Taiwan. Samples of the children's singing performances were obtained during the first semester of the 2008-2009 school year. Each child's voice was tape recorded as she/he echoed a pre-recorded child model singing the CSVM patterns. The recordings of the singing task and specific directions were mailed to 2 raters who were trained to use the CSVM. The inter-rater reliability of the 2 raters was .935. These findings suggest that the CSVM can be an appropriate assessment tool for music teachers to examine children's singing voices in Taiwan.

INTRODUCTION

Identifying children's use of their singing voices is an important goal in choral rehearsals and general music classes (Bartle, 2003). Brophy (2000) indicated that a child's ability to correctly use singing voice is an important and requisite behavior to the ability to sing accurately. Therefore, music teachers should know as much as possible about the development of the singing voices of the children they teach. To do this, they need a way to measure this development. Rutkowski (1990, 1996) constructed the Singing Voice Development Measure (SVDM) that included a nine-point rating scale for classifying children's singing voices. The criterion song used for the SVDM is "See the Bird" (see Figure 1).

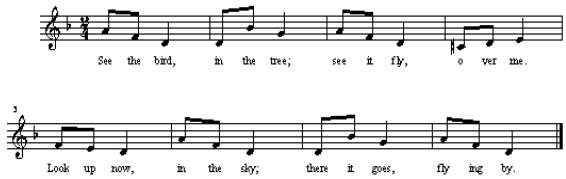

Figure 1. "See the Bird" - SVDM criterion song (Rutkowski, 1996).

Rutkowski (2002) described the vocal characteristics of the nine different singing voice categories. For instance, children classified as *Pre-singers* do not sing, but chant the song text. *Inconsistent Speaking Range Singers* sometimes chant, sometimes sustain tones and exhibit some sensitivity to pitch but remain in the speaking range. *Singers* exhibit the use of a consistent extended singing range (she/he sings beyond the register lift, b^1-flat and above)[1] Music educators (Chen-Hafteck, 1998; Chuang, 2005, 2007, 2008; Rutkowski & Chen-Hafteck, 2001; Rutkowski & Miller, 1993, 1997, 1999) have used the SVDM to examine children's singing voice development. The SVDM can be a promising assessment protocol for general music teachers (Brophy, 2000). In Taiwan, Chuang (2005, 2007, 2008) and Chen (2006) used the SVDM to examine Taiwanese first graders' singing voice development. Chuang (2005, 2007, 2008) and Chen (2006) indicated that the SVDM was appropriate to examine Taiwanese children's singing voice development.

Although the SVDM has high reliability and validity and is recommended by several music educators, Chuang (2007, 2008, 2009) pointed out a need to adapt SVDM to the cultural and instructional needs of Taiwanese music teachers, and recommended that an adaptation of SVDM might be appropriate for Taiwanese music teachers to use in their classes. Chuang's recommendations and reasons for this adaptation were: 1. Taiwanese music teachers need to identify a vocal range in which a child can sing in tune, consider and determine the characteristics of his/her singing voice, and then classify it into an appropriate vocal category; 2. Listening to appropriately

[1] Middle c = c^1.

representative samples from each voice development category will enable music teachers determine different children singing voices properly. As they identify different children's singing voices, they can repeatedly listen to the representative samples and then appropriately classify children singing voices into established singing voice categories; 3. Children sing the criterion song on the neutral syllable (loo), eliminating the language barrier for Taiwanese students; 4. The measure will be more useful to Taiwanese teachers if two new categories are added; Category 10, "Inconsistently Accurate Singer," and Category 11, "Accurate Singer;" 5. The adapted measure's scale could be used to classify children singing voices and examine the pitches around the occurrence of their register lift (transition); 6. The description of SVDM Category 9 "Singer" should be revised because of the addition of Categories 10 and 11; 7. Clear descriptions of each singing voice category will be easier for music teachers to use when determining singing voice categories; and 8. A comfortable singing pitch for most children to sing is f^1 or f^1-sharp, so the pitch f^1should be a good beginning pitch for the criterion song.

PURPOSE OF THE STUDY

The purpose of this study was to adapt Rutkowski's (1996) SVDM to construct a Children's Singing Voice Measure (CSVM) for Taiwanese music teachers to use to measure Taiwanese children's singing voice development. This study focused on constructing the CSVM, examining the consistency (reliability) of the CSVM, collecting different vocal samples, and investigating the classroom use of this measure to categorize Taiwanese elementary students' singing voices.

RESEARCH QUESTIONS

The following questions guided this study:

1. Is the Children's Singing Voice Measure (CSVM) a reliable measure for assessing the singing development of Taiwanese children?
2. Do Taiwanese children exhibit use of singing voice behaviors as defined by the Children's Singing Voice Measure (CSVM)?
3. As measured by the Children's Singing Voice Measure (CSVM), what differences exist between/among Taiwanese children' use of singing voice, gender, and grade?

PROCEDURES

Samples

Participants were second-, fourth-, and sixth-grade children (N = 2,511) selected from schools in northern, middle, and southern Taiwan. Participants included second-grade boys (n = 454) and girls (n = 437), fourth-grade boys (n = 421) and girls (n = 411), and sixth-grade boys (n = 410) and girls (n = 378). There were 2,511 total child participants (1,285 boys and 1,226 girls). Seventeen music teachers and six research assistants assisted with data collection. Samples of the children's singing performances were obtained during the first semester of the 2008-2009 school year.

Instruments

Based on the need for an adaptation of the SVDM for Taiwanese teachers and recommendations by Chuang (2007, 2008, 2009), the researcher constructed the Children's Singing Voice Measure (CSVM) as the instrument used in this study. The CSVM including the Children's Singing Voice Measure Criterion Song (see Figure 2) and the Children's Singing Voice Measure Scale (an 11-point rating scale) (see Table 1). The Children's Singing Voice Measure Scale includes 11 different singing voice categories: 1. Pre-singer; 2. Inconsistent Speaking Range Singer; 3. Speaking Range Singer; 4. Inconsistent Limited Range Singer; 5) Limited Range Singer; 6. Inconsistent Initial Range Singer; 7. Initial Range Singer; 8. Inconsistent Singer; 9) Singer; 10. Consistently Accurate Singer; and 11. Accurate Singer.

Test Administration

The criterion song was sung by a fifth grade student who was recommended by his music teacher. The boy sang the criterion song in Loo (tempo: quarter note=60). This performance was recorded on CD. Testing procedures, testing directions and the criterion song (score and an audio file) were included in the CD and sent to participating music teachers. Music teachers met their students on a day before the day of testing, and taught the children the song using the CD, and practicing it two times. The researcher and 6 research assistants went to each school for collecting data. The 6 research assistants received test administration training by the researcher. All of them were familiar with the task. The research assistants practiced with the children and administered the test to the children. All participants followed the testing procedure provided in the CD. Participants were familiar with the song and the procedures of test administration and then they were tested individually. Each child's voice was audio tape recorded as he or she echoed the model child singing the CSVM patterns.

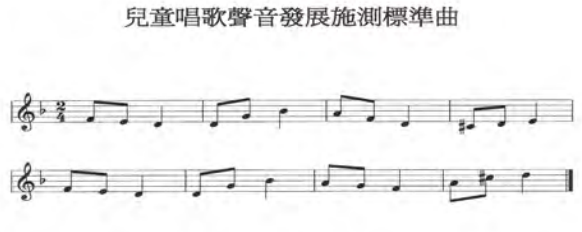

Figure 2. Children's Singing Voice Measure Criterion Song.

Rating

If a participant's singing voice is classified into the Category 1 (Pre-singer) of the CSVMS, the rater gave 1 point to the participant. An average of the two raters' points will be the final data point of the participant. If the

average of a participant is 1.5, the point will be classified into Category 2 (Inconsistent Speaking Range Singer). Two raters who were children's singing voice experts received judge training conducted by the researcher. Both were elementary general music teachers and held master's degrees in music education. The two raters each had 3 years of experience using CSVM in the researcher's previous studies (Chuang, 2007, 2008, 2009). The inter-rater reliability of the two raters was .935 on CSVM. In addition, intra-judge reliability was .940 for Rater A and .945 for Rater B.

Table 1. Children's Singing Voice Measure Scale (adapted from Rutkowski, 1996)

Scale Point	Singing Voice Categories	Characteristics
1	Pre-singer	The child does not sing but chants the song text.
2	Inconsistent Speaking Range Singer	1. vocal range: a-c^1. 2. sometimes chants, sometimes sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range.
3	Speaking Range Singer	1. vocal range: a-c^1 2. sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range.
4	Inconsistent Limited Range Singer	1. vocal range: a-f^1 (usually up to f^1) 2. wavers between speaking and singing voice and uses a limited range when in singing voice
5	Limited Range Singer	1. vocal range: d^1-f^1 2. exhibits consistent use of limited singing range
6	Inconsistent Initial Range Singer	1. vocal range:d^1-a^1 2. sometimes only exhibits use of limited singing range, but other times exhibits use of initial singing range
7	Initial Range Singer	1. vocal range: d^1-a^1 2. exhibits consistent use of initial singing range
8	Inconsistent Singer	1. vocal range: sings beyond the register lift (b^1-flat) and above. 2. sometimes only exhibits use of initial singing range, but other times exhibits use of extended singing range
9	Singer	1. sings beyond the register lift (b^1-flat) and above 2. exhibits use of consistent extended singing range
10	Consistently Accurate Singer	1. vocal range: b^1 flat-d^2 2. consistently exhibits use of extended singing range
11	Accurate Singer	1. sings beyond b^1 flat-d^2 and above 2. consistently exhibits use of extended singing range

*****b^1-flat is register lift.

RESULTS

The means and standard deviations the CSVM ratings by grade and gender are shown in Table 2. Table 3 shows the scores and percentages of participants classified in each category by grade and gender. The means of the fourth-grade participants were higher than those of the second-grade participants. The means of the six-grade girls were higher than those of the fourth-grade girls; however, the means of the six-grade boys are lower than those of the fourth-grade boys. Based on Rutkowski's (1996) singing voice classifications, the mean of the second-grade boys was 5.70, so the singing voice development category is 6 (Inconsistent Initial Range Singer) as was singing voice development category of the second-grade girls (M = 5.94). The mean of the fourth-grade boys (M = 6.70) and girls (M = 6.91) were both identified as Category 7 (Initial Range Singer). The singing voice category of the six-grade boys was 6 (Inconsistent Initial Range Singer), but for girls, it was 7 (Initial Range Singer).

For all participants (N = 2,511), the mean singing voice development category of the boys was Category 6 (Inconsistent Initial Range Singer), and Category 7 for girls (Initial Range Singer). Therefore, the vocal range of the participants (second-grade boys and girls, six-grade boys) was d^1-a^1. They sometimes exhibited use of the limited singing range, but other times exhibited use of initial singing range. The vocal range of participants (fourth-grade boys and girls, six-grade girls) was d^1-a^1. They exhibited consistent use of initial singing range.

Table 2. *CVSM means and standard deviations by grade and gender (N = 2,511)*

	Grade 2		Grade 4		Grade 6		Total	
	M	*SD*	*M*	*SD*	*M*	*SD*	*M*	*SD*
Boys	5.70	2.753	6.70	3.151	6.30	3.258	6.22	3.078
Girls	5.94	2.720	6.91	3.081	7.37	3.157	6.71	3.039
Total	5.82	2.738	6.80	3.117	6.81	3.253	6.46	3.068

Table 3. *Counts and percentages of participants classified in each category by grade (N = 2,511)*

CSVM Category	1	2	3	4	5	6	7	8	9	10	11	*n*
Grade												
Two	0	2	245	143	124	63	47	71	65	47	84	891
(%)	0	0.22	27.50	16.05	13.92	7.07	5.27	7.97	7.20	5.27	9.43	
Four	0	1	180	101	102	52	27	44	77	70	178	832
(%)	0	0.12	21.63	12.14	12.26	6.25	3.25	5.29	9.25	8.41	21.39	
Six	0	1	170	133	80	30	18	50	45	54	207	788
(%)	0	0.13	21.57	16.88	10.15	3.81	2.28	6.35	5.71	6.85	26.25	
Total	0	4	595	377	306	145	92	165	187	171	469	2511
(%)	0	0.16	23.60	15.01	12.19	5.77	3.66	6.57	7.45	6.81	18.68	

The majority of the second-grade participants were classified as singing voice Category 3, followed by Categories 4 and 5. There were no second-grade participants classified into the Category 1. The majority of the fourth-grade participants' singing voice category was 3, followed by Categories 11, 5, and 4. There were no fourth-grade participants classified as Category 1 singers. The majority of the sixth grade participants' singing voice category was 11 followed by Categories 3 and 4. There were no sixth grade participants classified into the Category 1.

The majority of the second grade children were classified as Speaking Range Singers (Category 3), followed by Category 4 (Inconsistent Limited Range Singer). No second grade participant was classified as Category 1 (Pre-singer). The majority of the fourth grade boys were classified as Speaking Range

Singers (Category 3), with the next highest number classified in Category 11 (Accurate Singer).

The majority of the fourth grade girls were classified as Accurate Singers (Category 11), followed by category 3 (Speaking Range Singer). No fourth grade boy was classified as a Pre-singer and no girl was classified as a Pre-singer or an Inconsistent Speaking Range Singer. The majority of the sixth grade boys were classified as singing voice category 3 (Speaking Range Singer), followed by categories 11 (Accurate Singer) and 4 (Inconsistent Limited Range Singer). The majority of the sixth grade girls were classified as Accurate Singers (Category 11), followed by categories 4 (Inconsistent Limited Range Singer), 3 (Speaking Range Singer), and 5 (Limited Range Singer). No sixth grade girl was classified as Category 1 (Pre-singer) and no boy was classified as Categories 1 (Pre-singer) or 2 (Inconsistent Speaking Range Singer).

None of the boys (n = 1,285) were classified as Pre-singers (Category 1). Other categories: 1 (0.08%) were the Category 2 (Inconsistent speaking Range Singer); 365 (28.40%) were the Category 3 (Speaking Range Singer); 197 (15.33%) were the Category 4 (Inconsistent Limited Range Singer); 128 (9.96%)were the Category 5 (Limited Range Singer); 81 (6.30%)were the Category 6 (Inconsistent Initial Range Singer); 42 (3.27%) were the Category 7 (Initial Range Singer); 79 (6.15%) were the Category 8 (Inconsistent Singer); 87 (6.77%) were the Category 9 (Singer); 84 (6.54%) were the Category 10 (Inconsistently Accurate Singer); and 221 (17.20%) were the Category 11 (Accurate Singer).

None of the girls (n = 1,266) were classified as Pre-singers (Category 1). Other categories: three (0.24%) were the Category 2 (Inconsistent speaking Range Singer); 230 (18.76%) were the Category 3 (Speaking Range Singer); 180 (14.68%) were the Category 4 (Inconsistent Limited Range Singer); 178 (14.52%) were the Category 5 (Limited Range Singer); 64 (5.22%) were the Category 6 (Inconsistent Initial Range Singer); 50 (4.08%) were the Category 7 (Initial Range Singer); 86 (7.01%) were the Category 8 (Inconsistent Singer); 100 (8.16%) were the Category 9 (Singer); 87 (7.11%) were the Category 10 (Inconsistently Accurate Singer); and 248 (20.23%) were in Category 11 (Accurate Singer).

CONCLUSION

There were disparities among the second-, fourth- and sixth-grade children's use of their singing voices. The majority of all participants' singing voices for all ages were classified into the Category 3 (Speaking Range Singer). Overall, 23.60% were classified as Category 3

(Speaking Range Singer); 7.45% as Category 9 (Singer); 6.81% as Category 10 (Inconsistently Accurate Singer); and 18.68% as Category 11 (Accurate Singer). Although no participants were Category 1 (Pre-singer), the majority of participants (66.96%) were classified between Category 2 (Inconsistent speaking Range Singer) and Category 8 (Inconsistent Singer). Approximately 70% of the participants did not accurately use their singing voices, which suggests a possible area of concern for music teachers in Taiwan.

Based on the results of this study, the CSVM is a reliable assessment tool for music teachers to examine children singing voice development in Taiwan. Ten different children's singing voice development levels, all except Category 1 (Pre-singer), were exhibited by Taiwanese children. Therefore, the CSVM can be a valid measure tool for assessing Taiwanese children's level of singing voice development. A follow-up study to investigate kindergarten children's use of their singing voice may yield samples of children at the "Pre-singer" development level. In addition, continuing to improve the reliability and validity of the CSVM will be necessary and important for the researcher in further studies, for instance, investigating first-, third- and fifth-grade children's singing voice or samples from different geographical areas.

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Improvisation as inventive space

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ABSTRACT

In his essay, Psyche: Invention of the other, Jacques Derrida (2007) articulated multi-faceted aspects of improvisation with a singular question, "What else am I going to be able to invent?" The authors extended his discussion of improvised speech to a topography of musical improvisation, from beginning to end as it were, and confront the irony that to be an original invention, the work, l'oeuvre, must come both for the first time and the last time - a unique event. Having established this topography, we pursued the ramifications of inventiveness as functions of space, venue and avenue, and time, chronos and kairos, and posed the question, given that both these functionaries are contingent upon spontaneity in-the-moment; what if these constraints were self-imposed? And what if these impositions were attempted by non music-specialist learners? Our paper then considered Derrida's inventiveness in improvised speech in relation to our study of the free musical improvisation activities of non music-specialist undergraduate students. We focused on one group of students from the January 2007 cohort who decided to leave their final assessable performance to the last 75 minutes of preparation and performance. Material for considered reflection was drawn from their journal entries and excerpts from their essays. Both rehearsal and final performance were recorded. The content and dynamics of their rehearsals do not prepare any observer for their final performance, which seems to have been constructed "in-the-moment." In fact, this group seemed very focused on an "in-the-moment" adventure. We extrapolated from the reflections and musings by the five improvisers and juxtaposed them with Derrida's close readings of the processes involved with improvised speech. We demonstrated that the considered reflections of these improvisers had ample resonance with Derrida's close readings irrespective of the distance from the subject of discussion. We demonstrated that first, a non music-specialist learner can be meaningfully enabled through musical improvisation, and second, everyone can be enabled through musical improvisation, as much as those of us who study them have much to learn from their enablement.

> *What does it mean "to come?" To come for the first time?* (Derrida, 2007, p. 6)

A root keyword that emerges in Derrida's essay, "Psyche: Invention of the other" (2007), is "vent" – a space, opening or opportunity, and a lexical cluster derived from *venir/venite* - a coming or arriving. "Vent" emerges in a number of ways in an improvisation: advent, adventure invent, event adventitious, circumvention, convention, pre-vent, contravention, intervention, inventory and eventual. To this space, we may also add venue, a spatial location for convergence and/or divergence, and avenue, a spatial passage for self-imposed spontaneity, reflexion, and reflection on the space(s) between and space(s) along which improvisations are negotiated, navigated, and eventually realized through performance.

Derrida posits two "registers" of "authorized" invention; (a) stories and (b) machines (technical devices or mechanisms). Invention in both cases is described as "production," *Fabula* or *Ficto* (fable or fiction) in the case of stories, and tekhnē, epistemē, istoria, methodos, (know-how, knowledge, research information, procedure etc) in the case of machines. A musical improvisation may be a "fable in sound" - fabulous in more than one sense – but, when reified, it also becomes a "machine" in Derrida's terms; requiring know-how, knowledge, research information and procedure. An *event* is the coincidence of encapsulated form and composition of an improvised activity – *l'œuvre* – that represents the time taken for an improvised act to have begun and ended.

Prefacing the "event," Derrida refers to an "advent," an arrival, which serves to initiate and acknowledge a beginning of an improvisation. An invention (or a convention of musical improvisation in this case) can only take its place within a heritage, a pedagogical tradition, or discipline, if it comes from, and returns to, that tradition. And the tradition will have conventions, which are recognized and legitimized by "others" as members of a social community or institution. An improvised act will call upon repertoires of conventions already in existence – to continue our lexical links, this may be described as an "inventory."

In referring to the "advent," Derrida invokes the "adventitious," the enacting of improvising, which draws on both homage to, and departure from, tradition and convention. Although a tradition must transfer, it must also translate, and the adventure, which is improvisation, must allow for the circumvention and contravention of traditions and conventions. It is interesting to note the lexical link of the *vent*, the opening, opportunity or space within which the creative act may take place. To "invent" must, therefore, presuppose some illegality, insert some disorder into the

peaceful ordering of things; it must expect some degree or form of "contravention."

An improvisation that does not fulfill established patterns of convention is said to been in "contravention." Foucault (1996) reminds us of the importance of the prohibitions used in language: linguistic-grammatical errors; "forbidden" words; meanings not tolerated by a particular culture at a particular time; and language that appears to conform to the accepted code, but which "adds a mute surplus which silently states what it says...transgressive – not in its meaning, nor in its verbal matter but in its play" (p. 100). To improvise, an improviser is both bound by conventions yet free to transgress them. To allow this to happen requires a preventive mode of thinking to enable a response, which is as spontaneous as possible and does not to allow prohibitions of convention to inhibit the spirit of improvising.

This instability between homage to, and departure from, tradition is also a product of the interaction of, and rapid oscillation between, two essential values of invention; the "constative," the discovering or unveiling, and the performative, the producing, instituting and transforming. A parallel may be drawn here with the process of *melete* and *gymnasia*, the planning and execution of the creative act (Dairianathan & Stead, 2006).

The end of an improvised act/activity is its "eventuality" acknowledging in an "event," coincident points of archaeology and eschatology simultaneously. Whilst every invention presupposes that something or someone comes "a first time," for an invention to be unique it is also necessary for the first time to be a last time; the irony of the one and only instant.

The self(selves) in the space of free improvisation not only invokes the multiplicity of selves but also constrains them to spontaneity and provides the space, (a)venue, for self-imposed spontaneity and reflection on the space(s) between. Here we are guided by Derrida's (2007) recalling of de Man's insistence on the paradoxes in the allegorical imperative "whose burden is to articulate an epistemological order…with a narrative or compositional order of persuasion (p. 3).

These extrapolations of Derrida's close readings of the processes and outcomes of improvisation reveal some significant details. First, applying the notion of invention as allegory (invention of the other), is it possible to identify "self(selves)" and "otherness" in an improvisation? All of these terms may be based on processive and progressive interrogations of selves and otherness, but it is fundamentally space that makes both the "difference" and "deference" to itself. By space, we may refer to processes and outcomes, but also that space "for" and "in" improvisation which is a function of time, *chronos* – chronological time that marks the beginning and end of an improvisation; and *kairos* – an opportune time to make an improvisation special within chronological time. All of these "adventitious" processes are spontaneous. There is little time for considered responses and reflections when the improvisations are being enacted in-the-moment. Second, how one invents within given time-constraints is a function of one's sense of time and space. But what happens when that space is one of forced spontaneity? Third, details and demands of improvisation need contextualization situated on an understanding that improvisation is grounded on spontaneity. Nowhere else is this more clearly encapsulated than in Derrida's question, *What else am I going to be able to invent?* (Derrida, 2007).

This paper studied the discussions and musings of one group of non music-specialist learners who decided they would live-out the risk of this question to improvise *on-the-spot* on the day of performance giving themselves minimal rehearsal time. Further, this paper extrapolated Derrida's reflections juxtaposed with excerpts from the improvisers' journal reflections and analyses of these participants' performances.

This group of five gave themselves only 75 minutes on the final day of performance. Even during rehearsal, participants' reflections suggested unanimity in preparation and accepting the risk of inventing on the spot: "We each picked instruments we were comfortable with, worked out a set of rhythms to serve as the theme and attempted to structure the piece into the pattern of A-B-A" (Eugene).

Participants gave their final performance after 75 minutes of preparation and rehearsal. Such adventitious behavior would have had significant bearing (either positively or negatively) on a performance that had to be assessed. As Jared noted in his journals:

> since we usually played with something structured and safe in the previous weeks, we decided to break the trend and do something similar to what the professionals do. We used mainly eye contact to give each other the cue to move on to the next segment.

Foucault's (1996) fourth property of prohibition in language – an utterance is *transgressive…in its play* – renders an improviser *freedom* to fulfill convention by transgression (p. 100). A preventive mode of thinking enables if not enforces as spontaneous as possible and does not to allow prohibitions of convention to inhibit the spirit of improvising. But a preventive mode is tacit acknowledgement of the risks involved.

> We decided not to put a fixed mould on what we were to play, as it might severely limit the eventual outcomes. We were confident that we would pull it off for a number of reasons – there was no set music where we could make a mistake with, the leeway of free expression would allow us to act in the moment…missed cues would be easily smoothed out via embellishments and the judicious use of rubato (Eugene).

Such behavior is focused on directness of engagement.

Adventure was evident in awareness where "right at the beginning, reading deeply into each performer's expression, I hung on to every note, every sound and every nuanced movement" (Alphonsus).

Improvisation was also enacted through movement:

> I was dancing to what it [the music] made me feel…other movements were mainly drawn from the piano and drums…to portray what the instruments were trying to voice out, together with

> my own interpretation of it…I didn't know or set any boundaries for the improvisation. But I wanted to stay close to the group…attention to be on the group's improvisation as well, not just the dance (Jared).

But directness of engagement "in the moment" required varying modes of intervention. Missed cues revealed both advent, expectation of things to come but also the risk of adventitious behavior in performance despite *'on the spot'* preparation and planning:

> Something not planned did appear…we spontaneously added in another sub-section in free form. More spontaneous playing came from the other group members. The transition did not go over as smoothly...a lack of experience…inability to react quickly enough "in the moment", leaving a space in the flow, a blank note, so to speak. But in practice, this was a good thing…one learns very fast after missing such a moment. (Alphonsus)

Intervention also meant having to go against consensus and accepting conventions of the group's rehearsal plans:

> [When] it was time to close the piece, I was going to play, as discussed earlier, a series of loud, falling diminished chords to describe the end. However, everyone else just kept going…the only way to [end] conclusively…was not by gestures but…slowing down the tempo. It worked… (Alphonsus)

Given the unevenness of ability, skill, and untested propensity for improvising "in the moment" of the group, failure looked the most likely outcome. But such challenges were viewed positively:

> With this performance, I have come to realize that ability to script a performance less and be more improvisational on the spot…looking [back to] the beginning of the course…I have [since] become aware of the need to be "in the moment" and react to it to produce music. (Eugene)

Tensions of form shaped by content and time also consider an inventory of tactics and strategies, not just of (re)sources. Deviations from the "scripted" performance were seen as unexpected hiccups. Despite the challenges, the group members had no qualms about the risks of such engagement. "Sometimes it works, sometimes it doesn't" (Jun Hoong).

For another:

> Although the schematic order was maintained, during the performance the contents (the musical patterns) were quite different from what was being created during the rehearsal. Some of these 'in-the-moment' patterns were in fact new materials, which had their origin from a particular pattern that was generated from the rehearsal. (Liang Zhong)

Details these five participants offered indicate a concerted engagement in an improvised performance through enforced spontaneity, or what the dancer called the "in the moment" (ITM) factor: "The crucial part of improvisation is to have a wide repertoire of previous experiences to tap from, to make improvisation seem instantaneous and spontaneous" (Jared).

Importance is made of the affective component, the emotional investment made by the improviser:

> The ITM (In the moment) factor is contributed by past experiences, but also from the emotion of the improviser and interpretation of the music at that moment. Excluding accidents, feelings and emotions allow an improviser to improvise and constantly change improvisatory works. Since emotions and interpretations can vary considerably, the limited pool of past experiences, combined with instantaneous spontaneous emotion and interpretation, offer unlimited variety in improvisation. (Jared)

Fellow participants describe the ITM factor more carefully, separating "in" the moment from "at" the moment; and considering equal risks of "out of moment" situations; read as a subtext of an individual's embodied engagement in the activity of improvising. Being "at the moment" and being "in the moment" reveals an improviser's individual engagement and investment in the activity of improvising. Being "*at the moment"* would probably suggest a risk-free space – a perfunctory, "safe" modus operandi – predictable improvisatory tactics and strategies from an inventory to keep the music going.

The concept of failure in the act of improvisation was acknowledged, but not as a severe restriction and cause for censure. In fact to learn from such failure, to paraphrase one improviser's views, would constitute a discipline.

> The failure to act quickly enough precipitates the feeling of "ah, I missed a beat," which is regretful enough that the performer would steel himself against a recurrence, and is a wonderful part of improvisatory instruction. However unrehearsed, each performance is a rehearsal unto itself, where improvisatory techniques and the reading of each other is learned and then refined. (Alphonsus)

We return to a summary of Derrida's concerns. The improvisers selected piano, metallophones, soft-drink cans, and drum-set for their soundscape (fabula/ficto). In selecting a ternary (A-B-A) pattern, they paid homage to structural conventions. They also relied on conventional musical ideas (musical rhythms and chord progressions) as sounds across time. To achieve this, the improvisers had to negotiate these in one space – an "event."

Within this "event," these registers, authored by the improvisers, were negotiated such that the contents of the form were not fixed, and were thought of "in and through" directness of engagement – advent(ure) through adventitiousness. An "advent" served to initiate the improvisation and a rhythmic, chordal idea (invention) reflected the "inventory" of prior experience upon which they drew.

The improvisers fulfilled their "contract" through the adventitious; contravention bound by convention, yet transgressing through pre*vent*ive modes of thought and deed. Transgression, or "illegality" caused the piece to reach its eventuality in a way which could never have been expected; the irony of "coming to" for the first and last time. Throughout these processes, the improvisers

came to recognize not only themselves, but also others through themselves – allegorical others interrogated to articulate an epistemological dis/order from advent to eventuality taking place in the duality of *chronos* and *kairos*. It became *l'œuvre* – the opus, the work.

Perhaps the most significant lesson drawn from these non music-specialist learners' engagement "in-the-moment" is the affirmation that everyone is capable of improvising; of making music "in" and "through" practice as a function of time, experience and individual engagement.

Derrida's singular conundrum, "What else am I going to be able to invent?" is reflected in and through Alphonsus' response in the group's performance:

> For the first time, I felt like we were really on-the-edge improvisers. I was happy, riding on every moment of the piece. It would never be the same again, and that for me was the essence of improvising. This would only happen once in a lifetime.

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Third Stream Ear Training at the Queensland Conservatorium

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ABSTRACT

Aural training for improvisers is a specialized area of musicianship. It requires development of conventional skills, as well as a high level of aural awareness which permits real-time reactions to a variety of musical stimuli and contexts. The Third Stream Ear Training Method, developed by American pianist/educator Ran Blake at the New England Conservatory, Boston, is the foundation of jazz aural training courses at the Queensland Conservatorium, Brisbane. The method involves the memorization and vocal performance of melodies from a wide range of cultures without recourse to scores. This results in not only the learning of basic pitches and rhythms, but also the internalization of nuances of style and genre which result in a sophisticated and informed musicianship. The Method was modified to suit the academic environment and needs of the jazz students in Brisbane. An overview of the classroom methods employed over 3 semesters of jazz aural skills classes was offered, with some specific examples of exercises which have proven useful in developing an aural understanding of basic harmonic and melodic principles for improvisation.

INTRODUCTION

The author has been teaching Aural Skills in the jazz strand at the Queensland Conservatorium of Music, Brisbane, since 1999. The core curriculum over three semesters is based on the Third Stream Ear Training Method, developed by American pianist-composer-educator Ran Blake over his many years teaching at the New England Conservatory in Boston. Blake, a brilliantly eclectic musician and respected educator, developed his method in response to the serious aural deficits which he observed in his students of improvisation. He has only recently retired as head of the Third Stream department, now called Contemporary Improvisation, where generations of musicians have had their ears awakened under his guidance.

This paper outlined Ran Blake's aural training philosophy and method, described how it is employed in courses at the Queensland Conservatorium, and how it has been modified to meet both the needs of the jazz students, and the realities of the teaching situation at the Conservatorium. The need for jazz aural skills courses that include development of conventional skills such as sight-singing and dictation, in addition to training specific to improvisers was discussed. Lastly, exercises and techniques used in tutorials to equip students to practice on their own was described, because in the end, individual practice is the only way to develop highly functional ears.

THIRD STREAM EAR TRAINING: PHILOSOPHY

The term "Third Stream" was created by Gunther Schuller. composer/conductor/musicologist, in 1957 to describe music with which he was passionately involved: a classical and jazz hybrid which combined "...the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western...musical development" (Schuller, quoted in Blake, 1976, p. 30). Under Schuller's directorship at New England Conservatory (NEC), the Third Stream department was established in 1972. At that point the working definition of Third Stream was expanded to include music from traditions other than classical and jazz. While the Third Stream concept and the music which embodied it were not particularly well received in either the classical or jazz worlds of the late 1950s, nowadays we hear a blurring of boundaries between musical genres to an extent which was unimagined 50 years ago. In particular, due to "its tendency toward inclusion and assimilation," hybrid forms of jazz have appeared around the world as it "assimilate[s] elements from such diverse traditions as European impressionism; Indian, Latin American, and African musics; and numerous American commercial styles" (Dobbins, 1980, p. 36). One could add to that list European and Asian folk musics, electronic and software-based interactions and effects, and so on as the music continues to evolve. Schuller and Blake already saw the direction in which improvised music was heading, and they contributed to its hybridization.

Blake (1988) observed that his students were ill-prepared to study jazz improvisation or repertoire from other oral/aural cultures due to their limited aural training prior to entering tertiary study. He continued to lament the fact that aural musicianship has been abandoned almost entirely in the west in favor of learning music through reading scores. He outlined his position clearly in his essay *The Primacy of the Ear* (circa 1988):

> The most important premise is one that is so obvious that it gets laughs wherever I go. Music is an...AURAL ART. So many educators may nod their heads in approval...but the following day classes are held as usual with visual aids, the royalty of the learning pyramid....students...who study European concert music exercise their ears the least and are the most aurally deprived. (p. 1-2)

Aural training lies at the center of Third Stream pedagogy. As jazz educator Bill Dobbins (1980) remarked, "[i]magine the absurdity of attempting to learn the style of Louis Armstrong from a printed page. Jazz musicians always have learned the most expressive elements of their skills through meticulous imitation of established masters of the tradition" (p. 41). The Third Stream Method seeks to equip students to undertake an in-depth aural study of repertoire relevant to the development of their personal musical identities. It encourages the internalization of nuances of style and genre, which result in a sophisticated and informed musicianship.

THIRD STREAM EAR TRAINING: METHOD

In a 1976 article, Blake stated that first year students were required to memorize "at least thirty melodies, many of them taken from the Afro-American heritage," (p. 32) which they were to sing or whistle, unaccompanied, prior to performing them on their instruments. Then bass lines accompanying various of these melodies were committed to memory, many of which "[had] to be located and deciphered from within the context of the entire work" (p, 33). It was only after this rigorous (re-)activation of students' aural capacities that the study of intervals, and simple and complex chords could begin.

In the mid-1990s when the author studied at NEC, Third Stream repertoire included, among others, Aretha Franklin, Sarah Vaughan and Billie Holiday, Chopin, the rock groups Cream and the Police, James Brown, Brazilian crooner Joao Gilberto, Jewish and Haitian traditional songs, a raga, and a Spanish Sephardic melody. Undergraduate students were expected to sample them all, whereas Masters students were encouraged to select repertoire relevant to their particular interests and direction from the supplied tapes and elsewhere. Blake's *The Primacy of the Ear* (circa 1988) advised both "active" and "passive" listening, singing with the recording, recording oneself and listening back, and importantly, working in small amounts every day rather than "cramming".

Blake (1981) described reducing the amount of content covered as he evaluated the effectiveness of his methods. His current courses involve both vocal and instrumental performance of melodies each week, with class time devoted exclusively to these activities (McFadden, 2009).

When Blake developed his approach to aural training in the 1970s, there were virtually no aural training methods available for the jazz/contemporary musician, and little research into this specialized area. Blake was a pioneer in the field, basing his ideas on his own observations and experiences as a musician and educator. However a recent paper by music educator Patricia Campbell (2005) describes the benefits of "deep listening," a process very similar to Blake's Third Stream Method. She suggests that "...young people can find their own musical voice as they listen..." (p. 30), and that they are "...led by their ears into a refined musicianship that is the basis of their growth as performers, composers and analytical thinkers" (p. 30), and of course improvisers. She proposes a three-phase pedagogy involving "Attentive Listening" focusing on "specific musical elements and events; "Engaged Listening" as students participate through singing along or tapping a rhythm; and finally "Enactive Listening" which is "...intense listening to every musical nuance of a recorded selection...for the purpose of re-creating the music in performance in as stylistically accurate a way as possible." (p. 32). Clearly these ideas correspond very closely with Blake's instructions regarding passive and active listening, and working closely with recordings in order to internalize both melodies and stylistic nuances. Campbell's studies in world folk music have no doubt led her to similar conclusions to Blake's. It is encouraging to see such ideas finding their way into mainstream music pedagogy, rather than remaining exclusive to the improvisational world.

THIRD STREAM EAR TRAINING: QUEENSLAND CONSERVATORIUM

The Third Stream Ear Training Method was introduced at the Queensland Conservatorium in 1996. Since then, memorization and performance of selected melodies has been the most important task in the jazz aural skills courses, constituting a large percentage of the grade for each semester. The other important task is recognition of and ability to sing chords and modes related to contemporary improvisational practice. These fundamentals progress in difficulty from major and minor scales and triads in the first semester, to 4- and 5-note "jazz" chords, altered extensions and modes of the melodic minor in the third semester.

However, while respecting the Third Stream philosophy and employing its methods, it had to be adapted for the courses at the Queensland Conservatorium. The reasons for this are outlined below, as are the adaptations, which have resulted from my attempts to reconcile Third Stream pedagogy with the reality of my teaching situation.

1. Ran Blake conducts Third Stream Ear Training seminars over six or eight semesters with his undergraduate students, while the jazz students at the Queensland Conservatorium have only three. We do not have the luxury of devoting an entire year or even a semester exclusively to the memorization and performance of melodies. Therefore, students are required to learn intervals, chords, and modes simultaneously with their melody memorization tasks.
2. Third Stream seminars are no larger than 10 people, while the aural skills courses have between 25 and 40 students. With such large groups it is impossible to have each student sing and/or perform melodies within the group each week. Therefore, each student sings in a weekly private appointment, which allows for personal attention to their individual difficulties and progress; class time is devoted to other activities, as described.
3. In addition to specialized aural training for improvisation, jazz students need to develop conventional skills such as sight-reading melodies and rhythms, and dictation/transcription. Blake's classroom work does not include audiation from notation, (a skill developed elsewhere in the NEC curriculum); but sight-singing of melodies and rhythms is included in each week's activities, and dictation every fortnight, since there is no

other course which focuses on these skills in the jazz program.

4. While one of the aims of Third Stream education is to expand students' musical horizons through study of repertoire from a broad selection of genres, many jazz students in Brisbane have had very limited exposure to jazz before starting their tertiary studies. Therefore the repertoire selected for memorization is from the jazz world in order to deepen their knowledge of the music at the center of their studies. The melody and the chords/modes studied in any given week are coordinated as closely as possible (e.g. mi7 & mi9 chords, dorian mode, and a melody in dorian mode); as well as with repertoire studied elsewhere in the program (i.e. in private lessons, ensemble, or theory class) with the hope to encourage in-depth knowledge of certain repertoire rather than a limited and vague acquaintance with too broad a field.

AURAL SKILLS (JAZZ) 1, 2, & 3

The Third Stream Ear Training Method combines the study of music at the micro-level (intervals, chords, modes, rhythmic subdivisions) and the macro-level (how these things fit together in actual music, form, genre, time feel, dynamics, textures, phrasing, tone and timbre). Classroom work is devoted at all three levels to both these aims, with constant encouragement of the students to use their ears and start asking themselves questions about what they hear.

In level 1, methods are introduced that are the foundation for work in levels 2 and 3. For example, for each melody to be memorized, students are guided through an aural analysis, asking questions, which will help them to identify: Meter/Tempo, Tonality/Modality, Form (AABA, ABA, ABAC, etc.), Instrumentation, Style/Genre/Mood, etc.). This encourages them to listen carefully and analytically to the melodies, while giving them "facts" which help them remember which melody is which in an exam: *Don't Explain* (Billie Holiday) - 4/4, minor key, piano and voice, slow ballad, AABA. In levels 2 & 3 students do this analysis on their own as part of the melody memorization process.

For drilling intervals, chords and modes, the circle of fifths is used moving in a flat direction. For example, the class sings an ascending second inversion minor triad from C, then F, then Bb, etc. Observations suggest that students find descending intervals, chords, and modes more difficult than ascending, which corresponds with findings in a study by Delzell, Rohwer, and Ballard (1999) into students' ability to play by ear. Equal classroom time is spent on descending figures in order to address this weakness.

In levels 2 and 3, the circle of fifths remains an important tool for repetition. Students also audiate figures from pitches organized in other patterns such as ascending/descending tones/semi-tones, and from random pitches. Levels 2 and 3 deal more specifically with chords and modes for improvisation. Contemporary jazz theory is based on a "chord-scale" concept whereby a chord symbol (e.g. Dmi7) is associated with a particular mode (e.g. Dorian) (see Figure 1). The students repeat exercises, which illustrate how the chord implies the mode, while the characteristic sound of the mode is defined by the chord.

Time is also devoted to harmonic analysis of recordings, beginning with rock and pop songs and gradually including more complex jazz-based harmony; and singing root and guide tone movement through common harmonic progressions.

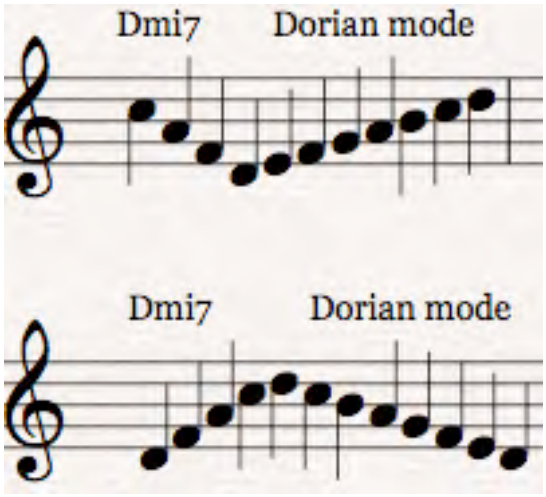

Figure 1. Descending and ascending Dmi7 arpeggios and dorian scales.

CONCLUSION

The Third Stream Ear Training Method offers a foundation for the development of skills essential to the improvising musician. It addresses the neglect from which aural training continues to suffer in western music pedagogy, and which ill-prepares students to undertake tertiary studies in improvisation. This method involves the study of music at both the micro- and macro-levels, leading to a deep understanding of both the structural elements of the music, as well as more intangible characteristics which define a genre or an individual's style, and which distinguish an extraordinary performance from an average one. The method in its integral form is perhaps specific to the environment of the New England Conservatory; but the philosophy and practical tasks, which define the method are easily and profitably transplanted to other educational environments. Recent interest in pedagogical methods similar to those employed by Ran Blake over the past three decades indicates that these ideas are spreading to the mainstream music education.

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Reflecting on reflection-in-action: Supervising practice-based doctorates in music

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ABSTRACT
Practice-based doctorates are well established in many creative disciplines, but it is only recently that similar music programs have come under scrutiny. While such doctorates are now offered at many Australian universities, some argue that approaches and expectations may vary widely across institutions to the detriment of the discipline. Similarly abroad, there have been reviews within the Bologna Process to establish a coherent framework for 'third cycle studies' in music. In concert with these developments, this paper draws upon the experiences of its authors as supervisors centrally responsible for the direction of an Australian conservatoire's Doctor of Musical Arts, offering practice-based research pathways for music professionals. Emergent themes include: a lack of prior research-training experience; few established research project exemplars; and, the problematic nature of defining and implementing practice-based research exegeses in music. The paper concludes by offering insights, which aim to improve the efficacy of the program and contribute to higher degree music education more widely.

Keywords
Exegeses, music doctorates, practice-based research.

BACKGROUND
Research higher degrees (RHDs) in music are a relatively new phenomenon in Western conservatories, once exclusively offering vocational training (Polifonia, 2007). The development of music research qualifications has taken place against a background of an equivalency struggle between established science-oriented approaches and that of so-called "practice-based research", i.e. "a collective notion that may cover any form of practice-oriented research in the arts" (Borgdorff, 2007, p. 5). While relevant methodologies are now well established in some creative disciplines such as Art and Design (Gray, 1996), in music there has been little debate about the topic until quite recently (Tomasi & Vanmaele, 2007).

In Australia, the landscape for practice-based RHDs has a relatively short history as well. With the amalgamation of music schools within universities in the late 1980s, degree program pathways began to mirror those of other academic disciplines, and doctorates in music are now offered at many Australian universities (Schippers, 2007). However, these programs tend to deliver a diversity of approaches, structures, exegesis weightings and designs. Standards may vary widely across institutions where external examination may become problematic, as does the lack of dissemination of project exemplars or research methodologies. As Michael Hannan argued (2008), the sector would "greatly benefit from a dialogue about these practices and the issues surrounding them" (p. 1).

The Professional Doctorate
The Australian Higher Education Council (AHEC) urged that universities consider doctoral degrees with a focus upon a number of judicious concerns and "should provide extended and advanced training in certain professional fields where projects were applied in nature and oriented to practice in professions" (AHEC, 1989, p. 7). Subsequently, the "professional doctorate" has become significant in Australia as a practice-based research qualification for disciplines including education, nursing, law and music.

In 2005, Queensland Conservatorium Griffith University (QCGU) established a professional doctorate program as the Doctor of Musical Arts (DMA) to offer a research pathway for music professionals by focusing on praxis-building and reflection-in-action, to

> . . redefine the process leading to performance in terms of creative research . . the musician is a researcher . . consult[ing] a vast database of information, partly external in scores, books, colleagues, and other sources, but largely internalized in the form of an 'aural library' created by many years of practice and experience. This research determines the choices the musician finally makes . . The aim of these projects is to make an important step in making the choices . . and the processes underlying them explicit, and in that way increasing our understanding of the creative process as a whole. (QCRC, 2005)

PROJECT AIMS
Current DMA projects comprise of a range of research undertakings, some with a creative "product" exposition similar to that of art and design (e.g., composition, music technology, and digital works), while others focus on tacit issues related to musical performance or education. With its first graduates completing in 2009, it is now timely to review the DMA design and outcomes, draw together common themes which may arise, and thereby offer findings which seek to improve the program overall.

METHOD
This methodology draws on the experiences of its authors

ePortfolios for music educators: Parameters, problems and possibilities

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ABSTRACT

This paper discussed the introduction of ePortfolios into a music education degree program The methodology used to design a suitable ePortfolio, the content required for inclusion in ePortfolios, and problems that the designers had to address are explained. As the project proceeded, issues not originally expected developed: how ePortfolios would be integrated into students' academic work; how ePortfolios would be used to demonstrate students' music and teaching abilities outside university contexts; ePortfolios as response to government imposed teacher accreditation expectations; ePortfolios as demonstration of student multiple identities; and issues of technology students needed to develop and refine. Through these issues, ePortfolios were shown to be more than demonstration of training, and have become a way to interpret many of the implicit expectations of music education training.

INTRODUCTION AND THEORETICAL BACKGROUND

The ability to design, produce, and utilize a personal ePortfolio is increasingly becoming a requirement of music educators, therefore of their pre-service training. Rather than assume that an ePortfolio is an electronic version of a printed curriculum vitae, this paper proposed that due to the specifics of music as a performative, creative, and pedagogic undertaking, relevant technology provides a range of ways for students to comprehensively present themselves in potential professional situations. Additionally, the fact that many music education students maintain music and music teaching profiles outside those of their studies means that they have a wider range of aspects of themselves to demonstrate in ePortfolios than students in some other teaching disciplines. These issues were investigated through explanation of the introduction of ePortfolios into a pre-service music education degree program at an Australian university.

The introduction of ePortfolios into this Music Education degree program fulfilled a number of aims. It implemented a university-wide policy that all students will utilize ePortfolios, and a faculty policy by which technology was integrated into all areas of this undergraduate music education degree. ePortfolios are not only outcome based – they can assist students to acquire and develop skills in information technology, and through their use of multimedia, lead towards understanding and manipulation of current film-making techniques (Ruby, 2008). They provide a way to link student learning to university-wide generic skills-graduate attributes and to government imposed accreditation standards for teachers. The decisions they require allow students high levels of creativity and independence in presentation of themselves as reflective musicians and educators. They raise issues of professional identity and self-reflection, and allow discussion of other areas of pre-service preparation, in this way becoming a medium for teaching and learning in themselves.

PURPOSE OF THE PROJECT AND METHODOLOGY

The purpose of this project was to assess the viability of and introduce the use of ePortfolios as a regular component of pre-service music education training. This initial purpose created a subsequent set of aims, best expressed as questions:

- what would be the benefits of ePortfolios for students?
- what problems would students need to address in creating ePortfolios?
- what content would be mandated and why?
- what electronic format would be adopted as the preferred model?
- what would be implications for teaching and resources in this degree?
- how would ePortfolios influence the nature of the degree program?
- how would ePortfolios be assessed?
- how would ePortfolios be integrated into student workload?

The methodology that emerged from this statement of purpose was a type of grounded theory "inductively derived from the study of the phenomenon it represents" (Strauss & Corbin, 1990, p. 23). As "analytic interpretations" of each issue were made, they were used to "focus further data collection" that in turn was used to "inform and refine . . . developing analyses" (Charmaz, 2000, p. 509). Methodology was based on studying the possibilities offered by ePortfolios to be able to utilize their potential as (1) demonstration of student skills, (2) response to professional requirements, and (3) a site of learning and thus of teaching.

To assess their uses in similar contexts and to identify potential problems, literature on ePortfolios was considered. Literature reviewed indicates an exponential increase in their introduction into higher education (Batson, 2002), and their advantages. Batson (2002, p. 1) for example, noted that "Electronic portfolios have a greater potential to alter higher education at its very core than any other technology application we've known thus far." Other research indicates that ePortfolios are common in degree programs leading to professional accreditation, such as training in health

education (Garrett & Jackson, 2006; Lewis et al., 2009; McCready, 2007) and teacher preparation. The field of teacher preparation is the most advanced in thinking about ePortfolios and there is significant literature on their use with pre-service teachers (Adamy & Milman, 2009; Imhof & Picard, 2009; Lin, 2008; Penny & Kinslow, 2006). However, research on music education and ePortfolios is limited. A number of studies investigated the implementation of ePortfolios and problems they pose, including access to adequate storage space, server reliability, security, and privacy of data (Batson, 2002; Lorenzo & Ittleson, 2005a, 2005b; Sherry & Bartlett, 2005; Wetzel & Strudler; 2005).

The aims and objectives of the degree program, university generic attributes, and official government accreditation parameters for teachers, constituted the initial data of the project, as they mandate the content and format of ePortfolios, providing the basis for other content. Collecting these was the first step of the process. From them, other issues emerged, consideration of which became a subsequent methodological stage. In this second stage, more conceptual issues were canvassed, including how ePortfolios would be integrated into students' studies, how they would reflect the nature of the degree program (which includes high levels of musical creativity and participation in non-Western music activity). From these, other areas developed: ePortfolios as representation of music educators' multiple identities; and ePortfolios as demonstration of students' development as educators over the four years of the degree. Through these areas, ePortfolios began to be seen as conceptual sites and to take on a role as a medium for teaching and learning, rather than acting solely as representation of what students had achieved or could do. The methodological question of electronic format was solved by the institutional decision to use Pebblepad as the preferred mode of student ePortfolios (see Pebblepad, 2009). In this form, ePortfolios would be archived centrally and remain accessible to students after graduation.

SYNTHESIS OF FINDINGS

In this section of the discussion, after reporting on the mandated content of ePortfolios, we investigated three conceptual areas that emerged from the project: (1) how ePortfolios could be integrated into student workloads; (2) how ePortfolios could address expectations of teacher accreditation bodies; and (3) how ePortfolios could be a medium for expressing multiple identities.

Mandated content

Realization was made that ePortfolios, through their use of documents, images, and sound and film files could comprehensively show the range of students' universities studies as musicians and music educators. Therefore, it was decided that a student would include the following in an ePortfolio:

- sound/film file of a performance
- sound file of a musical composition and/or arrangement
- pages of the score of an original composition and/or arrangement
- a film clip of each of an example of teaching, and leading an ensemble
- film clip of music activity outside university settings
- film/sound files of experience in non-Western music activity
- pdfs of official documents (including reports on Practice Teaching, Result Transcripts)
- pdfs of successful lesson plans.

Integrating ePortfolios into student workloads

ePortfolios were introduced into the degree program incrementally, that is students were encouraged to collect evidence as it occurred. In this way, implicit learning early in the degree is supported and linked to more explicit learning in subsequent years of the degree. This provided a means of making clear the links between seemingly disparate component areas of the degree, and of creating summative statements of study. An initial step was taken by setting assignments around ePortfolio components in a small number of subjects. For example, students were required to write guided reflective journal entries for a WebCT site; these would become the basis of each student's ePortfolio statement of personal philosophy. Classroom management plans and personal profiles were written by students. As with reflective journals, these were positioned as discrete tasks that would eventually contribute to complete ePortfolios. While students were in schools on Practicum, they were encouraged to collect relevant sound/film files for use as demonstration of their skills and abilities in schools. At the same time, students were set the task of compiling logs of their music and teaching activities outside their university studies. Again, these logs were positioned as potential components of ePortfolios. The use of recorded/filmed material in this way led to improvements in students' sound/film production skills – an unforeseen advantage of the introduction of ePortfolios. Through setting individual tasks as assignments in subjects, students were developing components of their ePortfolios. As these tasks began to increasingly appear throughout the subjects of the degree, the idea that ePortfolios were an ongoing project requiring continual input was introduced to students. Additionally, this could be used to reinforce for students the incremental, developmental nature of pre-service preparation.

Accreditation

In addition to presenting an academic profile of each student, ePortfolios needed to show the range of music and music education students had become experts in during their studies, and how these addressed the expectations of the NSW Institute of Teachers, a government body responsible for the official accreditation of teachers in schools. Through this last aspect of the ePortfolio, another way was provided through which the ePortfolio could be strongly integrated into the degree program.

So that students graduating with this Music Education degree can be employed in schools, the degree program

is accredited by government authorities. To gain accreditation, the degree must produce teachers who:

1. Know their subject and how to teach it;
2. Know their students and how they learn;
3. Plan, assess and report effectively;
4. Communicate effectively;
5. Create and maintain safe and challenging learning environments;
6. Continue to improve their knowledge and practice; and
7. Are actively engaged in their profession and wider community (NSW Institute of Teachers, 2009, 3).

These added to the parameters for deciding what would be included in ePortfolios. Table 1 provides examples for the types of materials students could use to address each of these expectations.

Table 1. Accreditation criteria and ePortfolio inclusions

Teachers	**Examples of proof**
Know their subject and how to teach it	* Reports from Practice Teaching * Sample lesson plans
Know their students and how they learn	* Filmed example/s of teaching activity
Plan, assess and report effectively	* Reports from Practice Teaching * Sample lesson plans
Communicate effectively	* Film clips of conducting, teaching, group work, peer group teaching, ensemble activity, etc
Create and maintain challenging learning environments	* Statements of best practice * Filmed material
Continually improve knowledge and practice	* Examples of ongoing learning outside university studies
Are actively engaged in their profession and wider community	* Explanations of activities, filmed/recorded examples of professional events, community music, facilitators of events, copies of programs of performances, etc.

The ePortfolio as a medium for expressing multiple identities

An aspect of ePortfolios that emerged as the project proceeded was that of their use to demonstrate the multiple identities of a music educator. Similarly to other forms of music scholarship, such as ethnomusicology, music education can be typified by its reliance on practitioners working in different roles, of students becoming aware of this, and of being confident to manipulate this as a teaching device and a self-learning site. For example, music educators act as creators of music (arrangers, composers, improvisers); performers; leaders of ensembles; pedagogues; researchers; organizers of time, space and equipment; event managers; financial planners; counselors (Gee, 2000-2001; Hill, 2006). By preparing documentation on themselves in these roles for ePortfolios, students could engage in autoethnography (Reed-Danahy, 1997), reflect on themselves and move towards defining their own "academic voices" (Potgeiter & Smit, 2009).

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

The initial aim of this project was to introduce ePortfolios as a means for students to demonstrate professional skills they had acquired as music educators during a four-year degree program, and how these skills responded both to professional accreditation criteria and university expectations of graduates. As the project unfolded, other issues began to develop through which ePortfolios became a means for investigating deeper issues related to pre-service preparation than the merely methodological.

Among these was how ePortfolios could become a medium for unifying the disparate areas of pre-service preparation. Additionally, what began as an outcome of students' studies became a means for understanding the developmental and incremental nature of pre-service training, a medium for learning and self development, a tool for reflection, a setting for investigation of multiple identities, and a means of drawing together the disparate strands of a degree program. These issues are student-related - in response to them, ePortfolios demonstrated a potential to influence the design and delivery of teaching. Through these professional, methodological and conceptual areas, ePortfolios can make factors of pre-service preparation explicit; simultaneously they have the potential to raise and investigate implicit elements of the preparation of music educators.

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Challenging pre-service music education students' understandings of pedagogy through international fieldwork

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ABSTRACT

This paper described fieldwork undertaken in Bali by 15 Australian pre-service music education students. The purpose of the fieldwork was for students to learn Balinese music and dance from Balinese teachers, and through this, experience and reflect on the teaching methods used in a non-Western setting. Student responses to the experience revealed differences between the teaching they experienced in Bali and that of their backgrounds differed in many ways, and that these helped students (re)conceptualize how music is learned and taught. The conclusion to be drawn from the fieldwork trip and investigation of its advantages in music education terms is that removing pre-service music education students from their usual music pedagogy contexts can act as a way of raising issues which underpin music learning and teaching, thus can be beneficial in preparing reflective music educators.

INTRODUCTION AND THEORETICAL BACKGROUND

This paper discussed the reactions of a group of 15 Australian pre-service music education students to their experiences during a one-week fieldwork trip to study music and dance with Balinese musicians in Bali. The trip was offered as an alternative to a one-semester subject on the learning and teaching methods of non-Western music cultures. This subject and its replacement fieldwork experience had a number of objectives. They allowed students to experience music learning and teaching from a south east Asian culture, challenged the hegemony of students' music learning backgrounds, investigated culturally-shaped learning and teaching styles, broadened students' pedagogic thinking, assisted students in analyzing and critiquing their own learning, encouraged development of teaching strategies, and furthered students' understandings of the importance of music's cultural contexts in music education terms. Simultaneously, the trip afforded students the opportunity to reflect on communication and understanding between musicians from different cultures, backgrounds and experiences.

Of these objectives, experiencing and analyzing pedagogy outside one's background have become increasingly accepted components of music education training. Among others, the work of Rice (1994) in Bulgaria, Solis (2004) on performance groups from a variety of music cultures in university settings, Green (2001, 2008) on popular musicians and on informal music learning, Brand (2006) on music teaching across Asia, and Mackinlay (2007) on Australian Aboriginal women teaching music and dance in an Australian university, have contributed to the development of these objectives. At the basis of these authors' research is the theory that, like music, methods of music transmission reflect culturally-shaped aesthetic positions. Further, that music education should provide not only access to music from diverse cultural contexts, but that it should match relevant indigenous teaching and learning methods to this. As this matching of pedagogy to music is now an expectation of music education, the need to involve pre-service students in activities through which these issues can be raised and critiqued has become a priority in my institution.

METHODOLOGY

This process for this project relied on three methodological stages that moved from practical involvement in learning Balinese music to discussion and problematizing of the pedagogic issues encountered. In this way, a template of practical experience providing material for theorization about pedagogy was modeled for students. In the first stage, students prepared for fieldwork. As the organizer of the fieldwork, the author realized that to expect students to cope with instruments, playing techniques, and tunings foreign to them in the time frame of the trip was unrealistic. He also recognized that students without fieldwork experience needed to know how to work as researchers in the field (see Dunbar-Hall, 2007). In response to the first need, the group was taught on a Balinese gamelan once a week over the semester preceding fieldwork. This allowed students to: learn to play short pieces of Balinese music; discuss Balinese music and its cultural implications; become accustomed to instruments, tunings and performance expectations of Balinese gamelan; learn terminology and theoretical aspects of Balinese gamelan music; watch fieldwork films from Bali; and read and discuss research literature on Balinese music and its pedagogy (see Appendix 1: Student reading list).

To address the second need (i.e. comprehend fieldwork methods), students were assigned tasks to complete while in Bali:

- attendance at and documentation of performances,
- a visit to a museum,
- maintaining a journal about specific aspects of the experience, and
- annotating teaching and learning strategies.

Students were given hints about issues they needed to observe and discuss:

- local customs,
- tourism in the village they would be in,
- the purposes of music events,
- types of gamelans observed, and
- aspects of dance.

Through these requirements, students were engaged in experience, observation, interpretation of events, self-reflection, and linking fieldwork to the expectations of their training. There was also an intention to provide students with the means to fulfill Australian music classroom syllabus expectations that music is taught in schools so that pupils cover "the historical, the sociological, the notational and the analytical aspects of music" while "investigating . . . the cultural contexts of music" (NSW Board of Studies, 2009, p. 21). The formalized, documented results of these tasks became the assessable assignments of the fieldwork experience.

The second stage of the research took place in Bali where students studied music and dance with members of a performing group, attended nightly performances across a range of genres (including *kecak*, *legong*, *wayang kulit*), and visited a museum with extensive teaching and performing programs. Student learning, both in Bali and in Australia before fieldwork, was filmed for the production of research based teaching resources.

On returning from fieldwork, students were asked to reflect on the experience, and particularly to think about teaching strategies, their learning, and how the experience had affected their perceptions of music education. Reflection took the form of a written assignment and constituted the third stage of the process. To help students focus on issues of pedagogy, they were given a set of questions before fieldwork (see Table 1). These covered: analysis of teaching and learning activities; generic issues of pedagogy; and topics that would encourage self-evaluation. The questions implied the need to adapt what had been understood for use in students' future teaching careers. In their references to students as simultaneously learners, future teachers, curriculum planners, and analysts of pedagogy, the questions raise the issue of a music educator as occupier of multiple identities (Gee, 2000-2001; Hill 2006).

Table 1. Questions about learning in Bali and their theoretical perspectives

Questions about learning in Bali	**Theoretical perspectives**
1, What teaching strategies did you experience/observe?	Identifying teaching strategies.
2. What problems did you face in learning?	Self-reflection as a learner.
3. How did you overcome learning problems?	Self-analysis; thinking about learning as problem solving.
4. How did the experience, as an example of music education, differ from those of your background?	Comparing fieldwork learning to previous learning.
5. What were the benefits of learning Balinese music and dance in Bali?	Thinking about music and music learning within their original cultural contexts and why this might be important.
6. What changes did the experience bring about in your thinking about (i) music education in general, (ii) about teaching, (iii) about learning?	Self-reflection as practitioner; thinking about pedagogy; separating teaching from learning, and critiquing each.
7. How will the experience be used in (i) your own teaching, (ii) your own learning?	Projecting/applying current learning into future learning and teaching.

SYTHESIS OF FINDINGS: STUDENT REACTIONS TO FIELDWORK EXPERIENCE

In their reflections, students provided a range of reactions to the fieldwork trip, identifying and discussing a range of teaching strategies, many of which were novel to them:

- dependence on aural memory
- group teaching
- reliance on student choice (rather than teacher direction)
- no notation
- students were expected to copy teachers
- teachers played on various instruments as needed
- lack of verbal interaction
- use of repetition
- teaching was non-confrontational and inclusive
- music was presented holistically (not broken down into individual parts)

Identifying a key characteristic of the teaching, one student wrote:

> "there was minimal talking…with maximum playing, which…for me, resulted in maximum learning and absorption of the music."

As was intended by the questions posed, some teaching strategies led to learning problems. In this way an implicit link was made between learning and the difficulties posed by a teacher. Dependence on aural memory was identified as something students had not experienced greatly. Not having verbal instruction or discussion, but simply being expected to imitate what was happening was also difficult. Difficulties occurred not because of the complexity of the music, tuning of the instruments, or gamelan performance techniques, rather because teaching differed from that in students' backgrounds. In a metacognitive fashion, students wrote about how this

helped them think about their own learning, and how the teaching methods used had forced them to do this. This included self-reliance as learners as there was no notation, learning necessitated students focusing on themselves to solve problems, remember what to play, work out what was expected, and contribute to the sound of the group:

> "the student must internalize the music unaided, responding to what they see and hear the teacher playing."

Students wrote about how they overcame learning problems. For example, being prepared for changes between the sections of a piece was something a number of students noted. They realized that this "seemed … second nature" to the Balinese musicians teaching them, but that "each time the transition passage came I was caught off-guard." The solution, for one student, was

> "listening more broadly to the ensemble…this focus on the ensemble rather than individual parts was a focus of (the) experience. Never were one or two parts asked to play separately from the ensemble – any issues were addressed while the entire group was playing…it taught us to listen at a deeper level…an aspect of Balinese teaching that could be incorporated into classroom teaching."

Beyond methods and styles of teaching and learning such as this, students commented on learning Balinese music in Bali, and being able to see how music and dance were integral parts of Balinese life. Students saw this as a valuable outcome of the experience, and noted how they would teach this:

> "if I were to teach Balinese music in the future I would ensure that I linked it to the culture and dance."

That this would require adaptation to Australian music classrooms was thought of by some, demonstrating how these students would use material they had learnt in Bali. One student also discovered another aspect of cross-cultural music transfer, avoidance of nomenclature in favor of musical material:

> "in terms of instrumentation, tuned percussion instruments such as xylophones would need to be used to imitate the gamelan, meaning it would be important not to focus on the note names, but the patterns of the notes."

Students commented on how learning music and dance and seeing performances helped them to understand the learning and its outcome (performance) through an integrated experience. The symbiotic nature of music and dance (experienced by learning to dance one of the pieces of music they were learning to play on gamelan instruments) also contributed to their ability to comprehend the characteristics of the music for the dance, the movements of the dance, and performances they attended, with numerous students writing in their assignments about seeing dances performed that included steps, hand gestures and eye movements they had learned.

The ability to teach Balinese music in the future was one valid outcome of the trip for some of the students. Some also saw the experience as benefitting their thinking about music pedagogy on two other levels. First, it helped them see that non-Western music is learnt and taught differently from how Western music is usually learnt and taught. Beyond that, some commented on how they used the experience to reconceptualize music pedagogy in general as not uniform, reflecting different cultural positions, and open to influences from diverse origins:

> "the teaching and learning methods . . . can also be used when teaching music unrelated to Balinese culture"

and

> "this experience changed the way I think about music education in general as it made me realize that there isn't ultimately a perfect way of teaching and learning."

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

> "[T]he Balinese way is that you feel the music in your muscles first by playing and then you do the thinking later. This is . . . opposite to the teaching and learning I have experienced . . ."

The major intention of the fieldwork was to broaden students' understandings of pedagogy, but other issues were canvassed, so it had numerous potential outcomes, and students' writings produced various music and music education readings of the experience. Specific to the area of their studies, not only was learning music and dance and observing cultural contexts important, but through confronting pedagogy foreign to students' backgrounds there was an intention of challenging beliefs and actions. There was also a wish to expose students to working with an experienced fieldwork researcher, and demonstration of how music education research is planned, executed and documented. A template of learning experience followed by problematization and then theorization about pedagogy was provided to the students through the design of the experience.

Above all, by placing students in a position of responding to a specific type of non-Western music teaching, they were encouraged to think about how they learnt as individuals, and to extrapolate from this about how music is learnt and taught. Students' reflections showed that removal from their usual music education contexts could have this effect. Comments such as

> "I was provided with an avenue in which I could consider the idea of music education as a whole and what its main purposes are,"
>
> "I have begun to look at my own music learning critically, and question its validity,"

and

> "through reflecting on these experiences, I have questioned my beliefs regarding . . . music education"

indicate that fieldwork can influence ways pre-service music education students develop as thinkers about music pedagogy.

Appendix 1: Student reading list

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Educational policies and practices in the preparation of music teachers in Brazil

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ABSTRACT
This paper analyzed and discussed aspects of educational policies and practices for the preparation of music teachers in Brazil. Legislation approved in 1996, Law of Guidelines and Bases of National Education, regulates all aspects of education in Brazil. From this law, complimentary documents have been produced with the aim of orienting the initial and continuing preparation of teachers. The Ministry of Education has presented diverse programs, in an attempt to foster improvement in Brazilian education. Universities have been responsible for initial preparation of teachers; special projects within educational systems offer continuing education for in-service teachers. The legislation and the governmental programs include teacher preparation in all areas of school knowledge, which means that music is a part of this topic. New legislation approved in 2008 included music as compulsory curricular content, which will demand a large number of music teachers, as well as the updating of generalist and specialist music teachers who are in schools.

Keywords
Music education, educational policies, music teacher preparation.

INTRODUCTION
This paper discussed aspects of Brazilian music teacher education. The text, divided into three parts, addressed: 1. educational legislation that regulates the preparation of music teachers in Brazil, including the Law of Guidelines and Bases of National Education (Brasil, 1996), the National Curricular Parameters (Brasil, 1997), the National Curricular Guidelines for the Preparation of Teachers for Basic Education (Brasil, 2002), the National Curricular Guidelines for Music Undergraduate courses (Brasil, 2004), and the new legislation that establishes music as a compulsory content in Brazilian schools (Brasil, 2008); 2. the actions of the Ministry of Education regarding educational policies for the preparation of teachers in Brazil; and 3. continuing music education programs

EDUCATIONAL LEGISLATION TEACHER PREPARATION IN BRAZIL
A number of official documents have been produced over the past 13 years, since the approval of the Law of Guidelines and Bases of National Education (LDBEN) (Brasil, 1996). This legislation established references for diverse aspects of the Brazilian legislation, including some orientation about the preparation of teachers for Brazilian schools. The same law indicated the role of educational systems, curriculum general orientation, the university undergraduate and postgraduate courses, continuing education, funding, and other issues. In terms of curriculum, this law indicated areas to be included in diverse levels of schooling and the arts were inserted as one of the compulsory components for Basic Education (0 to 17 years). The LDBEN is the main law and many aspects presented in the text presupposed specific documents and orientation to be organized. Since the approval of the law, other documents were created as well as some changes in the original text of the law were included to improve the quality and approach of the official orientation.

The National Curricular Parameters (PCN) (Brasil, 1997) were published with the aim of establishing detailed curricular components for Fundamental Teaching (6 to 14 years). The document, organized in 10 volumes, was not compulsory but suggested for use in different contexts, respecting regional and local differences. One volume of this document was dedicated to the arts (Dance, Music, Theatre, and Visual Arts). Although this document was not compulsory in schools, a significant number of educational systems in Brazil follow ideas and suggestions presented in PCN for all areas of the school curricula. Consequently, teachers must be familiarized with the contents proposed in PCN.

The National Curricular Guidelines for the Preparation of Teachers for Basic Education (BRASIL, 2002) refers to all teachers that work in Basic Education (Early-childhood – 0 to 5, Fundamental Teaching – 6 to 14, and Middle Teaching – 15 to 17). The document must be considered in the curricular organization of undergraduate courses that prepare teachers for all areas as music is one of the arts areas. This document indicated general and specific issues regarding the preparation of teachers, including contextual and pedagogical elements that must be considered in all university undergraduate courses. A specific music document, the National Curricular Guidelines for Music Undergraduate Courses (Brasil, 2004), indicated professional profile, competences and skills for music professionals and curricular contents to be included in the preparation of music teachers and musicians.

Recent legislation, approved in 2008, modified the text of LDBEN and established music as a compulsory curricular content in Brazilian schools (Brasil, 2008). This law explains that music is not optional, but not exclusive; the educational systems must teach the arts and music is compulsory. The new law has brought new discussion on

the music teacher preparation, among other topics related to the implementation of the new law in all Brazilian schools. Issues of initial and continuing education emerge in the context of the new legislation because more music teachers must be hired by the educational systems and many teachers in schools must update their knowledge about music and its teaching.

This legislation and documents contributed to a continuous debate on music teacher preparation and created an expectation for the presence and strengthening of music education in all Brazilian regions. The current legislation favor democratic access to music education for all students in Brazilian schools, which means that a tremendous effort must be undertaken to have enough music teachers in Brazilian schools.

MINISTRY OF EDUCATION ACTIONS REGARDING EDUCATIONAL POLICIES FOR TEACHER PREPARATION IN BRAZIL

To answer the challenge of assisting the different demands and needs of the Brazilian education, the Ministry of Education (MEC) has been establishing guidelines and actions that strengthen the teachers' formation in two fundamental levels: (1) initial preparation offered in undergraduate university courses and (2) continuing education of professionals already active in educational systems. To assist this process, the Ministry of Education has invested in programs that foster and provide incentives the professional qualification. These programs make possible ways for universities, secretaries of education, and other institutions related to preparation of teachers, to act in articulation with the reality of Basic Education in the country.

In terms of initial preparation including undergraduate courses offered, actions like the Program of Consolidation of the Teacher Preparation Courses (PRODOCÊNCIA), created in 2006, has fostered the accomplishment of diversified actions, promoted the debate and the reflection among educational administrators, teachers, and students of the Teacher Preparation courses, in order to offer a professional qualification more contextualized with the reality of the schools and general objectives of the education in the country. The program:

> has for object to select proposals that include a group of relevant activities for the formation and for the professional exercise of the future teachers and that strengthen the teacher's formation, having the pedagogic work as the articulated principle of the unit between theory and practice in the educators' formation and performance. (Brasil, 2009a)

Other initiatives, starting from actions like the Institutional Program of Scholarship for Teaching Initiation (PIBID), offer the possibility of a direct performance of the undergraduate students in the context of Basic Education, making possible that the formation offered in Teacher Preparation courses be directly interrelated with the universe of professional performance of future teachers. PIBID was created in 2008 with the purpose of valuing the teaching and to support students of the Teacher Preparation courses of the federal and state institutions of higher education. The Program, that offers scholarships to improve the educational preparation and to contribute to a higher pattern of quality of Basic Education, has "improvement of the quality of academic actions directed to the teachers' initial preparation in the Teacher Preparation courses of the public institutions of higher education" (Brasil, 2009b) as one of its objectives. It also inserts students "in daily activities of schools of the public net of education, which promotes the integration between higher education and basic education" (Brasil, 2009b).

These programs represent only a small portion of the several initiatives of the Brazilian government for the strengthening of the preparation and educational performance of the teachers in the country but they are enough to illustrate the focus of the public policies developed in the Brazilian scenery at the present time specifically addressed for the teachers' initial formation in the Teacher Preparation courses.

CONTINUING MUSIC EDUCATION

Besides the initiative of fostering and improving initial preparation of teachers in Brazil, it is fundamental to mention other actions that have been developed for teachers already active in the educational systems. Continuing education programs, developed in different contexts with a diversity of objectives, contribute to the improvement of the quality of education offered in schools. Some programs also make possible the partnership among the preparing institutions, like universities, and schools of basic education, as presented and discussed by Figueiredo (2004, 2005) in the Southern region, and Queiroz and Marinho (2007) in the Northeast region in Brazil.

It is important to mention the National Net of Teachers Continuing Education (BRAZIL, 2009c). In the process of implementation in the country since 2003, this program was composed by universities to act in articulation with the teaching public nets for the development of courses and diversified actions of continuing education for the teachers of basic education. From this "Net," the Ministry of Education supports applied research for the production of didactic material and courses that emphasize teaching qualifications, mainly linked to the municipal and state secretaries of education (Brasil, 2009c). Other programs have improved the continuing education of active professionals of basic education. One example is the Program of Support to the University Community Actions (PROEXT), created in 2003 by MEC, with the objective of strengthening activities directed to the community in the public institutions of higher education. The MEC observes that:

> [T]he themes already presented by the announce-ments of Proext are the most distinct. Among them, it could be stand out the teachers preparation for the educational system, the combat to the hunger, the

> eradication of the infantile work, as well as the generation of work and income in [solidary] economy. (Brasil, 2009d)

FINAL CONSIDERATIONS

The described programs are examples of ways and perspectives that base the national policies for teachers' preparation, demonstrating that, although there are several problems that permeate national education, several initiatives can be found strengthening the professional qualification of current and future teachers in basic education. It is understood that music, as an area, could and should actively participate of the process of improvement in teacher preparation by creating suitable strategies to develop policies that could contribute to a better music education in schools. Some initiatives have been part of this process in terms of music in different Brazilian contexts. Universities are constantly reviewing and adapting their curricula, looking for improvements in the preparation of music teachers. The recently approved legislation reinforces the necessity of commitment with music in basic education, which implies continuing preparation of music teachers. Undergraduate music education courses can be found in 77 universities across the country, but the number of music teachers is still insufficient for all Brazilian schools. In the past, when music was not compulsory, the number of teachers was not necessarily a point to discuss, because the schools could decide to have a visual arts teacher or a music teacher. The new legislation changes the situation because all schools must have music education, necessitating more music teachers.

The discussed educational policies are essential for the real development of Brazilian Education. The Ministry of Education is offering alternatives that must be regularly evaluated in order to establish new perspectives suitable to the education systems. The educational contexts, especially teachers, are important agents in this process of improving the Brazilian education. For music education, the new legislation can be an important opportunity to democratize the access to music for all Brazilian citizens. The challenges are many with much work yet to be done.

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Harmony through Values Education in Australia

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ABSTRACT
From 2002 to 2008, values education was added to school curricula frameworks in Australia. Values education focuses on nine agreed values: Care and Compassion, Doing Your Best, Fair Go, Freedom, Honesty and Trustworthiness, Integrity, Respect, Responsibility, and Understanding, Tolerance, Inclusion. Over the period, curriculum resources were developed and the government released the National Framework for Values Education for Australian Schools. This paper focused on the theme of Harmony through values education. Connections are made between values education and the music teaching processes for the development and implementation of a music curriculum. Through content analysis of the policy and resources the authors discussed aspects relating to music education included in the teaching and learning units focused on the Arts key learning area. The agreed values have significance far beyond the classroom. These values are considered to be essential for the promotion and development of a harmonious and humane society.

Keywords
Values, values education, curriculum, schools, music.

INTRODUCTION
This investigation complements previous work on the place of music in school curricula in Australia and in particular, ongoing work on values education (Forrest & Watson 2006a, 2006b, 2005; Watson 2007; Watson & Forrest 2005a, 2005b, 2008). This paper aimed to explore the question: Can values education contribute to and promote harmony in education? The authors identify a link between developing music curriculum activities, the Values Domains (Australian Government Department of Education, Science and Training, 2005c) and a direct link to harmony education.

Through content analysis the authors focused on aspects related to music education included in the teaching and learning units for primary and secondary students. These units were published in the Resource Package focused on the Arts key learning area. Music activities included in other units of work of the Resource Package were identified as well as suggested units of work that could be adapted to incorporate music.

By way of definition, Hill (2004) provided the view of values as "the ideals that give significance to our lives, that are reflected through the priorities that we choose, and that we act on consistently and repeatedly" (p. 8). Hawkes's (2007) suggested that core values are "universally accepted principles that guide behavior" (p. 119). Regarding values education, the definition adopted by the Department of Education, Science and Training (DEST) indicates we should be concerned with: "[a]ny explicit and/or implicit school-based activity which promotes student understanding and knowledge of values, and which develops the skills and dispositions of students so they can enact particular values as individuals and as members of the wider community" (Australian Government Department of Education, Science and Training, 2005a, p. 8). This contributes to notions of harmony in education.

The delivery of values education in Australian schools was a project, which has received substantial funding from the Australian Government. Over four years (2004-2008) the government allocated $29.7 million of funding to assist with making values a core part of schooling (Australian Government Department of Education, Science and Training, 2005b, p. 1). The funded program consists of four related parts: funding for every Australian school to organize a school-community based forum, the roll-out of curriculum resources developed by the Curriculum Corporation, *Good Practice Schools Projects Stages One and Two*, and national partnership projects with teachers, teacher educators, principals and parents (Australian Government Department of Education, Science and Training, 2006, p. 11).

The Curriculum Corporation developed the values education website (www.valueseducation.edu.au/values), which provides an important source of information for teachers. The resource materials produced by the Curriculum Corporation focused on the school (2006), the individual life of the student (2007) and, the student in their local, regional, and global context (2008) (Australian Government Department of Education, Science and Training, 2006, p. 10). Another resource included is the *National Framework for Values Education in Australian Schools* (2005a).

Through the Australian Joint Council of Professional Teaching Associations, DEST allocated $6000 per year for 2006-2008 to each State and Territory professional teaching association peak body to implement values education programs for teachers. An initiative of the new Department of Education, Employment and Workplace Relations (DEEWR) is the National Values Education Program, *Values in Action Schools Project* (VASP). This is "to design, implement and evaluate the outcome of high quality values education projects" that builds on previous

activity and is available for the period October 2008 to October 2009 (Australian Government Department of Education, Employment and Workplace Relations, 2010).

BACKGROUND

Although values education is not new, emanating from the social education curricula of the late 1980s and 1990s, the most recent form was an initiative of the previous Howard Government. The *Values Education Study* was announced in December 2002 following endorsement from the Ministerial Council of Education, Employment, Training and Youth Affairs (MCEETYA) in July 2002. The objective of the study was "to inform the development of a framework and a set of principles for the improved approach to values education in Australian schools" (Values Education in Australian Schools, 2003, p. 27). Sixty-nine schools were funded by the Australian Government to conduct 50 action research projects in values education (Values Education in Australian Schools, 2003, p. 27). The Curriculum Corporation was contracted in late 2002 to conduct the *Values Education Study* and the final report was released in November 2003 (Australian Government Department of Education, Science and Training, 2005a). In April 2004, the *National Values Education Forum* was held in Canberra and delegates considered the final report of the *Values Education Study*. A Draft National Framework for Values Education in Australian Schools was developed from the outcomes of the study and was included as part of the final report. In early 2005, following endorsement by the Federal, State and Territory Ministers for Education, the *National Framework for Values Education in Australian Schools* (2005a) and a poster of the nine "Values for Australian Schooling" were distributed to all schools. The nine values are: Care and Compassion, Doing Your Best, Fair Go, Freedom, Honesty and Trustworthiness, Integrity, Respect, Responsibility, and Understanding, Tolerance, Inclusion (Australian Government Department of Education, Science and Training, 2005a, p. 4).

Funded activities have remained intense with National Values Education Forums convened in Canberra in 2005 and 2006, Melbourne in 2007 and Canberra in 2008 and 2009. In 2005, schools were invited to participate in the *Values Education Good Practice Schools Project – Stage 1*, and workshops were conducted by some of these schools at the 2006 National Values Education Forum. The Curriculum Corporation (2006) commenced the development of teaching and learning resources and the integrated *Values for Australian Schooling Kit* was delivered to every Australian school in 2006. Schools were invited to participate in the *Values Education Good Practice Schools Project – Stage 2* with 25 clusters funded.

CURRICULUM RESOURCES

Values for Australian Schooling - Building Values Across the Whole School: A Resource Package (Australian Government Department of Education, Science and Training, 2007a) was developed by the Curriculum Corporation and published online. It comprised of a suite of teaching and learning units for primary and secondary students integrating values education across all key learn-ing areas in the school curriculum and a professional learning program *Teaching Practice and Values Education: Professional Learning Programme* (Australian Government Department of Education, Science and Training, 2007b) to support teachers as they work with values within the school curriculum.

The units are divided into early years and middle childhood (primary) and early adolescence and later adolescence (secondary). The units for the first three stages of schooling were designed using an interdisciplinary approach and the later adolescence stage units were disciplinary focused.

Seven of the primary units and two of the early adolescence units employed the Arts key learning area. The later adolescence units specifically targeted individual disciplines. An investigation of the units of work revealed how music can be included. *Celebrations and ceremonies* explored values associated with family celebrations and rituals. Specific mention was made of the "Happy Birthday" song and the place of music in weddings. Other significant celebratory days in Australia listed included Anzac Day and Australia Day although no reference was made to the considerable contribution music has made to these two days. Differences and diversity in society, explored mainly through relevant literature excerpts of the protest movement of the 1960s and 1970s was the topic for *What's the difference?* It was suggested that teachers read the lyrics of *Don't Laugh at Me*, that students may be able to hear a recording of the song, and some questions to stimulate discussion of the lyrics of the song with reference to values were provided.

The unit of work *Being your best* (middle childhood) did not focus on the Arts learning area, although suggests, "Ask students to think about their own attitudes to doing their best at home, at school and possibly in extracurricular areas such as music, hobbies, pet care, dancing, sport and computer games" (p. 77). There are units of work that do not focus on the Arts learning area, however they included opportunities to explore values associated with music. *Changing values, changing nation* (later adolescence) covers events synonymous with Australian history of the 1960s and 1970s while *Whose idea is it anyway?* (later adolescence) is a visual arts unit dealing with copyright, plagiarism, and stealing of original work and ideas to pass off as one's own, could easily be transferred to music. The copying of lyrics, riffs and composition germs by composers, arrangers and recording artists provide examples to examine the values of music.

DISCUSSION

An analysis of the units of work in the Resource Package show that music activities were used as a means or process to achieve another goal rather than to focus specifically on music. There were sufficient music activities used in the units of work as well as ideas involving music education

that the authors have indicated could be included, to recommend that music education can make a strong contribution to values education.

An approach to teaching values education was through the use of the Values Domains. These included the 11 fields of Aesthetic, Cognitive-intellectual, Economic, Educational, Ethical-moral, Interpersonal-relational, Physical/Recreational, Political-civic, Religious/Spiritual, Socio-cultural, and Technical-vocational. The values domains were used as a starting point to reach agreement on the nine shared values of the National Values Education Framework.

Hill suggested:

> [T]hat there are a number of values domains that derive from the contexts in which we live our lives and conduct our relationships. . . . For convenience, it is useful to speak of these various aspects as types or domains of value, i.e. areas of life in which we operate according to certain values that are appropriate to the activity in question. Our values are the selves we are becoming. There are many different ways of cutting the values cake, of course, so there is bound to be overlap in any categorization. So talk about "domains of value" is a convenience; not a fixed set of exclusive categories (cited in Australian Government Department of Education, Science and Training, 2005c, p. 5).

The 11 values domains provide greater opportunities to develop and broaden students' skills and understanding as listeners, composers, and performers. Development of classroom and instrumental music lesson plans that encompass all eras and styles become more relevant for student learners with reference to the points of the values domains. Teachers can incorporate musical examples and teaching processes with a world-view of literature, visual arts, and history to provide experiences for students that are interactive, focused on the learner, and meaningful. This approach addresses the Australian curriculum frameworks built around essential learning, curriculum standards, outcomes and syllabi.

The values domains connect with real life musical problem solving that blend the separate musical elements of listening, creating and performing into a lesson. As musicians interact with many elements simultaneously, so students of music in the school classroom need to do the same. These all contribute to the broader notion of harmony in education.

The music activities used in the units of work are in many ways rather obvious examples to start any discussion with students in a classroom, or teachers about their approach to teaching. The semi-structured approach through the use of the Values Wheel has merit, particularly in application to most popular music, although the Values Domain star offers more flexibility for developing learning outcomes and forms a tighter connection with the notion of teaching for a deep understanding of music.

Music, along with most of the arts, provides a rich and long tradition of considering, challenging, applying, and reflecting on contemporary values (as well as those values that are not so transitory). Without searching too far, we can see a wealth of examples that could be drawn on such as Beethoven's *Fidelio* (1806), Verdi's *Requiem* (1874), Gilbert and Sullivan's *Mikado* (1885), Bernstein's *West Side Story* (1957), Pink Floyd's *The Wall* (1979), Eric Bogle's *And the band played Waltzing Matilda* (1972), and Laurie Anderson's *O Superman* (1981). Each work has its message and its level of understanding and appreciation. The level of perception and education will dictate what is received and interpreted, and in turn what is discussed in relation to any values overlay and a consideration of harmony in education.

CONCLUSION

The nine articulated values and the 11 values domains have significance far beyond the classroom. These values are considered to be essential for the promotion and development of a harmonious and humane society. Clearly the values domains and the identified values for schooling could (and should) be built into any lesson as one would expect them to be within all aspects of education. In the approach to any aspect of music (performing, composing, listening) at whatever level of schooling, the consideration of values could either be overlaid or intrinsically embedded.

Music has been used as a process to explore values and, in turn, promote harmony and harmonious relationships within the school and the broader community. Our task as educators is to promote and encourage the awareness of the potential of music and the arts to illustrate, emphasize, and advance values in education, for the benefit of the individual, society, and the larger national and global networks.

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Building musical bridges between generations

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ABSTRACT

In the philosophy of "Music on the Lap," the method for music education with children 0-4 in The Netherlands, one of the main aims is transferring songs and music from the Dutch culture to the next generation. By inviting elderly people during the music education courses we have the possibilities to pass on our cultural inheritance in the most natural way involving all generations. The purpose of the paper was to: 1. highlight the importance of sharing traditional music and songs in order to promote positive life-long musical learning; 2. link generativity (Erik Erikson) to early childhood music education; and 3. describe the competences of an early childhood music teacher who will be able to develop and teach an intergenerational music course. Music education in early childhood can provide an educational platform for the preserving of musical culture by involving the elderly who can function as mediators in an intergenerational educational generative process. Music educational strategies, implemented by a competent early childhood music teacher, can shape the musical intergenerational environment, which provides the basis for a solid musical fundament in order to support the establishing of personal musical identities that cross boundaries of generations. Music can and should build bridges between generations to pass on cultural inheritances.

Key words

Early childhood music education, elderly, culture, generativity, teacher competences

INTRODUCTION

In 1996, a Music on the Lap course with "under fours," took place in a home for the elderly, while the music school was under construction. Three or four elderly people (75+ years) joined the group for each of the three courses of eight lessons (baby's, 18-24 months, 2-3 years). There were no special goals for the elderly at that moment. They just loved music and were invited to come in. For the author, it was an eye opener to see how quick communication developed between children, parents, and elderly and how the elderly loved to be in the "middle of life" again. They sang, moved, and played and also started to pass on the traditional Dutch songs and games from the culture to the toddlers in a natural way. One participant, Mister v.d. H (80 years of age) was always present in the course with the two and three year old children. His arms were stiff and he didn't use them a lot. During one lesson we sang a song about making dough. All the participants had a wooden spoon, a tray and two or three small plastic balls (representing the dough). After the activity Mister v.d. H picked up the plastic balls and started a marble game with the toddlers. A song accompanied by rhythm sticks made him say: "I know another song with these sticks." And he "clappered" (a traditional Dutch children's game, using two wooden sticks as a kind of rattle) and sang an old traditional Dutch song "Klepperman van eleven." The children and the parents loved it. The most remarkable thing was that he used his "stiff" hand and performed very well.

And what about Mrs. T.? She was 75, loved singing and participated in the group with the babies. She sang along with all the traditional songs. Even during coffee break she could not stop interacting with the babies and the mothers. When I reminded her of her coffee becoming cold she said: "No problem, no problem, now I have to watch the children!" Parents also felt comfortable with this setting and asked me whether it was possible to do all future courses in the elderly home.

These experiences were the inspiration to organize more intergenerational music courses in elderly homes in order to give children, adults, and seniors opportunities to share songs, pass on culture, and communicate (musically) in a respectful way. Through the process the music and songs from the culture that were likely to be the most meaningful were identified for use during music classes with children 0-4 years, parents and elderly.

Background

In the philosophy of Music on the Lap, the method for music education with children 0-4 in The Netherlands, one of the main aims is transferring songs and music from the Dutch culture to the next generation (Albers, Gestel, & Maurik, 2009). Due to a changing society, with many working parents, lots of grandparents come to the courses with their grandchildren. By inviting elderly (great-grandparents) during the music education courses, we have the possibility to pass on our cultural inheritance in the most natural way, involving all generations.

Every nation cherishes his music, songs and stories. According to Annie Langelaar (1982), the founder of the Music of the Lap courses, music, songs, language, and narratives of the culture provide a shared and positive cultural identity. Shared songs and music reflect social norms, historical events, cultural assumptions, and moral identity. All societies have cultural traditions and in each generation there are adults who are motivated to transmit the most valued traditions, to teach the most valued skills and outlooks on life to the next generation.

In order to provide a framework for the use of traditional songs in an early childhood music environment, Erikson's

theory, psychosocial development, was found to be relevant because of its exploration of development throughout live, including events of childhood, adulthood and old age. His theory describes the impact of social experiences across the whole lifespan. In this context early childhood music lessons, especially when elderly are present can be regarded as a social event, in which elements of a specific culture can be passed on to the next generation. This interaction is described by Erikson as generativity: "a concern for establishing and guiding the next generation" (Erikson 1971, p. 256), and is part of a stage in his psychosocial development theory.

One of the main elements of Erikson's psychosocial stage theory is the development of ego identity. Ego identity is the conscious sense of self that we develop through social interaction. According to Erikson, our ego identity is constantly, and life long, changing due to new experiences and information we acquire in our daily interactions with others. In addition to ego identity, Erikson also believed that a sense of competence also motivates behaviors and actions. Each stage in Erikson's theory is concerned with becoming competent in an area of life (see Table 1).

The first stage of psychosocial development is critical as it occurs during infancy, a time of total dependence for the baby. The baby must have a stable and nurturing environment to live and gain a foundation for trust in others. The most significant relationship is with the maternal parent, or whoever is the most significant and constant caregiver.

In the second stage, children have the opportunity to build self-esteem and autonomy as they gain more control over their bodies and acquire new skills. One of the skills during the period "Terrible 2s," is the ability to use the word "no." Important skills of the will develop during this second stage. The most significant relationship is with the parents.

In the third stage (preschool years), children begin to assert their power and control over the world through directing play and other social interaction. The most significant relationship is with the basic family.

In stage seven, during adulthood, Erikson determines generativity. Generativity according to Erikson is de-fined as an adult's concern for and commitment to promoting well-being of future generations (Erikson 1971; McAdams, 2006). According to Susan O'Neill: "the concept of generativity is about caring and educating young people by assuming the role of responsible adults (e.g., parent, guardian, mentor, teacher)" (O'Neill, 2006, p. 468). Although the majority of people practice generativity by having and raising children, other people in different contexts also engage in this form of interaction.

Erikson considers teaching, writing, invention, the arts, sciences and social activism also to be a generative contribution to the welfare of future generations. The significant task is to perpetuate culture and transmit values of the culture by establishing a stable environment through the family. Those who are successful during this phase will feel that they are contributing to the world by being active in their home and community, and can function as mediators. Generativity therefore is an extension of love into the future. It is a concern for the next generation and all future generations.

Table 1. Erikson's (1971) Stages of Psychosocial Development **(**Learning Theories Knowledgebase (2010, April).

Stage	Age	Psychosocial Crisis	Significant Relationships
1	0-1	trust vs. mistrust	Mother
2	2-3	autonomy vs. shame and doubt	Parents
3	3-6	initiative vs. guilt	Family
4	7-12	industry vs. inferiority	Neighbor and school
5	12-18+	ego-identity vs. role-confusion	Peer and role-model
6	20-30	intimacy vs. isolation	Partners and friends
7	30-50	generativity vs. self-absorption	Household workmate
8	50+	integrity vs. despair	Mankind, My kind

Passing on culture to the future generation

In the Netherlands, as well as in other countries, we inherited a lot of songs from past generations that we currently sing with the "under fours." Traditional songs are always very popular in the parent child groups due to the fact that parents and grandparents remember these songs from their own childhood. Many CD's with children-songs contain traditional repertoire and we frequently hear traditional songs in kindergarten and nursery homes.

One of the aims of music on the lap courses (0-4) is to support the development of ego-identity through interaction between children and adults by way of music experiences in a safe and secure environment. A functional learning environment arises when a teacher is able to take into account the individual interest and developmental stages of the participants in creating and conducting well-balanced and challenging music lessons. In the Dutch Music on the Lap courses, we use songs with melodies, harmonies, and rhythms based on the Western cultural tradition and we pass on songs in the nation's language. The use of words however is sometimes out of

date (i.e. *Twee emmertjes water halen* ("Get two buckets of water"), and sometimes it is not easy to explain the exact meaning of the lyrics. The lyrics, however, are often linked to education, raising children, learning things about life, becoming clean, gender differences, or learning to cope with social emotional aspects of live. Parents do not realize the significance or the psychological impact of the songs but an early childhood music teacher can give meaning to songs by offering significant and interesting activities.

In stimulating interactive communication between (grand)parent, baby, and/or great-grandparent, an early childhood music teacher can contribute in a positive way to well-being and development of all the participants. Traditional songs reflect a wide range of human experiences, patterns of tradition, and beliefs that parents and (great)grand parents learned in their lives. During music lessons, the teacher guides the group and gives children, parents, and elderly the opportunity to sing and play together. This way the seniors can serve as mentors to the younger generations and share and pass on cultural inheritance. Music lessons provide moments for young and old to explore similarities and differences between generations and build a strong sense of community among generations.

The early childhood music teacher contributes to the development of self-esteem and autonomy by offering songs (traditional nursery rhymes, peek-a-boo songs, knee-riding games), which can also be integrated in daily life. To guide young children together with parents, grandparents, and/or great-grandparents in communicative musical play, action songs, singing, and circle games opens the door for positive experiences.

Particular cultural traditions, languages, and histories, which shape our nation, influence us all. Today, lots of young families are a product of complicated crossovers and cultural mixes, which become increasingly common. These families have several interlocking histories and cultures, and belong at one and the same time to several "homes." More and more countries merge into a "container of cultures" (Hall, 2000) and produce new identities, which are more plural and diverse. In fact, many children have to learn and internalize at least two cultural identities and "speak" two languages. Therefore, an early child-hood teacher must be aware of a changing society and be curious and open to new developments.

IMPLICATIONS FOR MUSIC EDUCATION

Working simultaneously with different age groups and different physical possibilities has far-reaching consequences and asks for broader and deepened competences of the teacher compared to regular early childhood music lessons. The musical development of the children is undoubtedly the aim of the course and stays in the centre of attention. Activities therefore should always be linked to the age and the developmental areas of the children, because in this way children feel competent, join in and capacities can develop. In intergenerational courses, parents, grandparents and elderly must feel respected in the way a teacher invites them to participate and in the way she performs the activity. The teacher needs to stimulate all the participants appropriately to become involved and active in the music lessons.

Evaluations of inter-generative courses brought up the following:

- Music, songs and activities must be meaningful to all participants.
- Songs and activities must be linked to all the developmental areas of the children and also to the physical and mental possibilities of the elderly.
- Song and activities with variations and possibilities for progression are necessary to create a continuous challenging learning environment.
- Due to a changing society, music from other cultures (for instance used for dance and movement activities) needs to be integrated to stimulate intercultural generativity.

The use of traditional songs in the language of the country should be no problem for the participants with another cultural background or mother tongue. Often parents attend Music on the Lap courses to give their young children the opportunity to learn the Dutch language.

Based on the competences described in the curriculum for the teacher-training Music on the Lap, an inter-generational early childhood music teacher should have the following competences:

- *Musical competence*: The early childhood music teacher must be able to use her musical professionalism to guide children and elderly in their musical development by creating a challenging music learning environment in which traditional music and songs are integrated and transfer of culture can take place. For example, she is able to use a broad repertoire of music and songs, uses musical elements in a purposeful way, can anticipate vocally and instrumentally on musical utterances of all the participants, and uses a variety of culture songs.
- *Interpersonal competence*: The early childhood music teacher has an open and respectful attitude and is able to create a safe and secure climate within the group through stimulating interactive communication with children, parents and elderly. For example, she can communicatively tune-in with the different groups of participants, can use voice and expression adequately during communication, can read body language and can respond to it, knows the difference between affect and effect and can apply this during the courses, and can handle feedback and is able to give feedback to others.
- *Pedagogical competence*: The early childhood music teacher is able to create a well-structured learning environment. Activities should be offered that

promote the integration of music in daily care in the home situation and other related educational situations. For example, she is willing to accept the child as she is and is able to support the development of that particular child, has knowledge about developmental and educational solutions, can support parents, other caretakers/elderly, is able to give her vision on education and development, has insight in groups dynamics, is conscious about her role model as teacher, and shows a respectful and open approach of the child and other participants.

- *Organizing competence:* The early childhood music teacher is able to create and conduct an inspiring and functional musical learning environment for children, (grand)parents, and elderly. For example, she can organize an inter-generational music course and is able to plan and give well-balanced music lessons.
- *Competence continuing personal professional development*: The early childhood music teacher is able to evaluate her functioning as a teacher and has an investigative attitude towards a continuous professional development. For example, she can formulate personal learning aims, is curious and open to new developments in (early childhood) music education, and can handle feedback from colleagues.

Synthesis

Music education in early childhood can provide an educational platform for the preserving of musical culture by involving elderly who can function as mediators in an intergenerational educational generative process. Music educational strategies, implemented by a competent early childhood music teacher, can shape the musical intergenerational environment, which provides the basis for a solid music foundation in order to support the establishing of personal musical identities that cross boundaries of generations. By being involved in intergenerational music classes guided by a competent teacher, elderly can continue the life-circle and contribute reaching forward into the future. Generations are linked, forward and backward, because participating parents and children become aware of their contribution to the well-being of the elderly/(great)grandparents. Music can and should build bridges between generations to pass on cultural inheritances.

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The DIY learning revolution in music

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ABSTRACT

Internet technologies together with digital music technologies have revolutionized the way in which musicians operate and learn. The digital audio workstation with powerful sound production software has made the production of high quality music recordings possible without the need for musicians to rely on the services of arrangers, producers, session musicians and audio engineers. At the same time, the development of online social networking has enabled the distribution of music without the services of record companies. Learning music in the new digital environment has become self-directed and solitary, but with the potential for high degrees of interactivity and group learning with like-minded musicians in online communities. These developments have profound implications for the future of teaching and learning in music.

Keywords

Do-it-yourself, informal learning, self-directed learning, online music communities

INTRODUCTION

Alvin Toffler was examining the do-it-yourself (DIY) cultural trend when he coined the term prosumer (an amalgam of the words "producer" and "consumer") in his book *The Third Wave* (1980). He traced the modern trend of prosumerism to the appearance in the early 1970s to do-it-yourself pregnancy test kits. But in fact Toffler's notion of the prosumer goes back to the pre-industrial revolution period:

> During the First Wave most people consumed what they themselves produced. They were neither producers nor consumers in the normal sense. They were what might be called "prosumers." It was the industrial revolution, driving a wedge into society that separated these two functions, thereby giving birth to what we now call producers and consumers (p. 277).

Toffler was focusing on the contemporary DIY movement where people perform work previously done by credentialed professionals, a movement promoted by the expansion of leisure time, and the declining affordability of trade services, among other factors. Although written before the appearance of the personal computer and significantly before the appearance of the Internet, Toffler was cognizant of the DIY impacts of new technologies such as electronic banking.

DIY IN POPULAR MUSIC

DIY has been a feature of the development of the popular music industry. Popular music recording artists from the 1950s onwards, most of them starting out as teenagers, have been self-taught. Generally they have not studied music theory or learned to read Western music notation. Rather, they have learned the skills of songwriting and performance by listening to recordings and working out how to play repertoire by ear. They have collaborated with peers by teaching each other the things that they have worked out for themselves and by creating new songs and arrangements by experimentation. The various ethnographies of popular musicians (Baynton, 1997; Bennett, 1980; Cohen, 1991; Green, 2001) confirm these trends. Although talking about school classroom activity, Green (2008) articulateed the notion of "group learning" that all young (and even older) popular musicians use to develop their craft:

> One aspect involves group learning, by which I mean learning that occurs more or less unconsciously or even accidentally, simply through taking part in the collective actions of the group. This includes unconscious or semi-conscious learning through music making, through watching, listening to and imitating each other. It also involves learning before, during and after music-making, through organizing, talking and exchanging views and knowledge about music, such as deciding who will play what, sharing ideas about chords, rhythms or melodies, swapping parts, seeking each others' opinions, and so on (p. 120).

Those musicians who have been successful in gaining popularity as performers and who have subsequently been contracted by record companies have relied on the music industry to supply the production skills they don't possess as a result of their lack of formal training, skills such as arranging, production and audio engineering. These professional production services are often merely enhancing the considerable talent self-taught musicians have already developed and demonstrated. A well-documented case of this process is the creative contribution of record producer George Martin to the Beatles' recordings (Everett, 1999, 2001).

DIGITAL MUSIC TECHNOLOGIES

In the early 1980s, the opportunities for popular musicians to take their work to a new self-sufficient level began to evolve through the digitization of music (Théberge, 1997). In the space of a few years, we saw the introduction of personal computers, the compact dis,k and the Musical Instrument Digital Interface protocol (MIDI). The production of recordings became relatively inexpensive for the first time. For composers, it was no longer necessary to be able to notate music because the sequencer combined with MIDI data became a new kind of notation. And the

process of composition became potentially more explorative, interactive, and intuitive than it had ever been. The range of sounds and means to make sounds began to increase through the introduction of samplers and digital synthesizers. By the mid-1990s with the storage capacities of computers escalating, multitrack digital audio recording and editing were added to studio capability and the expensive sound production hardware for sampling, synthesis, recording and signal processing became available in cheaper software formats. The appearance of peer-to-peer file sharing in the late 1990s meant that all music software could be obtained illegally on the internet, thereby making it possible for musicians to have a completely equipped digital audio workstation for the cost of a computer and a professional-standard microphone.

This revolution in DIY music making has its critics. Berland (2008) for example, laments "the developing space between making music and the 'human touch'" (p. 25). She points to a number of worrying aspects of this trend including the exclusion of performers, the lack of musical collaboration, the valorization of simulation, the absurdity of creating musical elements that would not be humanly possible to play, the development of [male] "fantasies of omnipotence," the emergence of a very different conception of audience, and the potential for the ultimate demise of traditional instruments and instrumental performance skills. Some of these negative features of making music in this way apply generally to the impact of screen and mobile culture on young people, as discussed further on.

Although there may be social and cultural issues that need addressing, the digital audio workstation has provided a unique creative environment where musicians work directly with the materials, textures, and structures of music. It revives the notion of the musician being a composer as well as being a performer. From a pedagogical perspective, Webster and Hickey (2006) suggest that "Technology brings 'real-world' experience into the classroom," (p. 391) that "Students hear sounds that are real, can manipulate sound and obtain immediate feedback," (p. 391) and that "Technology is creating a new literacy that children might grasp quicker than (and in spite of) their teachers" (p. 391). They claim that the "newest software presents new windows into the musical action of children because it offers constructive, learning-centered environments where children *are* learning by doing" (p. 391). Examples of current creative music software include GarageBand (which Webster and Hickey suggest is suitable for 10-15 year olds) and Reason (suitable for 16 year olds and above).

GarageBand

In GarageBand, beginning musicians can learn to create basic song arrangements using "loops" (or repeated patterns) typical of various popular music genres. It is also possible to record vocal or instrumental tracks using a microphone, electric instruments, or MIDI instrument to play and record the built-in software "instruments," to add effects, and to create a mix of all the constructed tracks.

Reason

Reason offers a much more sophisticated suite of virtual music studio devices, including a mixer, multiple signal processors, a sequencer, several samplers, a drum machine, and three synthesizers as well as a range of factory-produced sounds. Musicians using this program can learn to make their own sounds using the broad range of synthesis techniques available. Becoming competent in all the many features of Reason could take several years of dedicated study and experimentation.

ONLINE SOCIAL NETWORKING

The music production side of the DIY revolution is a specialized area of a general DIY prosumer trend typified by mobile technologies, web-based marketing of digital products, collaborative websites, online shopping, and online social networks. Brooks (2008) characterized online socializing as follows:

> Instead of gathering at the local shopping mall, park or someone's home and occupying the same physical space, tweens and especially techno-competent teens (and many older people too) are opting for the internet and 'meeting' their friends there. The choices for socializing are enormous: from Flickr to the business Linkedin; from Facebook to Myspace and YouTube or the popular kids' site ClubPenguin; and to more thematically focused sites built around sex, romance or fandom. (p. 207)

Livingstone (2002) recognized conflicting reactions to these developments:

> Optimists foresee new opportunities for democratic and community participation, for creativity, self-expression and play, for diversity, difference and debate. Pessimists lament the end of childhood, innocence, traditional values and authority. (p. 2)

Neuroscientist Susan Greenfield (2008) provided a catalogue of concerns about the impacts that online social networks and screen culture generally might be having on the young. She sees screen culture as a challenge to human identity- the notion of "being someone" (p.155), and as replacing family social life. She worries about young people spending an average of 6.5 hours per day using non-school related electronic media, without being taught how to judge the reliability of the internet, about the dangers of unsupervised television and internet connections in bedrooms, about advertisers pushing "fashion and early equalization for girls, and 'domination' and 'mastery' for boys" (p. 157), about screen activities resulting in unstructured accidental learning with the needed metacognition skills for these activities (the capacity to monitor, evaluate, control, and change how one thinks and learns) not being addressed at school, about the "disruption of sequential ordering" (p. 165) (or the nonlinearity of the internet versus the linearity of the book), about the lack of a "personalized conceptual framework" (p. 165) through

which to process information, about the resulting lack of physical exercise (since physical activity is important for strengthening neuronal connections and getting as much oxygen as possible flowing to the brain) and about the blurring of fantasy and reality and its impact on understanding risk and risk-taking.

Most of these concerns are around the erosion of authority that parents and educators have traditionally had in guiding the physical, intellectual, and emotional development of young children and adolescents. From an educational perspective, there is a clear indication that internet and mobile technologies have taken self-directed learning and group learning to new levels of possibility for the young (and the not-so-young) who are prepared to participate.

Today's musicians are finding their audiences through Web 2.0 social networks (e.g. MySpace, FaceBook), creating interest in their work by showing their clips on the video sharing website, YouTube, as well as using blogging and podcasting to promote themselves and their businesses. There are also online communities devoted to music such as GarageBand.com, a very large community of independent musicians and fans. Musicians can post their DIY recordings of songs into a large number of genre categories and fans and peers can write reviews of these songs. Features of this site are popularity charts for all the represented genres. Highly-rated tracks are given greater exposure through online radio stations. There are opportunities for free advertising listings and the musical tastes of community participants are targeted through advertising in much the same way that amazon.com develops profiles of the literary and audio-visual interests of all its customers. Other similar communities include Unsigned Band Web, Okayplayer, and Electrobel.

Musicians wishing to learn music online are also well served by high-profile professional musicians with a mission to pass on their skills and develop a lucrative business doing so. A case in point is the site "Guitar for Beginners and Beyond" (Lorange, 2010) which was set up guitarist, Kirk Lorange. Tapping into the educational potential of online social networking, Lorange has created a website that offers more than a hundred free lessons and also provides a forum for its more than 120,000 community members (currently growing by 100 per day). Members can respond to the content of the site, air their own compositions, communicate and collaborate with other members, and seek feedback on their playing among many other features. If members like any of the online free lessons, they can buy cheap downloadable expanded versions of the lessons, which include extras such as half-speed movies and Guitar Pro files, all of which enhance the learning process. From a pedagogical perspec-tive, the value of this site to its community is that more experience members are prepared to give excellent advice free of charge to other less experienced members.

CONCLUSION

Komoski (2007) explained the new self-directed learning environment:

> Learning is being transformed for both learners and teachers by: (1) the ubiquity of low-cost digital devices; (2) a globally networked anytime, anywhere "Flat World" economy and society whose 1 billion inhabitants are melding language literacy with digital media literacy and developing a bi-literate networked world; (3) the potential of global bi-literate access to what Andrew Carnegie called. "Free to the People" self-directed "popular education." (p. 1303)

What are the implications of these trends for education? Greenfield (2003) suggested that our current rigid education system "could be viewed as a product of the Industrial not the Information age" (p. 176). She predicts that formal education will in the future end much earlier. Learning will be less associated with institutions and more with need-driven learning in the workplace and be much more flexible. The rate of technological and cultural change will present extreme challenges for teachers and schools as they struggle with organizational restructuring and retraining.

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Comparing musical modes of instruction: Effect of lecture-based instruction versus performance preparation on high school students' self-reported preference and aesthetic/emotional response to choral music excerpts using the continuous response digital interface

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ABSTRACT

This study examined the effect of two types of instruction on high school students' aesthetic/emotional response to and preference for recorded choral music excerpts. Subjects (N=116) were students enrolled in high school and were grouped based on their enrollment in existing curricular courses. The Lecture-based Instruction Group (n=49) was students in music appreciation classes. The Performance Preparation Group (n=28) was an advanced choir. Twenty-five students enrolled in an entry-level choir and 14 non-choir student volunteers served as the Control group (n=39). Subjects participated in a series of five sessions, listening to choral excerpts while manipulating the CRDI depicting their aesthetic/emotional responses. Following each excerpt, subjects reported their own liking of the excerpt using a 10 point Likert-type scale. Following the pretest, the Lecture-based Instruction and Performance Preparation groups received a week of routine classroom instruction between each of four subsequent sessions. Lecture-based Instruction subjects learned facts and concepts pertaining to the recorded excerpts, while Performance Preparation subjects rehearsed to perform the choral pieces from which the excerpts were drawn. A one-way ANOVA revealed a significant ($p<.05$) preference increase following the initial response session in the Performance Preparation group's liking. Descriptive analyses of CRDI graphic representations revealed Control group responses remained stable for all excerpts across time. Lecture-based Instruction group responses showed changes for 1 of the 4 excerpts. Performance Preparation Group responses exhibited a positive increase in intensity for 3 of the 4 excerpts following the initial week of treatment. Post hoc comparisons of the Control group (choir vs. non-choral students) found similarity between Performance Preparation subjects and choral Control group subjects, and differences between combined choral students and non-choral students.

Keywords

Preference, Aesthetic Response, Emotional Response, High School Students, Music Education, Continuous Response Digital Interface.

INTRODUCTION

Some of the most basic questions about music are also the most studied by music researchers. One such line of inquiry involves why humans like the music we like and what can affect our liking. Halpern (1992) studied the effect of historical and analytical information on 45 university subjects with varied musical backgrounds and found a significant effect of historical information on subjects' self-reported music appreciation, as subjects in that group reported higher preference scores. Larson's (1971), however, tested the effect of musical and extramusical information on 84 sixth-grade subjects with results contrary to Halpern. Comparing the resulting means, he found an increased preference in the musical treatment group, but no increase in the extramusical treatment group. Flowers (1983) studied the effect of instruction in vocabulary and listening, and found significantly fewer changes counted by the listening and vocabulary-plus-listening groups, a significant increase in the number of descriptions of musical elements by the vocabulary plus listening group, and a significant increase in the use of technical vocabulary by the vocabulary and vocabulary plus listening group. Flowers (2000) subsequent research tested the effect of instruction in writing of descriptions of music excerpts. There were no significant differences found between the groups, except fifth-graders receiving treatment who mentioned more musical elements.

Two methods of teaching multi-cultural music were compared by Abril (2006). As one might expect, subjects' answers reflected the type of treatment they received. One interesting finding, albeit statistically insignificant, was a difference in group responses in an area Abril called "affect." One subject in the music instruction group provided responses that reflected awareness, sensitivity, or valuing people of other cultures; 26 subjects in the sociocultural group provided such responses. Shehan (1985) has also found performance-oriented instruction to increase preference for non-western music. Twenty-six sixth-graders rated taught selections significantly higher than non-taught selections, although there was no transfer

of increased preference to unfamiliar pieces of the now more-preferred genre.

Holahan et al. (2000) compared music majors, non-music majors, and first-grader's responses to three-tone patterns. Results indicated musician subjects had significantly faster times and more accuracy, and college non-musicians were faster, but no more accurate, than first-graders. Fredrickson and Coggiola (2003) found strikingly similar responses comparing musicians to nonmusicians via Continuous Response Digital Interface (CRDI) in their study musical tension. The CRDI is a potentiometer that reports numbers (0-255) to a computer that records those numerical readings across time. The resulting data can be analyzed for group means and graphed to create a visual representation. The resulting CRDI "footprints" were similar for both groups for tension and aesthetic response. The age of the subject has little effect on the tension footprint as well (Fredrickson, 1997), although younger subjects in this study demonstrated a greater magnitude of response that lessened with aged and musically experienced subjects. Some have posited that exposure to music may lead the untrained listener to react as the trained listener on some musical capacities (Bigand & Poulin-Charronnat, 2006).

In Madsen et al. (1993), musicians and non-musicians were asked to report their response to the first act of Puccini's La Boheme via the CRDI. Certain peaks and valleys were apparent for both groups' graphic representation. Two different studies compared the responses of non-musicians (Gfeller, Asmus, & Eckert, 1990) and musicians (Gfeller & Coffman, 1991) on various music and text settings. Affective response, perceived complexity, perceived liking and mood were compared. Conclusions reported in the latter study suggest "that text and music do indeed contribute different kinds of information to a listener" (p. 45). Zerull (2006) suggested that merely participating in an ensemble did not heighten the ability to actively listen or respond to music. No clear conclusion as to why this occurred was given by Gfeller and Coffman, except that differing evaluative and affective responses result from differing perceived complexity levels of the stimuli due to the sophistication and background of the listener. Lychner (2008) also found that 32 non-music major university students responded using a CRDI with greater magnitude than their 32 music major counterparts to a piece of popular country/western music.

LeBlanc (1983) believes the teacher or authority figure to be one of many influences affecting preference for music. LeBlanc has extensively studied how music preference is affected by numerous variables: tempo (LeBlanc, 1981; LeBlanc et al., 1988; LeBlanc & Cote, 1983, LeBlanc & McCrary, 1983;), performance medium (LeBlanc, 1981; LeBlanc & Cote, 1983), style (LeBlanc, 1979, 1981), age of the listener (LeBlanc, 1979, 1983, 1988; LeBlanc et al., 1996; LeBlanc et al., 1992) and the former in combination to name a few. His interactive theory of music preference (LeBlanc, 1982) divides the variables influencing preference into three categories: the music; the environment, and the listener.

Another study by Witvilet and Vrana (2007) also examined the effect of repeating emotionally evocative musical stimuli on subject's heart rate, smiling response and facial EMG, and liking. The basic result was polarization: if the subject liked the piece, their liking increased on the post-test. There was also a positive correlation between the measured muscle responses.

Previous exposure to music tends to also lead to increased preference. Peery and Peery (1986) found that preschool aged children of approximately four and a half years who received 45 minutes of music instruction weekly for ten months preferred "classical" musical examples more than their non-treatment counterparts. Gregory (1994) also found musical training expands musical listening preference. She found the college music majors and high school performance students to have higher preferences than other subjects for unfamiliar "classical" music. However the relationship between knowledge of a piece and preference for it remained undefined.

In a test of music majors, Geringer and Madsen (2003) gradually increased and decreased the tempo of Haydn's Symphony #104 by twenty percent in two experimental groups. Results in the Tempo Increase Groups' mean aesthetic response reported via CRDI were slightly higher than the group whose tempo did not change and the Tempo Decrease Group. These results would seem to be inconsistent with Kamenetsky, Hill and Trehub (1997), who tested four MIDI versions of each of four differing musical excerpts (no variation, varied dynamics, varied tempo, or both varied) on 96 non-trained adults. Findings included dynamic variation yielding higher ratings on both measures while tempo variation had no such effect. There was also a high correlation between musical preference and emotional expressiveness. One study tested the effect of repetition on twelve undergraduate students' subjective and physiological responses to excitative or sedative music (Iwanaga et al, 1996). Analysis revealed no change in the level of musical activity across trials for both excerpts, and no change in the level of tension and relaxation in the sedative music. On the excitative music, levels of tension decreased across trials, suggesting the exciting effect of music might lessen with repetition. Subjects' physiological responses, namely heart rate and respiration rate, were also measured and analyzed: the sedative music gradually decreased both rates.

The CRDI has also been used to study the aesthetic experience. Paul (2008) has demonstrated the CRDI is an effective tool for measuring aesthetic response, even in young subjects. There was high correlation and similarity in the resulting "footprint" on the posttest one week later (r=.99). Misenhelter and Lychner (1997) compared music students' responses on two stylistically varied pieces of piano literature, finding some relationships between aesthetic experience and musical contrast. Lychner (2002) compared aural and aural/visual stimuli between music and

non-music majors, finding no significant differences between stimuli or major. He states that musicians and non-musicians all begin at a similar point; our basic aesthetic responsiveness. Capperella-Sheldon (1992) found few differences between the perceived aesthetic experiences between these two groups. Similarities of mean response were found in three areas of dynamic compositional complexity across groups. Differences between groups included fewer non-musicians utilizing the entire area of the CRDI arc and non-musicians infrequently responding on the questionnaire. Fredrickson (1995) replicated an earlier study of tension with music majors and non-majors, finding non-majors' responses were consistently more positive and "tension" was much more variable than "aesthetic experience." Lychner (1998) also did a study comparing relationships of these two terms, as well as felt emotional response, again among musicians and non-musicians. He found no significant difference between musicians and non-musicians response, and found only the tension response group's CRDI footprint to be markedly different. Madsen and Coggiola (2001) investigated the effects of manipulating a CRDI on the perceived aesthetic experience. They found non-musician groups who manipulated the dial gave significantly higher marks to their own aesthetic responses on Likert-type scales. The CRDI offers a structure by which attentive or active listening may occur, and this structure is almost catalytic for the non-musician participating in aesthetic experience studies. Although this structure can and has been provided in other ways, such as a pencil and paper with similar results for an overall emotional effect (Napoles & Madsen, 2008), the CRDI provides structure and access to data for subsequent analysis.

HYPOTHESES

This study was based on the following hypotheses: 1. There will be no significant changes in intensity or contour of CRDI graphs depicting students' aesthetic/emotional responses to selected recorded choral excerpts as a function of group membership (Lecture-based Instruction, Performance Preparation, Control) across multiple listening/response sessions; and 2. There will be no significant changes across multiple listening/response sessions in students' preference responses to the selected recorded choral excerpts as a function of group membership (Lecture-based Instruction, Performance Preparation, Control)

An alpha level of .05 was adopted in this study for the rejection of these null hypotheses.

METHODOLOGY

The researcher compared two types of instruction and their effect on the listener's aesthetic/emotional response to and preference for choral music: rehearsing for performance (Performance Preparation), and classroom instruction (Lecture-based Instruction). Using a multiple-sample, temporal design, aesthetic/emotional responses were measured with CRDI, and preference responses were gathered using a written preference response form with a 10-point Likert-type scale.

PROCEDURE

Subjects

Study participants (N=116) were students enrolled at a rural high school in the Midwestern United States. Subjects were between the ages of 14 and 19 years old and included 49 males and 67 females. Subjects were volunteers who submitted assent forms and parental consent forms in accordance with institutional review board requirements. Experimental groups were determined according to pre-existing enrollments in curricular courses at the high school. Students enrolled in Music Appreciation classes served as the Lecture-based Instruction group (n= 49). Students enrolled in the select, auditioned Chamber Choir served as the Performance Preparation group (n=28). Twenty-five students enrolled in the Concert Choir (non-Chamber Choir students) and 14 volunteer students not enrolled in any of the aforementioned courses served as the Control group (n=39).

Stimulus recordings

An excerpt from four selected choral pieces was used for each stimulus listening example. Each excerpt was selected giving consideration to musical form and content and was approximately one minute in duration. Recordings were normalized and randomized to create five stimulus CDs for the study. Stimulus CDs used excerpts drawn from four high-quality, commercial recordings selected specifically for the purposes of this experiment.

Listening/response sessions

Each listening/response session began with subjects leaving their normal classroom activity, moving to a separate room and sitting at one of eight booths. Subjects were given instruction about use of the volume knob for their headset that was connected to the CD player that played the stimulus CDs. Subjects circled a number on a 10 point Likert-type scale to the question, "How much do you like this music?" Subjects were instructed to move the CRDI dial pointer all the way to the left (less) and asked to keep their finger on the pointer the entire time the music excerpts were being played. As the stimuli were played, subjects were asked to move the dial to the right to match their level of increased response, and to the left to match a decrease in response. This matched the semantic cues on the CRDI overlay. Following the initial listening/response session, four additional listening/response sessions were conducted with each approximately one week apart.

Treatment

Two separate instructional periods were designed for the two experimental groups. During the first instructional period (two weeks), the Lecture-based Instruction group studied one chapter selected from their course textbook (Music: Its Role and Importance in Our Lives, McGraw-Hill Publishing, 2006) entitled "Vocal Music." During the

second instructional period (two weeks), the Lecture-based Instruction group studied one chapter selected from their course textbook entitled "Musical Creators." The Performance Preparation group rehearsed two settings of "O Nata Lux;" one by Morten Lauridsen and one by Thomas Tallis (ca. 1505 – 1585) during the first instructional period (two weeks). During the second instructional period (two weeks), the Performance Preparation group rehearsed two arrangements of songs written by the American composer Stephen Foster ("Nelly Bly," arranged by Jack Halloran & Joseph Jennings; "Oh Susanna" arranged by Alice Parker & Robert Shaw). Instruction for both groups occurred daily during the normal class meeting time and took at least one third of the 45-minute class duration.

RESULTS

Subjects' aesthetic/emotional responses using the CRDI and Likert-type scale responses on the written preference response form were used as data for subsequent analyses. CRDI responses were recorded and depicted as line graphs showing responses across five sessions. Written preference responses were tabulated by group and by recorded excerpt for each session.

Visual inspection of graphic representations found no definitive or consistent change present in either contour or intensity in the groups' graphs, failing to reject null hypothesis one. Some increased intensity was evidenced in the Lecture-based Instruction group graph following their initial week of instruction during the second instruction period. This change was related to responses for Excerpt Four: "Oh! Susanna." For the Performance Preparation group, three of the four choral excerpts elicited increased intensity (stronger aesthetic/emotional response) following the first week of rehearsal. For both the Lecture-based Instruction and Performance Preparation group's graphs, this positive intensity shift returned to baseline contour and intensity following these initial changes. Observation of subsequent session means indicated similarity of intensity and contour for all excerpts.

Subjects' Likert-scale preference responses for each excerpt during each listening session were tabulated. A One-way Analysis of Variance (ANOVA) was applied to test for possible differences among three groups' means across sessions. The ANOVA indicated only one significant difference in preference ($p<.05$) for all excerpts and all groups. A significantly positive preference change was found in the Performance Preparation group means for Excerpt Two (Tallis – "O Nata Lux") following the initial week of rehearsal. A Newman-Keuls test to determine significance between means revealed listening/response sessions 2-5 were significantly higher than session one, but not significantly different from each other (see Table 1). No other significant preference changes were found within groups across the five listening/response sessions, failing to disprove null hypothesis two.

DISCUSSION

Visual inspection of CRDI graphic shapes found no definitive or consistent change present in either contour or intensity in the Control groups' graphs. Some increased intensity was evidenced in the Lecture-based Instruction group graph following their initial week of instruction during the second instruction period. This change found in responses for Excerpt Four: "Oh! Susanna." If a change in intensity was present for additional excerpts, it could be reasonable to assume that instruction was a causal factor. As change is present on only Excerpt Four in the Lecture-based Instruction group, it seems more reasonable to assume some other factor may have led to the increase in intensity. Subjects in the lecture-based group may simply be showing a random increase of aesthetic/emotional response for this piece on this listening/response session. If one assumes instruction was indeed the cause, (remembering the instruction was centered on extra-musical information) questions must be raised as to why an increase was not observed on both American music excerpts. These were written by the same American composer (Stephen Foster), they are similar in form and harmonic language, and have similarly light-hearted texts.

Table 1

Mean Preference Ratings by Excerpt and Group for five listening/response sessions

Listening/response session	1	2	3	4	5
EXCERPT ONE-LAURIDSEN					
Performance Preparation	7.85	8.46	8.28	8.35	8.17
Lecture-based Instruction	4.24	4.06	4.04	4.08	4
Control	6.84	6.78	6.73	7.02	6.73
EXCERPT TWO-TALLIS					
Performance Preparation	6.60	7.71*	7.92*	8.5*	8.53*
Lecture-based Instruction	3.85	3.69	3.77	4.04	4
Control	5.89	6.07	6.21	6.44	6.34
EXCERPT THREE-HALLORAN/JENNINGS					
Performance Preparation	6.32	5.71	5.67	6.42	6.39
Lecture-based Instruction	3.85	3.95	3.91	3.95	4.14
Control	6.10	5.55	6.31	6.52	6.60
EXCERPT FOUR-PARKER/SHAW					
Performance Preparation	5.28	4.96	4.75	4.67	5.17
Lecture-based Instruction	3.85	4.08	3.73	4.30	4.44
Control	5.81	6.02	6.16	6.29	6.40

Note. * = ($p<.05$)

For the Performance Preparation group, three of the four choral excerpts elicited increased intensity (stronger aesthetic/emotional response) following the first week of rehearsal. On listening/response session 2, an increase in intensity occurred in the Performance Preparation group on Excerpt Two (Tallis "O Nata Lux") and to a lesser extent on Excerpt One (Lauridsen "O Nata Lux") (see Figure 1). On listening/response session 4, an increase in magnitude occurred on the Halloran/Jennings ("Nelly Bly") in the Performance Preparation group. This may mean the level of self-reported aesthetic/emotional response to an excerpt of music is increased by performance knowledge of and

experience with that musical excerpt. More research in this area is needed.

For both the Lecture-based Instruction and Performance Preparation group's graphs, this positive intensity shift returned to baseline contour and intensity following these initial changes. Intensity increase in aesthetic/emotional response during this study was fleeting, and this finding correlates with other research (Iwanaga et al., 1996). Whatever the cause, the increase in aesthetic/emotional response did not last, and was not a permanent or continuing change in response. Instead it showed students' levels of aesthetic/emotional response changing from rehearsal to rehearsal. It would seem students initially express higher levels of aesthetic/emotional response during the first rehearsals of a piece of music. Teachers of

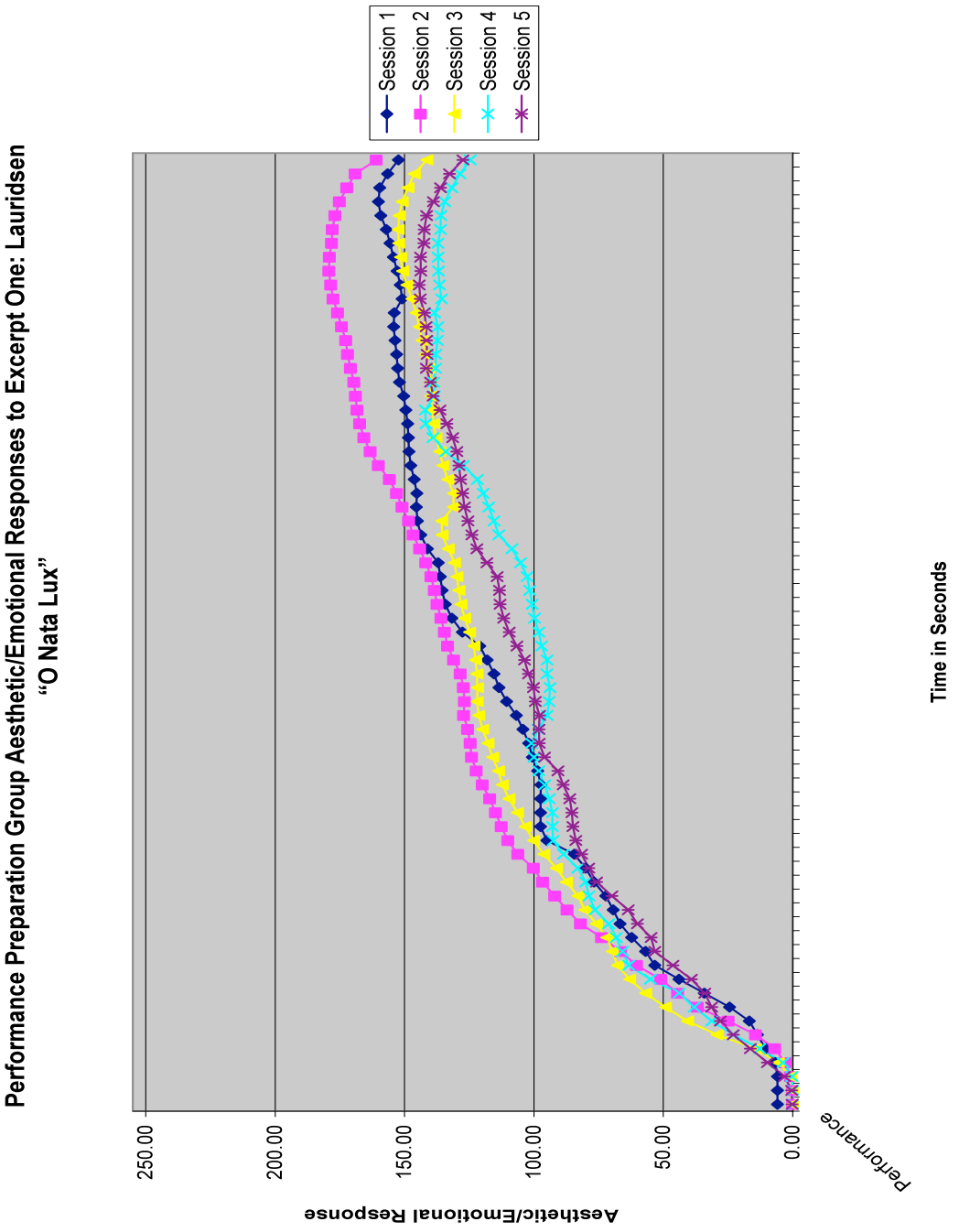

Figure 1. Continuous response digital interface graphic representation of aesthetic/emotional response across time

music may have a "window of opportunity" for maximizing instruction while students are most responsive to the music itself. Further research is required to see if the initial increase in aesthetic/emotional response followed by a return to baseline response is indeed a function of performance preparation or musical familiarity.

Observation of subsequent session response means indicated similarity of contour for all excerpts. The contour of subjects' self-reported aesthetic/emotional response stayed rather similar across listening/response sessions. It is posited by the investigator the resulting contour in this case is not a function of familiarity, emphasis in rehearsal, or knowledge of the piece. The resulting contour was more likely a function of the general aesthetic characteristics of the excerpts themselves as this has been the case in previous studies (Fredrickson, 1995, 1997, 2000).

Students self-selecting their own course seemed to have a much more observable effect than instruction. Subjects enrolled in choir reported higher preference scores on Likert-type scales than did their non-choral counterparts regardless of treatment. This was not an unexpected finding and has surfaced in Plack (2006) who found a strong correlation between positive responses of the performance medium groups and their respective corresponding excerpts. Ritossa (2004) also found moderate correlations between familiarity and liking a piece of popular music. It seems reasonable to believe students who enroll in choir have some level of appreciation of choral music. Therefore, when asked how much they like a choral listening example, one might expect that, on the whole, choir students give higher ratings than non-choral students. Indeed, choir students did rate these choral excerpts higher in the present study. Determining whether the choral classroom creates appreciation of choral music or merely benefits from it is a question best answered by extensive research and is thus only mentioned in this study.

The most interesting *post hoc* accommodation occurred by spitting the control group into two groups, choral Control and non-choral Control, and comparing only choral students on the four excerpts. When comparing the CRDI graphic representations between only the subjects enrolled in any choir class (Chamber Choir – Performance Preparation subjects; Concert Choir members – Control subjects), some interesting differences can be observed between the choral subject groups. On the whole, subjects who rehearsed the excerpts were more discriminating than non-rehearsal choral subjects; the intensity of the response was somewhat less, the movement of the dial was more frequent, and thus created more varied contour in their graphic representation. This corresponds with earlier research (Fredrickson, 1997), but contrasts with Coggiola (2004), who found jazz musicians using the CRDI responding with greater intensity on pieces containing more conceptual complexity than their non-jazz musician counterparts. While the difference in contour in the present study was subtle, they were certainly interesting. Choral subjects who rehearsed the excerpts were certainly more familiar with the excerpts, having had considerably more direct exposure to them due to the nature of rehearsal. Perhaps familiarity with the excerpts led to the differences in the CRDI representation. These differences could be a result of a more discriminating ear, or a more on-task subject, or both. It is interesting to ponder the effect of continued exposure; perhaps even more differentiation would occur with subsequent rehearsal and listening/response sessions, or with continued exposure, perhaps the Choral Control group's response would more closely resemble that of the rehearsing Performance Preparation subjects. On one listening excerpt, Excerpt Two – Tallis (O Nata Lux), students who rehearsed the excerpt did rate the excerpt significantly higher on listening/response sessions four and five than did the non-rehearsing Choral control. As only this excerpt had higher preference scores, it is not clear that instruction was the only cause, nor the primary cause.

An increase in aesthetic/emotional response in this study was more prevalent when subjects were involved in learning and actually rehearsing music, in addition to learning about music in a lecture-based setting. It is hoped that the results from this study may encourage further research to examine possible effects of instructional approach to preference and aesthetic/emotional response to music.

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When music speaks all languages: An inclusive music pedagogy for refugee and immigrant children

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ABSTRACT
At a Melbourne English Language School, young immigrants and refugees from all over the world come together to learn English and prepare for mainstream school. They also take part in a creative music program in which each class composes and performs their own music, in the midst of a huge diversity of backgrounds in music experiences, schooling, and English ability. This paper describes the pedagogical approach developed by the musician resident at the school, and discusses ways of establishing strong musical understanding by non-verbal means.

Keywords
Child immigrants, ESL, music education, pedagogy, language

INTRODUCTION
Thousands of school-age children arrive every year in Australia as immigrants, and in their first 12 months must contend with a completely unfamiliar environment. Immigration means leaving a country filled with familiar and predictable elements, to come to a place where very little makes sense (Igoa, 1995) and where most things must be learned afresh (Ward, Bochner, & Furnham, 2001). School culture is often very different in their countries of origin (Roessingh, 2006), with regard to expectations of teachers, students, instructional style, and the learning environment.

Refugees make up a significant proportion of the overall intake of newly arrived children in Victoria (Department of Education and Early Childhood Development [DEECD], 2007). Many have a history of severely interrupted schooling, or little or no experience of school. Frequently, they are not literate in their mother tongue, and numeracy skills may be similarly under-developed. They have often lived their young lives in highly dangerous, unstable environments, such as refugee camps, conflict zones, or a series of temporary homes. For such students, the process of adapting to school in Australia can be extremely challenging (Birman, 2005; Brown, Miller, & Mitchell, 2006; Cassity & Gow, 2005; DEECD, 2008; Earnest, Housen, & Gillieat, 2007; Victorian Foundation for Survivors of Torture [VFST], 2004).

The DEECD in Victoria provides education support for all young immigrants through its New Arrivals Program, including dedicated English Language Schools where children can develop proficiency in English while working in a curriculum context. These schools are transitional, with students enrolling for between two and four terms before making the transition to mainstream school (DEECD, 2007). English Language Schools often represent an important oasis of stability for immigrant and refugee students - a place where they can build social connections, develop their English skills and participate in a community, and gradually learn about Australian culture and ways of life (VFST, 2004).

REVISING PEDAGOGY
The author has been the resident music teacher in the primary section of one of these English Language Schools since 2005, teaching a program that focuses on composition and creative music-making. Classes are small (a maximum of 13 students per class) and lessons are long, with between 60 and 90 minutes per class each week. There is huge enthusiasm for the music program. Many of the students have had little exposure to instruments and group music-making before, and music is often a highlight of the week.

The author came to Melbourne English Language School (MELS) as a music workshop artist, with a music pedagogy that emphasized hands-on learning and creative work. The creative process used was informed by the author's professional background in group-devised composition, improvisation and collaborative work.

In 2007, she began Masters research into the way newly-arrived children perceive and make sense of music-learning. Through an initial pilot study in 2007, three key stages of understanding and participation were identified among the students in all their classes at MELS:

- Level 1 –the child can see what to do (and participates through imitation and copying), but has no understanding of the intention of the tasks or the rules that guide their participation.
- Level 2 –the child understands the intention and rules of the task, so can adjust their efforts accordingly.
- Level 3 –the child understands the task to a level of confidence where they can lead and teach others (thus modeling and demonstrating the work to the newest students at the Level 1 stage).

The project also included an analysis of different learning activities taking place in the school, noting the characteristics of those that most engaged the students. The most engaging activities typically involved students working on their own projects, interacting only occasionally with the teacher when guidance or help was required.

Very little talking would take place among students at these times.

A review of current research into the learning needs of the contemporary refugee cohort, with its history of severely disrupted schooling and other destabilizing factors, revealed other teaching approaches with which students engaged more readily. It highlighted the importance of repetition of tasks; structure and routine (so that students could relax into a sense of predictable events, and build confidence); consistency of language and approach; hands-on learning; and an emphasis on non-verbal means of delivering information and guiding students' participation (Birman, 2005; Brown et al., 2006; Earnest et al., 2007; Igoa, 1995; VFST, 2004).

Using video observation, the author realized that the workshop pedagogy did not conform to these characteristics on several levels. For example, the teacher spoke a lot and guided the students frequently vocally. Certainly the words and speed were adjusted, but there was still a reliance on language, written or spoken. Additionally, new activities were introduced each week, expecting that this would be more engaging for the students.

Music and other creative expression activities can be a powerful way to assist immigrant and refugee children to construct meaning and identity and re-establish social connections (Rousseau, Drapeau, Lacroix, Bagilishya, & Heusch, 2005). These activities offer an alternative means of expression and a way of exploring their inner world, with the emphasis away from linguistic ability (Spina, 2006). Musical expression offers an additional emotional support to new arrivals, counteracting "the silent stage" that many young immigrants go through (Igoa, 1995, p. 38), and providing a way to connect with others, participate fully in activities and experience success (Spina, 2006).

The author was strongly compelled to respond to this emerging knowledge, and a new pedagogical approach began to evolve. The focus is on minimal language and supportive scaffolds for the students that help them make sense of the musical environment, participate in everything regardless of their English language ability, and create and perform music that they will feel proud of, and towards which they will feel a strong sense of ownership.

"Good listening, good looking, good waiting..."

To start with, a conscious effort was made to pare back teaching language to only the essentials, which included words like "stop," "pick up/put down," and "together." However, the most important phrases were to do with *looking*, *listening* and *waiting*. Most of the intended musical skills to be developed were included in these three broad competencies. Students engaged in "good listening" when they played in response to a musical cue or in unison with someone else, when they sang with attention to intonation or made adjustments in their playing in response to the musical texture, such as in dynamics or tempo. Students engaged in "good looking" when they followed visual cues or used eye contact to communicate intention or complicity, or played in time with another person whose instrument was hard to hear in the overall texture. Students employed "good waiting" when they waited for the right time to enter the music, or allowed the appropriate time for rests in their part.

The fact that these three words referred to what are essential skills in all areas of schooling is a further advantage, especially since this vocabulary will be reinforced elsewhere in school throughout the week, while also reinforcing what other teachers are teaching. The meanings were clear to the children, and allowed more opportunities to praise and acknowledge good work ("Great listening there Hassan!") as well as keep students focused on particular tasks with comments or questions ("For this we will need to be *looking* and *waiting!*" or "Was that good waiting/looking/listening?").

Environmental scaffolds

A number of "environmental scaffolds" were established that underpinned all the different activities we do in class. These were non-verbal ways that help to organize the space or the framing of the lesson. They helped to create an implicit learning environment where concepts were learned and understood gradually, through the environment rather than through explanation.

Visual cues and markers helped to organize the space and set up tasks, such as lines of tape on the floor, to assist children to stand in lines or circles, or to gather in a certain part of the room. Information was written on the board in different colors to direct their attention to "the blue writing" or "the red numbers." Visual cues sometimes included notation, as a way of representing musical ideas – both graphic notation and standard Western notation may be utilized, depending on the needs of the project. Auslan (Australian Sign Language) hand signs were even used on occasion. The signs for "copy," "look at me/him/her," and "different" anecdotally proved to be clear and quick ways to impart information with the meaning of the sign easily discernable to the child.

Emphasis was placed on the musical consistency of the environment, as the teacher is dependent on this to establish many musical concepts and principles, such as ensemble and simultaneity. It also encouraged forward whatever musical knowledge, understanding and vocabulary already present in the students. There was constant attention to achievable musical detail, such as starting or finishing together, accurately playing a chosen number of repetitions, and making smooth transitions between musical sections. The class counted in according to the tempo of the music we were about to play, and all cues given, once established, conformed to the same physical gestures or focal point each time.

As described earlier, repetition of tasks is essential if students are to build confidence in what is required of

them, and in their understanding and sense of achievement. Each music lesson started with a series of warm-up games devised to run in sequence for at least five weeks in a row. This enabled all students to become familiar with the work and build confidence in how they can manipulate it or elaborate upon it.

Project-based approach

The project-based approach supports many of these scaffolds. The transitional nature of the school means that music work cannot be carried over from one term into the next. Therefore, a "project" was devised for each class, choosing a starting point of relevance to the class (such as an integrated studies theme, or a class reader) upon which they developed original musical ideas over the 10-week term.

The longer timeframe allowed space for ideas to be processed, and creative input to emerge. Each week we worked on things that became part of a greater whole. Sometimes, isolated tasks do not always make sense; later, the context becomes clear, and at the end of the term, the children had a better understanding of how each aspect of the composition came into being, the steps undertaken, and how it grew. New techniques were learned in the context of the project.

Foundation activities and deep tasks

In every class, a wide range of both language abilities and music experiences were present, due to the transitional nature of the school. The three levels of understanding identified in pilot study were key in demonstrating the need for everything to be achievable through copying and imitation (with no further understanding necessary), with the scope to become deep tasks that offered students challenges, autonomy, and significant opportunity for original musical input, according to ability and interest.

The warm-up games that started each class laid the foundations of musical knowledge, established concepts like pulse, rhythmic variation, maintaining tempi, taking turns, spontaneity, and simultaneity. The body of the lesson was concerned with creative work, and these were deep tasks that allowed students to assume greater control over the musical content – inventing parts, leading sections, building their musical independence – while still ensuring all can participate successfully simply by copying. Thus, in the class composition, the newest student may be playing their part as one of a small section, able to watch the other students, and start and finish when they do. In the same piece, other students may be playing melodies they have invented themselves, or improvising a solo, or singing words they have written themselves.

Student ownership

In the music program at MELS, students choose notes, text, instruments, and sounds. They invent rhythmic, melodic and harmonic material, and write their own lyrics. Any prior knowledge is utilized as a priority (e.g. drum rhythms or songs that they have learned from their communities), and built into the compositions. Music projects are drawn from classroom themes and topics, meaning that the students can come to music with some vocabulary. Students with more experience in the school (and thus more language) tend to assume greater input; newer students take on this role as they become more confident in English and in the music lesson process.

Many new arrivals spend their first few years in school in a new country feeling insecure about what they know and what they can contribute (Igoa, 1995; Rousseau et al., 2005). The focus of this music program on composing means there are infinite opportunities for student input, thus offering them a learning experience that validates and celebrates their contributions, and creates performance outcomes in which they have a huge stake.

CHALLENGES

It is important at this stage to acknowledge that some musical concepts are more challenging to instill than others without the aid of verbal or written explanations. Building accuracy in syncopated rhythms, for example, can be difficult. Like many young players, the students tend to speed up or slow down placement of certain notes to bring them closer to the dominant beats. The teacher countered this by developing syncopated rhythms using numbers, counting out a cycle of 8 beats to represent the quavers/eighth notes in a bar of 4/4, and noting which numbers will not be heard on an instrument but must be heard in the head, for example.

It is always difficult to make small adjustments to the students' playing – if told that something is "just a bit too fast" the students tend to only hear the words "too fast" and so will play it dramatically slower. The effort required for them to make sense of instructions can create anxiety, which takes them out of their musical heads, and distances them from the information their aural skills can give them. Rather, it is important to make small adjustments happen through implicit means – playing alongside the student in unison, for example, or by drawing their attention to how their part relates to others in the ensemble.

It can be a slow process, and it is just as important to ask oneself as the teacher how essential this adjustment is. Sometimes, going with what the student is doing naturally can mean an equally musical response, but one where the group momentum does not halt while individuals try to decipher exactly what their teacher wants them to do.

Melodic invention and improvisation can also take time to develop. The students make sense of much of the music activities by copying (each other, and the teacher), so establishing the notion that their own ideas are desired and encouraged can be met with a lot of confusion. A nuber of strategies developed to counter this were discussed in the article *From Imitation to Invention: Issues and Strategies for the ESL music classroom* (Howell, 2009).

Lastly, assisting students to develop the inner hearing

skills that enable them to “drop” back into the musical texture after stopping unexpectedly is complex. Again, the musically-consistent environment is essential here. Stopping the group if someone enters at the wrong point in the bar, and starting it again (as many times as necessary) with all parts in sync, can build awareness among students of how all the parts fit together. It is also possible to highlight the synchronous beats between different parts; however for many of my students this acute observation of what may be quite swift individual parts can be confusing in the midst of ensemble playing.

THEORETICAL PARALLELS

This pedagogy has evolved through personal observations, reflections, and established practice, however, it shares some strong parallels with the sociocultural theories of Vygotsky, in particular the importance of scaffolding tasks, supporting zones of proximal development, and the role peer and social learning plays in the development of children’s skills and understanding (McDevitt & Ormrod, 2004; Moll, 1990). It was also useful to refer to the theories behind the whole-language approach to literacy, when considering the way a musically-rich environment could implicitly encourage and develop musical literacy in the children (Goodman & Goodman, 1990). Current thinking on the importance of multiliteracy in the classroom also resonated, given the different literacy modes that are engaged in the non-verbal ways of teaching and communicating between myself and the students (O'Toole, 2009).

CONCLUSION

In time, these students will learn to speak English with ease, and may go on to specialize in many diverse areas. Their time at Language School was short in comparison to the rest of their schooling lives. However, this first experience of school in Australia is an important foundational opportunity, where many positive patterns of learning and competence-building can be established. Music has a role to play in this, not only as a complex set of abstract understandings, but also as a powerful expressive tool, and a time in the week when students can relax and engage socially while creating something unique in which they feel a strong sense of pride. Understanding and connection leads to real harmony, both within the music and without it.

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Realizing Goals in Memorization

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ABSTRACT

Many musicians experience memory lapses during their performances. These unpleasant slips can devastate our confidence and intensify the level of performance anxiety. In many cases, fear of having a memory lapse is the primary cause for stage fright. For many musicians, having difficulty memorizing pieces is the only factor that prevents them from giving piano solo recitals. The aim of this research literature review was to find the reasons why pianists suffer from memory slips during performances and search for possible solutions. The author intended to highlight ways that we can conquer this difficulty, build performance confidence, and achieve performance success. In aiming to eliminate memory lapses, musicians should start from the process of how we initially learn and practice our pieces. Musicians and students can benefit from understanding how performance related memory works. Music educators should also understand how our brains work and access different parts of brain function to create a safety net. Acting on this knowledge through specific approaches could allow one to trust the "automatic pilot" during performance. The author explored the 4 most common modes of memorizing music: aural, tactile, visual, and analytical. No two people are alike, some will be more inclined towards one of these modes than others, but few might achieve success by depending solely on one. The need to acquire an extremely high level of concentration through intense and vigorous training is also examined. We follow the process of translating what is developed in practice rooms to the stage. One cannot eliminate distractions during performance, but can be trained to ignore them. Through application of specific principles, music teachers can improve performance success in eliminating memory lapses, while delivering music with conviction and meaning. Although it requires intensive work and understanding of the processes involved, eliminating memory lapses during performance is certainly an achievable goal.

Keywords

Memorization, goals

Background

Many musicians experience memory lapses during their performances. These unpleasant slips can be devastating to confidence and intensify the level of performance anxiety. In many cases, fear of having a memory lapse is the primary cause for stage fright. For many musicians, having difficulty memorizing their pieces is the only factor that prevents them from giving piano solo recitals.

Rationale

Like many other musicians, the author also suffers from memory lapses during performances and used this paper as a way to explore the causes for memory insufficiencies, and search for possible solutions as what we, pianists, can do to eliminate these problems.

Thesis

To eliminate memory lapses, pianists should start from how we learn and practice pieces and also under-stand how the brain works and the use of both our "left" and "right" brain to build a safety net and confidence to trust function in "automatic pilot" during performance. Additionally, pianists also need to acquire an extremely high level of concentration from intense and vigorous training in the practice rooms and on stage.

Tradition

Before the 19th century, it was considered in bad taste for musicians to perform in public without scores. Mozart, who has a prodigious memory, always placed the sheet music before him whenever he performed. There was a story, after the Emperor have heard the premiere performance of Mozart's *Sonata for Violin and Piano in B-flat Major, K. 454*, he asked to see the score, but was handed with a single sheet of manuscript completely blank. When he asked what was the meaning for that, he was told Mozart had completed the work only the night before and barely had enough time to copy down the violin part for the violinist to practice the following morning. Mozart had to memorize his own part for the performance, and the performance was carried off without a rehearsal (Bernstein, 1981).

In 1837, this tradition was broken by Clara Schumann she premiered the complete Beethoven "*Appassionata*" Sonata in Berlin from memory. Leschetitzky (in Schonberg, 1963) maintained that she was the first pianist in history to perform in public without a printed score. Up through the 1840s it was held that to perform the work of a master without the notes was bad form: it showed disrespect to his art (Schonberg, 1963). Other pianists as Sir Charles Hallé, British virtuoso, developed a mechanism operated by the foot that turned pages. People would go to his concerts just to see the spectacle of pages turning over without the human hands. In 1861, he started giving recitals in St. James's Hall, playing Beethoven thirty-two sonatas in a series of eighteen recitals. He is the first pianist in history to play the cycle. The first two recitals were performed from memory. Dr. Hans von Bülow made his greatest impression through his legendary feats of memory rather than his display of musicality (Bernstein, 1981). Today,

pianists are expected to perform from memory. It is to be considered gauche for pianists to perform a solo recital with the printed scores.

Why do we memorize?

Greek rhetorician and grammarian, Athenaeus believed

> [T]he study of music contributed to the exercise and acumen of the mind. In ancient Greece, students of rhetoric were required to memorize all of their texts and recitations not only to master public speaking, but also to hone their minds. Music which occupied a status equal to that of arithmetic, geometry, and astronomy in the ancient curriculum, was performed without exceptions – both vocal and instrumental – were handed down directly from master to pupil without scores. (Bernstein, 1981, p. 221).

As for musicians, not mentioning page turning as such a cumbersome distraction during the performance, but the more important reason for pianists to memorize their music is to free themselves in musical and technical ways.

> Memorization is the most direct route to this critical juncture where thinking, feeling, and physical coordination become synthesized. It is at this point that we are able to transcend all technical details and deliver in our playing the meaning music was meant to convey. (Bernstein, 1981, p. 228)

Memory slips can be caused by many reasons. The biggest and most obvious reason is the performer does not know the piece well enough. Another memory slip situation is when analytical details interfere with the "Automatic Pilot" (Bernstein, 1981, p. 231). Anything that we repeat enough becomes automatic. When something is automatic, we do not usually think about it. However, when are performing on stage, our minds do tricks on us. We started to think about things that we don't usually pay attention to when in the practice rooms. For example, I had performed the "Harmonies du Sior" from the Liszt Transcendental Etude so many times. And during one performance, all of a sudden, I had a bump during one of the fast, technical arpeggios runs. I had never had any trouble during that passage, but for some reason, during that performance, I started to think about my fingering for that passage, and it caused me a big bump. Concentrating on the wrong thing could also cause memory slips. Sometimes, during the practice sessions, a performer may focus on the right hand for a certain passage because that is where the melody lies. However, for some reason during the performance, the performer might pay attention to the left hand, and we may find ourselves unable to continue because we don't know what is the next note in the left hand.

Another big factor for memory slip is distraction. There could be many distractions during a live performance. The lighting on stage can take some time to get used to. The acoustic in each recital hall is different. If you have to perform on a stage, which is designed for dance performances, you might not be able to hear yourself very well. The reason for that is the stage for dance performances are designed to dampen the sound, not project the sound. Some recital halls have very good acoustics, such that the performer can hear their performance clearly, but also hears all the sounds the audiences are making. Also, the clothes worn for performance are likely different than those worn during practice sessions.

Anxiety as well can cause all kinds of surprises. When a performer is nervous or excited, the heart rate elevates and my mind sharpens. It can take a great deal of effort to maintain tempo and control during a performance.

Memorization is a skill

Many times, when the piece is completely learned, the teacher will tell the student: "All right, now go memorize it," and many students will have to almost relearn the piece completely. If they not, it is likely that the memorization would be solely relying upon muscle memory rather than congnitive memory. Memorization must be taught and practiced as any other skill. Teachers need to introduce the memorization skills to their students. Students shouldn't wait till right before the performance to memorize their pieces. To memorize any piece securely, students need to start at the beginning of the learn progress (Newman, (1956).

There are many types memorization such as aural, tactile, visual, and analytical (Friedberg, 1993, p. 52). The first type of memory, aural memory, is generally understood because, after all, music is sound. Listening is the most natural way for us to learn and reproduce music. Some musicians possess inborn absolute pitch or acquired relative pitch. These highly developed senses make the absorption of musical details possible. In Bernstein's (1981) book, he mentioned that even the musicians who are endowed with the extraordinary aural sense, that is perfect pitch, regularly suffer memory slips. The reason is that they rely very little on their powers of hearing but on their automatic reflex through repetition. This resonates with my own experience. The fact is the possession of absolute pitch is not adequate security against the danger of memory slips. We must go through a process of conscious memorization. When performing by memory, musicians must hear the music in their "inner ears" for accurate pitches, dynamics, durations, and intensities. To this extent, this is also a vocal experience that is prompted by and a direct result of conscious memorization (Bernstein, 1981).

In Madeline Bruser's (1997) book, *The Art of Practicing*, she emphasized the importance of acquiring pure perception of sound. Incomplete hearing happens frequently. Often times, it is possible that a performer has failed to truly hear the pitches in the left hand while practicing because they were following the right hand melody, manipulating the shape of the phrase, or focusing on dynamic controls and different articulations. Vivid hearing is needed in each moment of practicing. Bruser introduced three listening techniques, which I thought not only improves musical memorization, but also develops musicality.

First technique is to sing the notes and lines. The voice is the first musical instrument. When we sing, the sensation of vibration adds energy and vibrancy to the music created. As for singers and violinists, they must hear a note in their mind's ear before they can produce it with their instrument. Pianists can just use their eyes to find the right keys. Singing revitalizes the connection between the hands and ears (Bruser, 1997). When practicing this technique, select a small section first; sing one hand at a time. If it is a contrapuntal piece, sing one voice and play the other on the piano so attention is placed on one voice but the section as a whole is also present. This technique helps the performer to hear the bass line better. After a level of comfort is achieved in singing the base line, play both hands and sing the along with the bass line. It is a great ear training exercise.

The second technique is to place attention on the vibrations as they move through your body.

> It connects you to the physical reality of music. Music is vibration. The experience of creating the receiving vibration should be circular. Hearing should not stop inside your ears; it takes place in the whole body. Even deaf people can dance to music because they feel the vibrations in their bodies. (Bruser, 1997, p. 170-172)

This technique prevents students from glossing over notes. When practicing, take time to feel the vibration after the sound is produced from the instrument. If you find your sensation stops at certain points of body, you may need to take extra time to focus on the blocked area and consciously let breathing air entering the area for a minute or so, then place the attention on the musical vibrations going into that place. Once accustomed to listening this way, pick up the speed without losing this vivid sensation of sound entering the body system (Bruser, 1997). This technique can help musicians to relax any tension due to technical problems or sound control. Sometimes arms and fingers are put in awkward positions without even noticing it, because we were so focused on getting the passage up to speed, aiming for accuracy, or trying to get the right dynamics. Only when we slow down and feel the vibration flowing through our muscles naturally, we can realize our tension and correct it. This technique forces us to slow down to examine each note with our coordination of body and sound. It can reinforce our listening, which helps memorization.

Bruser's (1997) third technique is to place attention on each sound as it resonates in the space around you. Music exists in space. When practicing this technique, try to focus on where the sound leaves the instrument and enters the air. I find this technique helps me to examine the quality of the sound I am making. Each musical sound is unique and should have a musical purpose. A few notes played with full attention contain more music than an entire piece played without it. When the music make sense to the performer, it is easier to remember. The impact of feeling and meaning associated with memory is discussed later.

This mode is also referred as "muscle memory." Anything that we repeat often enough becomes automatic (Bernstein, 1981). Such as one might know how to ride a bike or how to tie our shoes, one does these things without consciously thinking about it because it has been done so many times. For musicians, muscle memory is probably the most natural way to memorize our pieces. One memorization technique for young musicians is to practice pieces by repeating them ten times a day, and before they know, the pieces were memorized. As we get more advanced, we continue to apply this skill to our memorization tasks. It works especially well on the virtuoso technical passages. However, we also started to have problems, memory slips. The reason for this is that as we get more advanced, our repertoire become lengthier and more complicated. Memorization becomes insufficient by continuing to rely on muscle memory alone. Other conscious memory skills are needed to support the muscle memory. There is no substitute for repetition when comes to memory, and we do rely heavily on muscle memory. However, it is important to feed the mind with the right information during practice. We need to condition the muscle with the right fingerings, right physical movements, and above all, natural musical feelings.

So far, aural and tactile modes for memorization have been discussed. These two modes are perhaps the more intuitive amount the four. We might call them "right–brain" members of the group. They come more naturally to us, however the least dependable. They usually need to be reinforced by the conscious memory, which may include the images of the printed notes and understanding of the structure and harmonic languages of the pieces (Friedberg, 1993).

When it comes to piano performance, visualization includes two things: the image of the printed notes and how it looks on the keyboard. Some people are gifted with photographic memories, but most are not, however, we can create landmarks and remember their locations on the score. For example, we can remember the repeat of the first section starts at the bottom of the second page; or the key signature changes at the second system of the third page, etc. I found myself using this skill as I am trying to memorize *La Parole* from *Vingt Regards Sur L'Enfan- Jésus*, by O. Messiaen. The piece is clearly put together with five sections. When I practice, I associate the similarities and differences of each section with the locations of each section on the printed score. When I perform the piece from memory, I would follow the score with my inner eyes, and the image of the beginning of each section serves as a cue of the material in that section.

According to Bernstein (1981), memorizing from the back is another good way to anchor the piece because it necessitates dividing the piece into small segments. In case of a memory lapse happens during the performance, the performer is likely ready with a "spot" to jump to and play to the end.

Playing from memory invites a look at the keyboard, especially when playing the faster passages and leaps. However, we usually know where to look when we play those technical passages and we usually train our muscles well in the practice rooms for accuracy and speed. When it comes to performance, we can rely on muscle reflexes, but the danger lies in the slow movements (Bernstein, 1981, p. 222-226). I, for one, often play with my eyes closed, especially with the slow passages, because when I close my eyes, I can really focus on listening and it is easier for me to concentrate during the performance. I remember from past experience, during the practice sessions, I always play the slow section with my eyes closed and was not aware of how my hands were moving about on the keyboard. During the performance, for some reason I decided to glance down at the keyboard during the slow passages, this minor change in routine, caused distraction, and lead to a catastrophic memory slip. Because I am not used to looking at my hands moving on the keyboard during that passage, when I saw them by the first time, it was new information to my brain that caused confusion and interruption of the flow. It is essential for pianists to be accustomed to the movements of their hands on the keyboard. One of my teachers indicated one should be able to close her eyes and imagine her hands playing the whole piece away from the piano. The task requires tremendous mental concentration; I could never do it with ease.

Analysis

Anaylsis is essential for the performer to understand the structure of the piece. It is not only a good tool for memorization, but more importantly, it is the starting point of delivering a convincing performance. Only after we understand the composer's language, we can deliver our interpretation of the composer's message. Often, younger pianists fail to make the association between theory and the pieces..

Many renowned pianists start their learning of a new piece by studying the score away from the piano. In *Great Pianists Speak,* Adele Marcus (1979) interviewed numerous legendary pianists, and some of them shared their thoughts on memorization. Gina Bachauer,

> I have never actually started to work on a new piece of music at the piano. I like to study everything about the piece and then approach the technical problems. When I study a piece of music quietly, in bed, only my head works. I try to analyze the whole piece to see where the different themes are, and to find out what the composer's message is. After having studied this way for almost twenty days, I then go to the piano and feel that I am prepared to practice at the instrument. I understand every phrase, every tempo, where every phrase ends and the next one begins. Then, technical details, fingerings, et cetera, come later…[T]his approach helps me enormously to learn a work by heart. Therefore, when I go to the piano, it is almost memorized. (Marcus, 1979, p. 11-12)

Following is a brief question and answer dialogue between Adele Marcus and Alicia de Larrocha:

> AM: "Alicia, do you memorize by harmonic analysis, by ear, by photographic memory, tactile sense, or all four? What do you depend upon most?"
>
> ADL: "I believe all these ways are necessary and very important. However, none of them alone is sufficient. Most important for me is to study and analyze the form together with its harmonic and structural aspects. To review each section in my mind repeatedly is also very essential. Specific memorizing habits are frequently neglected, such as exact phrasings, agogics, dynamics, and absorbing as well as relating the rhythmic patterns. Important accents here and there can be an invaluable guide for the memory. I believe in studying and practicing each hand separately with all the foregoing ideas in mind and at extremely slow tempi." (Marcus, 1979, p. 108)

Vladimir Horowitz regularly spent several weeks studying and memorizing new repertoire at a cabin in Vermont without a piano before beginning practice back in New York (Shockley, 1997). My teacher told me that Murray Perahia practice away from the piano by re-writing the scores from memory.

There are many ways to analyze a piece. A place to start is by looking at the main structure of the piece. Is it a Binary form or Ternary form? Is it a theme and variation, rondo or sonata form? Then we should take a look at the tonality structure of the piece. If the piece modulates, the performer needs to understand the relationship between the key centers. We also need to look at the phrase structure, harmonic progressions, and rhythmic patterns. It is very important to know the differences between the various repetitions. The language of the contemporary music could be unfamiliar to us. In that case, we need to come up with our own mnemonic references as we memorize (Gordon, 2006). We can make associations to the things that we are familiar with. If there is lack of tonality, maybe we can focus on the rhythmic patterns. If the harmonies are not conventional triads or dominant seventh chords, maybe we can shift our focus onto the intervals. For example, it is possible to find the harmony is build with a major triad with a fourth from the root or it is a quartal harmony, (build with fourth), etc. When we realize the patterns, the piece will start to make sense to us.

Shockley (1997) introduced a mapping method in her book, *Mapping music: For faster learning and secure memory*, which helps musicians to build their own mental blueprint of the score to improve memory security and efficient learning.

> The "mind map'" was developed by Tony Buzan to improve understanding and retention in reading or taking notes on a lecture. Buzan's maps emphasize effective organization of material and the use of visual imagery to aid recall. Students are encouraged to abbreviate and link ideas in their own way by using

underlining, colors, or pictures to highlight important words. (Shockley 1997, p. 5)

Shockley illustrated how mapping is done for various pieces of music. In the maps, she indicated the piece structure, phrase structure, and harmonic progressions contours of the melodies, rhythmic pattern, and repetitions, etc. For example, see Figure 1 for a sample illustration of a map for J. Field's "Nocturne in B-flat major" (see Figure 2).

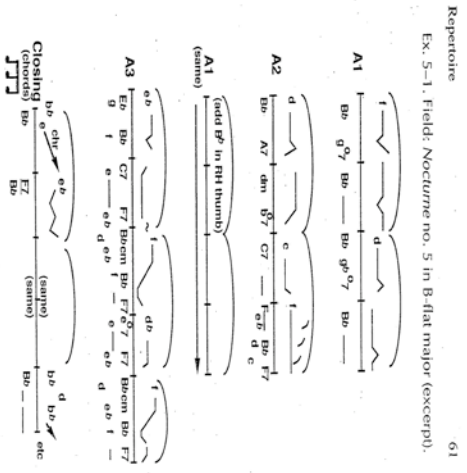

Figure 1. Shockley, 1997, p. 61.

Earlier, I illustrated many great pianists and their testimonies on practice away from the piano because it allows the pianists focus solely on the score without the distraction of the technical aspects. However, there is no substitute for practicing at the instrument. No matter how well the mind understands the structure, the hands have to do the work. When practicing at the piano, some performers, at times, end up "performing" in the practice room, rather than practicing. It is easy to ignore the important landmarks or cues and rely on muscle reflexes during the practice sessions. When that happens, we are repeating mindlessly. It is essential to have total concentration when practicing. There needs to be a plan for what we are trying to accomplish, rather than simply repeating the passages.

Another common tendency when practicing is to only listen to the melodies. Interestingly enough, often times the memory slips come in the left hand passages. This may be because we never really heard the notes or harmony changes in the left hand when the right hand was carrying the melody. One possible solution is to start practicing hands separately. When practicing hand separately, one can truly hear all the notes in each hand. It can greatly improve our memory security if each hand is memorized separately. In my training, my teachers asked me to memorize the left hand alone only when playing contrapuntal music.

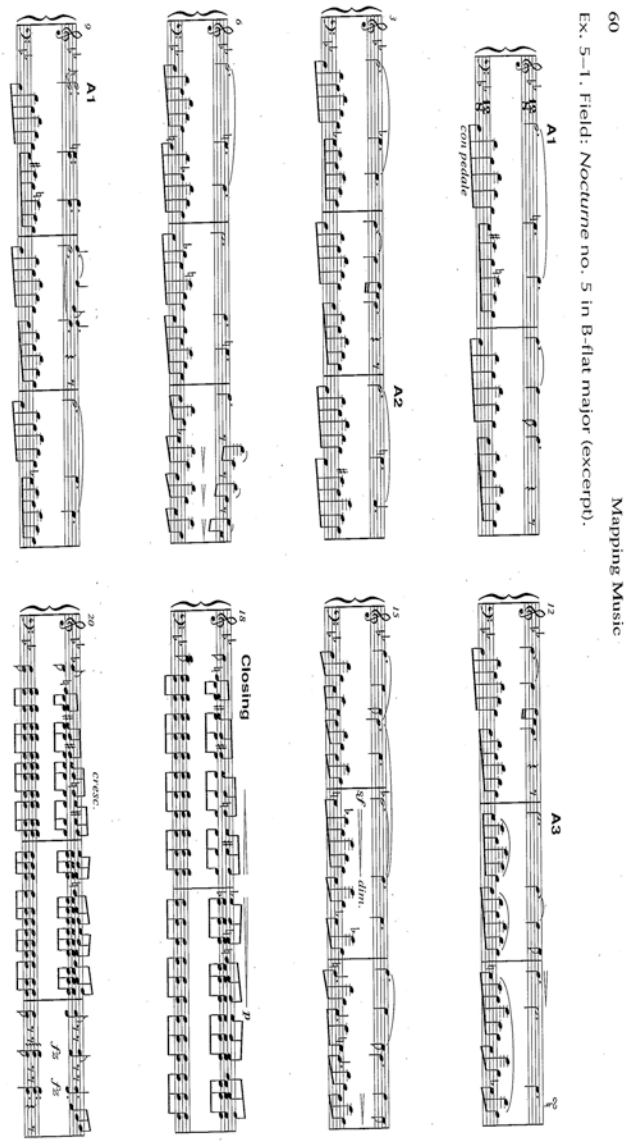

Figure 2. Shockley, 1997, p. 60.

However, it can be helpful to memorize hands alone for other types of music as well. Especially when the left hand has a lot of harmony changes such Romantic Period pieces by Chopin and Liszt.

Another good practice tip is to practice from the end of the piece by taking smaller chunks at a time, which prevents "performing" in the practice room and allows greater focus on specific things when we practice smaller units such as shaping of a phrase or sound quality of the repeated notes, or simply memorizing the chord progression. Additionally, practicing at a very slow tempo can be effective as it allows time to think and examine each note. When playing at a very slow tempo, it is very difficult to rely on the "automatic pilot."

Feeling and Emotion

Things that are familiar and/or meaningful tend to be more easily remembered. The more a piece of music affects our heart, the more easily we remember it. We, as performers should take time to think about the conceptual meanings behind the printed materials and to develop a concept of what a musical phrase is saying so that we can then express it in our own way. This way, the messages are more convincing than simply just imitating or only following the dynamic markings. It takes time to cultivate emotional vulnerability, mental clarity, physical ease, and vivid listening; all of these should work together. It starts from opening our heart to each sound we hear and each movement we make when practicing (Bruser, 1997).

Free your "Automatic Pilot"

Ideally, everything that contributes to a convincing performance ought to be automatic. The ease and security of performing music from memory depend upon the full development of the automatic pilot. It is important to provide the brain with the right information such as the correct fingering, accurate pitches and duration, effective dynamics, and natural musical feelings, etc.

> After you are conditioned yourself consciously with each and every facet of the music, you can then trust in the automatic pilot. At this point, supported by the conscious memory and conditioned reflexes, you can actually switch back and forth at will. (Bernstein, 1981, p. 231)

Retrieving information

So far, how information is input as pieces are studied and memorize has been discussed. It is also necessary to talk about retrieving information when performing. After all, one reason to learn and memorize a piece is to be able to introduce them in a public performance. Nothing is more crucial to a performance than the complete concentration that binds you to your music (McKinney, 2008). How do we attain such high level of concentration? The concentration training starts in the practice room. Many pianists practice hours on daily basis. During these practice sessions, it is essential to have absolute concentration, to know exactly what is being worked on and trying to accomplish all these things would serve as the important cues during the performance (i.e. listening, pedaling, articulation, musical expression, accuracy, etc.). We must condition our mental stamina as much as our physical stamina in order to prepare for the demands of performance.

It is also important to practice retrieving information in a performance setting. Auditions, or try-outs, are an important preparation step before a performance. These performance practices are good tests as they reveal the fact how much we really know about the piece and how well we maintain concentration and dealing with the unexpected elements during a performance. Also, it would be a good idea to record try-out and real performances sot that, in case of memory slips, one can recall it from listening to the playback and fix them back in the practice rooms (Bernstein, 1981). Try-outs can be effective only insofar as they simulate the conditions of an actual performance. Therefore, the rehearsal should be preferably conducted at someone else's house where the surroundings and the piano are less familiar to us. Also, performance for friends or peers should not be taken casually. One should wear the performance clothes as this not only adds seriousness to the event but provides an opportunity to familiarize ourselves with the performance attire. Any little discomfort during the performance can cause distraction, which can lead to a memory slip. If possible, schedule a rehearsal in the concert or performance location to familiarize yourself with the stage, instrument, acoustic, and lighting. The goal is to simulate the actual performance as closely as possible. We want to eliminate any possible factor that may cause surprises. Of course, each real performance adds new experiences. Whether a success or a failure, one can learn and improve from each event.

Conclusions

The reason for pianists to memorize their pieces is that performing by memory is the most direct way to transcend music from printed notes to art. The four modes for musical memorization are: Visual, Aural, Analytical, and Kinesthetic. None of them alone is sufficient. In addition to applying the four modes of memorization, one also needs to connect music with emotion to add meaning to the performance and because we tend to remember things that make sense to us or are meaningful. Only when we tell the story with our own words can the music have convincing power. The ease and security of performing music from memory depends upon the full development of the freed automatic pilot. Ideally, everything that contributes to a convincing performance ought to be automatic.

Concentration is essential for delivering a successful performance. We need to condition our mental and physic stamina to meet performance demands and acquire the concentration needed to prepare for the performance both in the practice room and on stage. Eliminating memory lapses during performance is possible but requires a lot of hard work. However, if we put our mind and heart to it, follow the necessary steps, not only memory slips be eliminated, but we are freed to deliver successful performance with convincing and meaningful music.

Acknowledgements

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Effects of music appreciation program on Singaporean adolescents' liking for East Asian traditional music

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ABSTRACT

The study investigated Singaporean adolescents' liking for East Asian traditional music (China, Japan, and Korea) and whether a music appreciation program would have a significant effect on their liking for this musical style. Participants were 628 ninth-grade students (235 boys, 391 girls, 2 unidentified) from a co-educational secondary school in Singapore. A questionnaire asked participants: 1. about individual music characteristics; 2. to rate their liking for East Asian music before and after the program; and 3. to rate the effectiveness of the program. A significant increased liking for East Asian music was found after attending the program though it was not a preferred listening choice for these adolescents initially. Adolescents' liking for East Asian music was significantly predicted by individual music characteristics and it also correlated significantly with adolescents' evaluation of the program effectiveness. Findings have several implications for music educators: 1. Music appreciation program could be an effective tool to engage students of varied background in multicultural musical experiences; 2. Good content knowledge coupled with effective pedagogical skills predict future success of a music program; and 3. Schools could tap into a music appreciation program to revitalize and preserve musical traditions.

Keywords

East Asia traditional music; gender differences;
multicultural music education; music preference; Singapore

INTRODUCTION

The concept of multiculturalism has acquired many different meanings in diverse contexts since its inception in the wake of the social movements of the 1960s. In music education, statements such as multicultural musical experiences "develop multi-cultural awareness, understanding, and tolerance" (Fung, 1995, p. 37) or "broaden the students' sound base, enabling them to be more open and tolerant of new musical sound" (Volk, 1998, p. 6) are not uncommon in extant literature. While the interest of multicultural music education has escalated in the past decades as shown by prominent music conferences, institutions, and individuals who have addressed the need for multicultural music education, teaching world music in the classroom continues to be a challenge for music educators.

The key challenge is that world music is not a preferred listening choice for most adolescents. Preference for a particular musical style is related to one's familiarity of the music and it is through repetitive exposure and listening to the same music that it becomes easier and less complex for the listener to understand (Berlyne, 1971). With the extensive influence of popular culture and the media, it is not surprising that adolescents assign significantly higher preference ratings to popular music (Henninger, 1999; North, Hargreaves, & O'Neill, 2000). It is worth noting that even ethnic Chinese adolescents from Shanghai, Taiwan, and Hong Kong preferred popular music to their native traditional music styles despite increasing efforts from the departments of education to provide more education of Chinese music in the secondary schools (Ho, 2003). Like their East Asian counterparts, Singaporean adolescents favored popular music to other musical styles regardless of gender and ethnicity (Teo, 2005).

Some research has suggested that participation in formal music instruction of a particular musical style would have a significant effect on students' attitudes and opinions of and about the music studied (Jumpeter, 1985; Price & Swanson, 1990; Shehan, 1985). For example, Shehan (1985) found a significant increase in positive opinions about Gamelan music that were taught using a performance-oriented approach with sixth-graders over a five-week period. The early research studies suggest that one way to broaden adolescents' musical preferences is to introduce musical traditions that they do not typically favor through formal music lessons.

The rise of China and the increased exposure to popular media from Japan and South Korea has had a profound impact on a multicultural Singaporean society. Other than pop songs, TV dramas, and movies from these countries, Singaporean adolescents know very little about East Asian culture and tradition, particularly those from Japan and Korea. An exposure to East Asian traditional music in the classrooms not only provides a context for authentic learning and understanding of one's culture and tradition, it may also increase students' preference in favor of the exposed and instructed musical styles.

PURPOSE

This study attempted to investigate Singaporean adolescents' liking for East Asian traditional music from China, Japan, and Korea and whether a music appreciation program would have a significant effect on their attitudes about this musical

style. Specifically, the purpose was to address the following research questions:

1. Do Singaporean adolescents like East Asian traditional music?
2. To what extent do individual musical characteristics predict adolescents' liking for East Asian traditional music prior to attending the program?
3. To what extent do liking ratings for East Asian traditional music differ after going through a formal music appreciation program?
4. To what extent do liking ratings for East Asian traditional music correlate with adolescents' evaluation of the program?

METHOD

The participants were 628 adolescents (235 boys, 391 girls, 2 unidentified) who were secondary three students (i.e., ninth-grade) from a public co-educational secondary school in Singapore. These participants, mainly ethnic Chinese adolescents, represented four cohorts of students who were enrolled in a mandatory 35-minute weekly music appreciation program over approximately 17 weeks.

The researcher-taught music appreciation program introduced participants to key musical characteristics from a selected list of traditional instrumental and vocal music genres from China (e.g., Chinese regional folk songs, Chinese opera, *Jiangnan Sizhu*), Japan (e.g., *Gagaku, Noh, Bunraku*) and, Korea (e.g., *Aak, Sinawi, Pansori*). The researcher adopted a lecture-demonstration approach with the aid of media and technology (e.g., YouTube, DVDs, etc.). Handouts were distributed at the beginning of each lesson and all participants were evaluated twice in the program (mid-term and finals) through open-book formal assessments

A two-page paper/pen questionnaire was designed by the researcher and consisted of ten closed and open-ended items, only some of which were reported here. The data was coded and analyzed using the Statistical Package for Social Sciences (SPSS), and any missing or invalid responses were not considered in the analysis.

RESULTS

Do Singaporean adolescents like East Asian traditional music?

The item asked participants to rate their liking for East Asian music (from 1 = *Really liked it* to 5 = *Really disliked it*) before attending the music appreciation program. It was not a preferred music style when only 57 boys (24.3%) and 101 girls (25.8%) expressed positive ratings (i.e., ratings of 1 or 2)(see Figure 1). Table 1 indicates the mean ratings and standard deviation for adolescents' liking for East Asian music before attending the program by gender. Overall, girls liked East Asian music more than boys, who generally exhibited a neutral opinion (*given that the mid-point of the rating scale was 3*) on their liking for this particular musical style. A one-way analysis of variance (ANOVA) revealed significant differences in the liking for

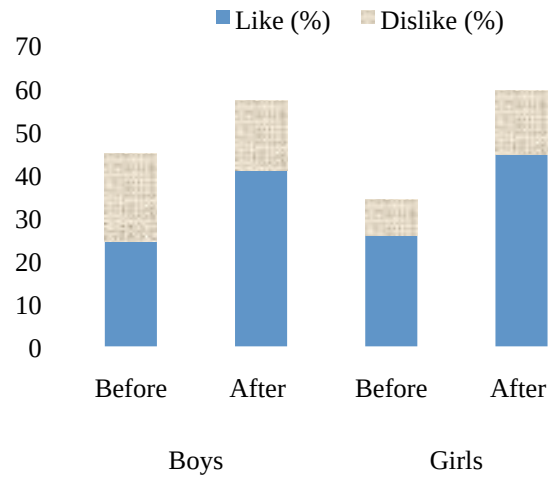

Figure 1. Like and dislike of East Asian Music before and after the program as a function of gender.

East Asian music by gender ($F(1,624) = 4.47$, $p = .04$), suggesting that both boys and girls have different degrees of liking for East Asian music prior to attending the music appreciation program.

Table 1. Mean and standard deviation for liking of East Asian Music by gender.

	Boys, n = 235		Girls, n = 391		
Program	M	SD	M	SD	*F*
Before Program	3.00	.987	2.85	.757	4.47*
After Program	2.78	1.067	2.72	.932	.545 (ns)

* $p < .001$; ns, not significant
Lower ratings indicate stronger liking.

To what extent do individual musical characteristics predict adolescents' liking for East Asian traditional music prior to attending the program?

Individual musical characteristics in this study comprised of two components: participants' *music background* and their *liking for music*. Among the 626 valid responses, 338 girls (88%) and 172 boys (74.5%) expressed they liked music whilst 231 girls (59.5%) and 71 boys (30.3%) indicated they have music background in the form of instrumental learning either in- or outside of school. Figure 2 showed that music was generally well liked by most participants and there was also a higher proportion of girls who engaged in playing musical instruments than boys. A one-way analysis of variance (ANOVA) was employed to determine whether there would be significant differences

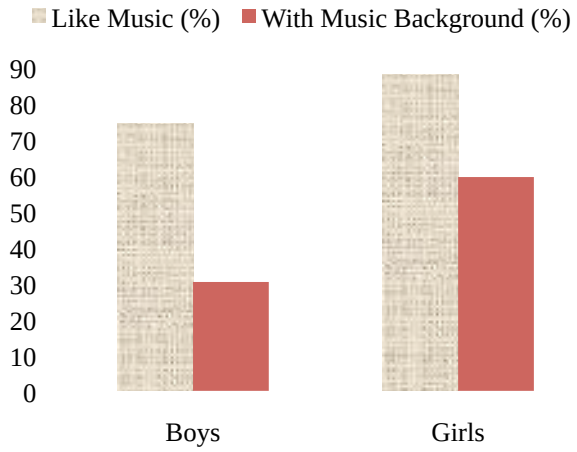

Figure 2. Individual musical characteristics by gender

between individual musical characteristics and liking for East Asian music before attending the program (see Table 2). There were significant differences for liking for East Asian music as a function of liking music ($F(1,615) = 56.06$, $p < .001$) and musical background ($F(1,622) = 12.23$, $p = .001$). This suggests that participants who like music and/or with a music background are more likely to also have a positive perception of East Asian traditional music prior to attending the music appreciation program.

Table 2. Mean and standard deviation for liking of East Asian Music by individual musical characteristics.

Music Characteristics	Yes	No	*F*
I like music	2.79 (.742)	3.43 (1.060)	56.059*
Music background	2.79 (.791)	3.02 (.893)	12.232*

* $p < .001$
Lower ratings indicate stronger liking.
SD in parentheses.

To what extent do liking ratings for East Asian traditional music differ after going through a formal music appreciation program?

An item asked participants to rate their liking (from 1= *Really liked it* to 5 = *Really disliked it*) for East Asian music at the end of the music program. Figure 1 indicated that boys who expressed positive liking for East Asian music (i.e., ratings of 1 or 2) increased from 24.3% before attending the program to 40.9% at the end of the program. Even though girls' positive ratings for East Asian music increased from 25.8% to 44.5%, it was observed that the percentage for dislike of the musical style also increased (6.7%) at the end of the program.

Overall, a paired *t*-test revealed significant differences ($t(627) = 4.78$, $p < .001$) in the liking for East Asian music before ($M = 2.91$, $SD = .852$) and after ($M = 2.74$, $SD = .984$) attending the program. By gender, there were no significant differences between boys and girls in the liking for East Asian music after attending the program ($F(1, 624) = .545$, $p = .46$) (see Table 1). Girls may tend to provide higher mean ratings for East Asian music than boys at the initial phase of the program. Boys, however, demonstrate an increase in positive mean ratings for East Asian music at the end of the program that are not significantly different from those of girls.

To what extent do liking ratings for East Asian traditional music correlate with adolescents' evaluation of the program?

A second section of the questionnaire investigated participants' perceived effectiveness of the music appreciation program. Participants were asked to rate their degree of agreement or disagreement (from 1 = *Strongly Agree* to 4 = *Strongly Disagree*) to each of eight evaluative statements. To determine whether there was a relationship between individual evaluative statements and liking ratings for East Asian music after attending the music program, a Pearson correlation was employed (see Tables 3 and 4). There were significant positive correlations in all evaluative statements (in decreasing order): *Course was satisfactory* ($r(627) = .64$, $p < .001$), *Useful ideas learned* ($r(627) = .61$, $p < .001$), *Program objectives achieved* ($r(628) =. 60$, $p < .001$), *Explanation was clear* ($r(628) = .48$, $p < .001$), *Handouts were useful* ($r(628) = .48$, $p < .001$), *Lesson was organized* ($r(628) = .47$, $p < .001$), *Lesson pace was right* ($r(628) = .44$, $p < .001$), and *Assessment was useful* ($r(627) = .42$, $p < .001$).

Overall, these revealed moderate to strong positive relationships between adolescents' liking ratings for East Asian traditional music and their perceived effectiveness of the music appreciation program, with stronger correlations for teacher's content related knowledge (Table 3) as compared to teacher's pedagogical related skills (Table 4).

Table 3. Correlation between liking for East Asian Music and adolescents' program evaluation content (teacher's content knowledge).

	(a)	(b)	(f)	(h)	(i)
Liking East Asian music (a)	1				
Program objectives achieved (b)	.559*	1			
Useful ideas learned (f)	.608*	.622*	1		
Handouts were useful (h)	.476*	.559*	.513*	1	
Course was satisfactory (i)	.637*	.714*	.705*	.578*	1

* *Correlation is significant at the .01 level (2-tailed).*

Table 4. Correlation between liking for East Asian Music and adolescents' program evaluation (teacher's pedagogical skills).

	(a)	(c)	(d)	(e)	(g)
Liking East Asian music (a)	1				
Lesson was organized (c)	.474*	1			
Explanation was clear(d)	.479*	.644*	1		
Lesson Pace was right (e)	.438*	.658*	.613*	1	
Assessments were useful (g)	.418*	.469*	.441*	.443*	1

** Correlation is significant at the .01 level (2-tailed).*

DISCUSSION

This study sought to clarify Singaporean adolescents' liking for East Asian traditional music and whether a music appreciation program would have a significant effect on their liking for this musical style. The findings provided further support for the argument that an exposure of a particular musical style in a formal music instruction setting could likely to increase adolescents' preference in favor of the exposed and instructed musical styles.

The following three areas are discussed based on generalizations of data collected for this study on liking for East Asian traditional music as a function of gender differences, individual musical characteristics, and effectiveness of the program. First, it seems that gender differences could be one factor that predicts students' attitudes and opinions about a particular musical style. The findings were consistent with other extant research (e.g., Hargreaves et al., 1995; Ho, 2001, 2003), which reported that girls exhibited more inclination and greater acceptance of a wider range of musical styles, particularly "serious" musical styles, than boys. This may be due to girls' tendency to play down their negative feelings and give more credit when reacting to a positive musical stimulus (Teo, 2005). At the same time, it is also worth noting even though there has been a significant increase in liking for East Asian music, particularly for boys, it appears that there was also an increase in the disliking of the musical style among girls at the end of the program. This suggests that certain types of musical exposure in formal educational settings may not always provide positive outcomes but instead, may foster more negative attitudes about the music studied (Finnas, 1989).

Participants of both genders also provide low to neutral liking ratings for East Asian music initially, signifying that world music was not a preferred listening choice for them. The results echo findings from other research studies (Fung, 1996; Ho, 2001, 2003) indicating world music is not a preferred listening choice for adolescents. Low liking ratings for world music may be due to participants' increased liking and familiarity for popular musical styles, which resulted in a declining interest for "serious" musical styles over the adolescent years (Hargreaves, Comber, & Colley, 1995; Tarrant, North, & Hargreaves, 2001). Moreover, one could argue that adolescents may have been influenced by negative associations of traditional or folk music styles that they regard them as old-fashioned and irrelevant to their daily lives. Second, the findings suggest that individual musical characteristics may predict participants' liking of a particular musical style. Results showed that participants' individual musical characteristics significantly predicted initial liking ratings for East Asian music. Caution must be exercised, however, when making a generalization in this study, as the item on "*I like music"* in the questionnaire may be ambiguous to the participants. "Music" may be interpreted by a student as a school subject, a specific type of musical style, or even music in general. Third, the significant positive correlations between liking ratings for East Asian music and all eight program evaluation statements highlight the importance for the provision of a quality multicultural music instruction in the classroom. It is of interest to find that the correlations could be explained in two tiers. The stronger correlations were associated with teacher's content related knowledge (i.e., *Course was satisfactory*; *Useful ideas learned*; *Program objectives achieved*) whereas moderate correlations were closely related to teacher's related pedagogical skills (i.e., *Explanation was clear; Handouts were useful*; *Lesson was organized*; *Lesson pace was right*, and *Assessment was useful*). This suggests that adolescents perceived teachers' content knowledge of the taught musical styles as one critical aspect for program evaluation. This is a real issue as most music educators are likely to undergo prior musical training within the Western classical, rather than non-Western traditions (Boal-Palheiros & Hargreaves, 2001). Therefore, there is a need for pre-service and in-service teachers to regularly attend workshops, seminars, and other structured courses to deepen their understanding and knowledge of various world musical styles.

CONCLUSION

Three implications for music educators could be derived from the findings of this study. First, music educators could use a similar music appreciation program as a vehicle to engage students of varied music background to develop awareness and knowledge for different world musical styles. Second, music educators not only have to be competent in the content knowledge of the musical styles instructed, they also have to exhibit good pedagogical skills as both components predict future success of a music appreciation program.

Lastly, schools could perform a dual role in revitalizing and preserving musical traditions through the use of music appreciation programs in the classroom. As an illustration, even though ethnic Chinese Singaporeans are descendents from Mainland China, they have developed a distant cultural identity, which differs from their China counterparts over the years. The experience in and knowledge of East Asian traditional music, particular music of China, would develop

ethnic Chinese Singaporean adolescents a deeper understanding and awareness of their cultural roots.

A limitation of the study is that participants comprised mainly ethnic Chinese adolescents that do not reflect the diversity in ethnicity in Singapore. In addition, the questionnaire was conducted at one occasion, i.e., toward the end of the program, to determine participants' liking for East Asian traditional music both before and after attending the program. The questionnaire would best be held in two separate occasions during the initial and final phases in the program.

Further research could explore the effects of music appreciation programs on attitudes and opinions of unfamiliar world musical styles from students of diverse age, gender, ethnicity, and musical background. Equally important would be to study those who have chosen to dislike a particular musical style so that we would have a better understanding of the factors that may affect their learning of that particular musical style.

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A musical microcosm of human beings: Ocarina flute

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ABSTRACT
Ocarina flute is one of the most miraculous musical instruments of the world. The oldest ocarina can be traced to Chinese Gu Xun in 7,900 years ago. After hundreds of years of development, this ancient instrument was rejuvenated in China and has become more and more popular in many countries in the last few decades. While many people regard ocarina flute as a musical toy, a musical instrument and a close friend, its attractive sound, colorful appearance, affordable price, and lovely and varied shapes are resulting in the development of more and more fans of the instrument. The ocarina has different sizes for everybody, is easy to learn and very portable. These factors have made the instrument extremely popular in many areas. This paper gives a brief overview of the instrument and explores the possibility of bringing ocarina flute into the school music class. Beginning with a simple history of the ocarina and its main features and advantages and concluding with the current trends of ocarina promotions in Mainland China, the author strives to show that this instrument is a microcosm of our musical life.

Keywords
Ocarina flute, music education, musical instrument

A BRIEF HISTORY
In different areas, the ocarina has various names such as Taodi, Huodi, Cidi, Yangxun and "Sweet Potato." From those names, one could see that the ocarina has been developed and has become popular in many places. The oldest ocarina flutes were Chinese *Gu Xun* (see Figure 1) and *Ni Shao* or "clay pipe" (see Figure 2). These instruments were unearthed in China and found to be more than 7,900 years old. Research indicates the instrument was originally used for hunting and fetes. To this day, the word "china" refers to the porcelain and ceramics of ancient China. The well-developed ceramics technologies nearly guaranteed the quality of the new instrument's construction. Similar instruments were unearthed in many ancient ruins of China, such as *Hemudu* in Zhejiang Province, *Banpo* in Xi'an City, Wanquanjin in Shanxi Province, and *Huoshaogou* in Gansu Province. The fish shape *Gu Xun* that found in *Huoshaogou* Ruins, is almost as well-designed as today's ocarina flute. However, since *Gu Xun* produced a desolate and oppressive sound, and the *Ni Shao* produced a very sharp and high sound, these instruments were once rejected by the emperor. After being removed from the empire palace, these instruments could rarely be found in urban cities and were soon forgotten in ancient China. Fortunately, this instrument was also developed outside China. The technology of ocarina making had been well-developed and reached advance levels in many countries few centuries later. Now modern ocarina flute has returned to China and is becoming more and more popular.

Figure 1. Ancient Chinese *Gu Xun.*

Figure 2. Ancient Chinese *Ni Shao* (clay pipe) .

Wikipedia indicates the modern ocarina flute was originally designed by Italian musician Giuseppe Donati in Bologna in the mid-19th Century (Okarina, 2009). He named the instrument "ocarina," which means "little goose" in English, since the first ocarina flute he made was goose-shaped. Donati first designed the submarine shape professional ocarina flute (10-hole) and organized an ocarina band in the local community (see Figure 3). Based on Donati's 10-hole flute, future musicians expanded the instrument to 12 holes and double or even triple-pipe in Japan, South Korea and the North America (Midgley, 2003).

Figure 3. The Italian style (submarine shape) 10-hole ocarinas[1].

In recent years, the ocarina flute has become more and more popular. In Taiwan, some might even consider the ocarina the unofficial "national instrument." The number of people playing the ocarina including many politicians such as Xie Chiang-Ting, has reached 1.2 million (Liu, 2007). The ocarina flute has even been selected as a gift for politicians visiting a foreign country. There are many ocarina manufacturers on Taiwan Island (TNG Ocarina, Ting-Chi Ocarina, Bian-dee Studio, Chung-Han Ocarina and Shi-cheng Ocarina). On December 18, 2004, a new Guinness World Record was set when 11,551 people played ocarina flute together in a stadium in Kaohsiung City (Leye, 2008).

TYPES OF OCARINA

As previously indicated, the ocarina has various names and classifications. First, the ocarina can be divided into three categories: single-, double-, and triple-pipe. The single-pipe flute has one pipe and less than 12 finger-holes. A standard single-pipe ocarina with 10 holes is usually in a "submarine" shape, but an ocarina with fewer finger-holes could be designed into a variety of shapes (see Figures 4 and 5). The single-pipe flute can produce a single melody with a range from 8 to 13 notes. Double-pipe ocarina is a bigger flute with two pipes, two mouthpieces and more than 12 holes (see Figure 6). It can produce dual-tones, and its range can reach more than two octaves. A triple-pipe ocarina has three mouthpieces and can have as many as 32 finger-holes (see Figure 7). It is also called "triple ocarina," and it can produce harmony. Usually, the double- and triple-pipe flutes are designed for professional use due to the difficulty in playing them.

Figure 4. 6-hole ocarina[2].

Figure 5. 12-hole ocarina[3].

Figure 6. Double-pipe ocarina.

[1] Photo by Hongxiao Zhao.

[2] Image from http://www.fypottery.com/

[3] Image from http://www.wretch.cc/blog/tcca

Figure 7. Triple-pipe ocarina[4].

Second categorization process is based on the ocarina's key and size of which there are usually three types: C, F and G. The C-key flute has soprano C, alto C and bass C. The F and G-key flute usually have soprano and alto sizes only. The following table shows the common standards of ocarina flutes in Japan (see Table 1).

Table 1. Japanese ocarina standards

KEY	Soprano	Alto	Bass
C	1C/SC	4C/AC	7C/BC
F	3F/SF	6F/AF	——
G	2G/SG	5G/AG	——

Figure 8. American wooden ocarina ---"Sweet potato"[5].

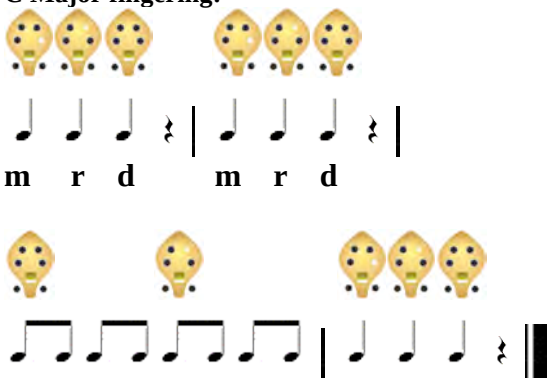
Another categorization technique is based on the material used to make the instrument (clay, ceramic, wood, metal, plastic and composite material). Different materials greatly affect the instruments' timbre.

MAIN FEATURES AND ADVANTAGES

Compared to the other similar pipe instruments, the ocarina has many advantages and positive features (Lai, 2009). Perhaps the most important feature and advantage of the ocarina is that it is easy to learn. It does not need a strict lip position or special breathing for blowing technique. This feature allows more young beginners to access this instrument easily; even a five-year-old child can learn to play a simple song in a relatively short period of time. Second, the ocarina fingering is a simple design. The two thumbs are for the back-holes, because these holes are used less often, the thumbs could hold the instrument securely. The remaining fingers are reserved for the front-holes, which might be used more frequently. This reasonable design allows the learner learn the fingering in a short time. Hence, the ocarina may be easier to learn and easier to take than the other school music instruments such as recorder flute, harmonica and xylophone. Third, the ocarina could be considered a perfect instrument for a school music class using the Kodály-based method. The Kodály method such as movable-*do* sol-fa system, Curwen hand-signs, and stem-letter notation can all be used in a group ocarina class. On a simple, single-pipe ocarina, students can maintain at least two different fingerings for a flute's dominant and sub-dominant key. For example, an ocarina flute pitched in the key of C could easily play in the keys of F and G with only one or two fingering changes. Stem-letter notation combined with the fingering map can help students with new fingering when changing keys on the same ocarina flute such as for "Hot Cross Buns." From the fingering and notation displayed in Figure 9, one can see that a song in different keys can use the same stem-letter notation with different fingering charts. The student can maintain the different keys easier with this stem-letter notation system.

The fourth positive aspect of the ocarina flute is that it is both easily portable and also easy to customize. The well-developed modern scientific technology allows us to put almost any color, or image on the ocarina flute. Besides the submarine-shaped flute, the ocarina with less than nine finger-holes can be designed into many shapes such as fruit, fish, dolphin, sea-shell, star, leaf, bird, etc. (see Figure 10). For instance, a young person can decorate her own instrument in a creative way.

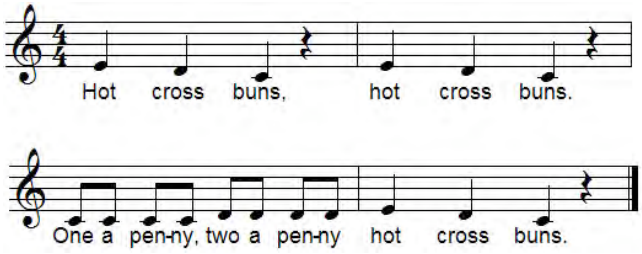
C Major fingering:



[4] Image from http://www.tngocarina.com/
[5] Image from http://hindocarina.com/ocarinas

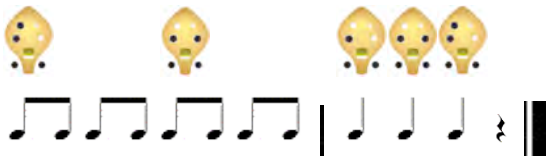
d d d d r r r m r d

Original staff notation:



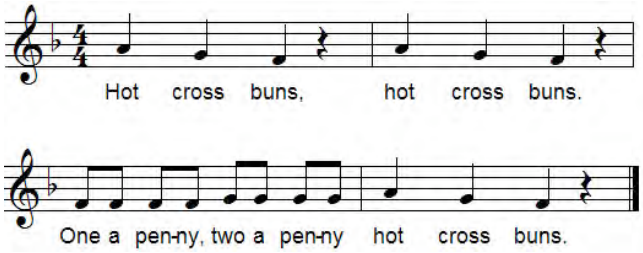
F Major fingering:

m r d m r d

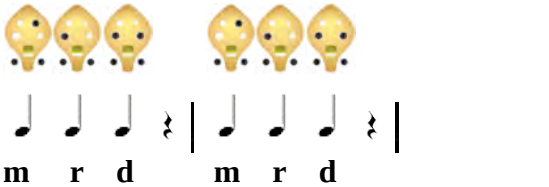


d d d d r r r m r d

Original staff notation:



G Major fingering:



m r d m r d

d d d d r r r m r d

Original staff notation:

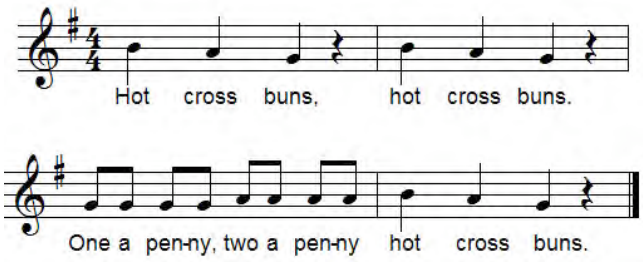


Figure 9. Combination fingering for “Hot Cross Buns” in the keys of C, F, and G.

Figure 10. The colorful music toys.

Sixth, the ocarina is a low cost instrument. A professional 12-hole ocarina costs less than one-tenth the cost of a clarinet. A 6-hole ocarina flute costs less than a harmonica and a plastic ocarina is even less than that. A luxurious suite of ocarina (six flutes) is approximately the cost of a beginner-level trumpet. So one can see how affordable the ocarina is as a musical instrument can be an ideal musical instrument for the masses.

Lastly, the ocarina’s timbre is beautiful and charming. Ocarinas in different sizes produce different sounds. The soprano ocarina is as bright as the piccolo. The alto ocarina sound is like a side-blown flute. The bass ocarina is as low and strong as a bassoon. With special techniques, the ocarina can produce rich and colorful sound effects such as a bird sound, whistle, or the human voice.

CURRENT TRENDS AND PROMOTIONS

The popularity of Mainland China’s ocarina is a result of its recognition in Taiwan Area and the frequent cultural exchanges on both sides of the Taiwan Strait. There are two main features of the ocarina boom in Mainland China. On one hand, there are many experts who play similar instruments (such as Guxun, Bamboo flute) very well. For them, the ocarina is an easier and more colorful instrument. This factor likely enables them to learn the most important techniques quickly. On the other hand,

China has advanced ceramics technologies, which allow the modern ocarina to be explored and developed both technologically and educationally in a short period of time.

More and more ocarina experts have emerged in recent years. Young ocarinlists such as Yu Tianyou, Sun Xuejian, Lin Ye, Zhao Hongxiao, Shi Feng, Xu Changmao, Zhao Liang, Jiang Xianjing, Sun Jiangang, Gu Longxing and Zhang Ronghua have had a great effect on the popularity of the ocarina and through their performance, presentation and training, more and more "ocarina fans" of all ages are playing ocarinas on campus and in their communities. In some cases, Ocarina music has eliminated the generation gaps. For example, including students and faculty, there are more than 1,000 ocarina players in Fengxian Foreign Language School of Jiangsu Province simply because the school principal, Jiang Xianjing is an ocarina fan.

Many ocarina manufacturers, such as Fengya Ocarina, Xinli Ceramic Flute, Hongxiao Ocarina, Yadi Workshop, Longyun Ocarin, Lingyun Ocarina, were established in Mainland China situated around the Min'nan Delta and Yangtzi River Delta, which has better economic development. They not only provide affordable musical instruments for Chinese players, but also host or sponsor many promotion activities such as ocarina training, performances or presentations.

The mass media, especially the Internet, has played an important role in the promotion of ocarina in Mainland China. Almost every Chinese ocarina manufacturer has a website and blog with many fan-based ocarina blogs as well. For instance, a Google search for "Taodi" (Chinese *Pinyin* in "Ocarina") garnered 338,000 results on May 3, 2009. According to the China Internet Network Information Center, China has the world's largest number of Internet users at approximately 29.8 million and it is possible that many people got to know the ocarina via the internet (CNNIC, 2009).

Finally, the academic organizations have aided in the advance and promotion of the ocarina. The first ocarina society, Fujian Ocarina Association, was founded in Xiamen City in 2007. The founder, Professor Lin Ye, is a master performer on the ocarina. He devotes much energy to the promotion of the ocarina and was the chief director of the biggest ocarina event of Mainland China the "2008 Ocarina Exchange and Symposium of Taiwan Strait." More than 400 delegates attended this symposium. This event has been included in the local government's annual culture promotion plan. In March 2008, the Chinese Ocarina Society, affiliated with "Chinese Society for Culture Promotion," was launched in Qingdao City. The first president of the Chinese Ocarina Society (COS) was Mr. Shun Xuejian, a music professor of Qingdao University. The COS has held a series of ocarina promotional activities since it launched. The first national ocarina institute and master class, organized by the Chinese Ethnic Music Association, was held in Beijing in December 2008 and issued teaching certificates to the 18 invited attendees. Three of the most active ocarina masters, Yu Tianyou, Lin Ye, and Zhao Hongxiao, were appointed to teach at the institute. The institute also carried on the preliminary work of the "The Ocarina Art Committee of China" affiliated with Chinese Ethnic Music Association. In short, all of these organizational and promotional activities brought the ocarina into campus, community and music stages and also provided a broader exchange platform for ocarina lovers, thus allowing more and more people who have never done so before to learn to play ocarina flute.

The ocarina flute is not only a product of mankind's collective wisdom, but also a microcosm of our musical life. Optimistically, we could expect more and more people to be attracted to the ocarina world, by becoming engaged in playing this musical instrument in every corner of the world.

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Language learning interest in preschool: The use of Chinese (Mandarin and Hokkien dialects) and English children's songs

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ABSTRACT
This study examined young children's interest in learning through the use of Chinese (Mandarin and Hokkien dialect) and English children's songs. This interest was viewed through two lenses: of teachers and of parents. Teachers were asked how they used songs to enhance children's language learning and how they perceived parental attitudes to such learning. Parents were asked about their children's singing activities. Data collection involved administering 270 questionnaires to parents and undertaking 13 in-depth semi-structured interviews with individual teachers. Questionnaire responses were analyzed by using the Statistical Software SPSS. Results indicated that teachers preferred children's songs with different activities (games, instrument playing, and movement) that motivated children's participation and interest in learning. Teachers believed that most parents favored songs that developed children's sense of well-being. Parents (usually the mother) sang Chinese (Mandarin) and English songs with their children in the expectation that the use of children's songs in preschool would enhance their children's interest in learning languages. This was not found to be the case for parents using Chinese (Hokkien) language.

Keywords
Learning interest, Mandarin, Hokkien dialect, English, children's songs

INTRODUCTION
The learning of language in preschool, as currently practiced in Taiwan, reflects the influence of governmental policies, teachers' pedagogy, parental concerns, initiatives by educational associations, research, and current thinking about practice. In recent years, there have been two major developments in the learning of languages in preschool – the of teaching English and financial support for using local dialects. The Taiwan Ministry of Education in 2006 issued and supported the idea that kindergartens may teach languages based on local dialects such as Hokkien in order to preserve and develop local culture. Teaching English in kindergartens is a popular current trend. Lin (2004) found that 97.1% of kindergartens in Taipei City taught English and Chu (2004) discovered that 79.8% of preschool children already participate in learning English. This trend of learning languages prompted a re-thinking of culturally appropriate practice and effective teaching.

In 2008, the author obtained feedback from pre-service student teachers regarding children's experiences of learning languages. They reported that: "several children have no interest in learning a language," "several children did not like to attend language classes," and "several children are not willing to learn language even when there is no conversation with the teacher" (Lee, 2008, p. 1) Some student teachers noticed that preschool teachers employed an integrated language teaching approach with children's songs for kindergarteners as useful pedagogic tools. These activities enhanced children's learning abilities and interest. Helping children develop the ability to pay attention, to understand, and to speak Mandarin, Hokkien dialects, or English through teaching attractive songs is an important goal of language and music education.

In accordance with governmental policy, in the preschool classroom, songs are selected by the teachers from cultural resources, including folk songs, nursery rhymes, and children's songs. Forrai (1990) has suggested that the melodies and words in folk music are appropriate for teaching children who are just learning to speak. One concern raised by Forrai was whether the dialects and old-fashioned expressions that are sometimes found in folk songs were a distraction for young children. Forrai (1990) argued however, that these words actually function to widen children's vocabulary and lead to extended knowledge of cultural customs. Ho (2006) indicated that these teaching materials focus on local arts support, the promotion of a sound understanding, and appreciation of the Taiwanese culture and heritage among children. These materials encourage students to express an interest in the Taiwanese culture.

Regarding the major trend towards teaching English, Du (1988) suggested that children learn languages best when they are between the ages three to six. This is because they can learn the language intrinsically when spoken to, rather than being taught through memorization. One should avoid forcing children to memorize words and, instead, should work to develop their interest in learning. Siraj-Blatchford (2001) found that in the early years of a child's life language develops very quickly and thus all children, regardless of their cultural background, benefit from education programs that emphasis verbal and nonverbal interaction and communication. Marsh (2003) argues that children who are bilingual enjoy cognitive and develop-

mental advantages over uni-lingual children. To achieve fluency in a second language, Marsh suggested that children should be given plenty of opportunities to express in English whatever they would express in their native language (Rainforth & Kugelmass, 2003).

The benefits of singing songs are as numerous as they are lasting. Songs became part of the daily routine in early childhood education; children clearly find pleasure in singing such favorites as "Itsy Bitsy Spider" and "Row, Row, Row your Boat," (Harris, 2008). Pre-service student teachers' statements about using songs as a tool to teach languages supported these ideas. There has been considerable research over the past few years about the possible effects of children's songs on their learning of languages. For example, Forrai (1990) stated that children's songs tend to mirror the rhythms of spoken language and are useful for making subtle distinctions between long and short syllables. Chen (2007) argues that through using exact rhythm and good pronunciation of the lyrics of songs, teachers may help children learn to speak fluently and develop an intrinsic ability to learn. Chen-Hafteck (1998) discovered that, in education, music and language are related. Through music, not only will the student's ability in one area facilitate the ability in the other, but the learning of various qualities of sound could also be enhanced as children can have a more diversified experience of those sound qualities in the context of both music and language. Lin (1989) suggested that songs with with the following characteristics would be helpful: humor; repetition in a chanting manner; pleasing lyrics; and those with a strong, simple chorus. Siraj-Blatchford (2001) stated that to help babies and toddlers develop language, they should learn words, rhymes, and songs in other languages. Stratton and Stratton (2005), both trained as Montessorians, informed that the use of a "call and response" teaching method can bring about order during a transition period between one activity and another. They quoted Page's (1995) statement "singing strengthens their [children] ability to hear internally and this is a great aid in the transition toward silent reading- towards the internalization of words" (p. 29). Counting songs, color songs, and songs about animals are the most effective. Children also respond to songs about their classroom chores (Stratton & Stratton, 2005). There is no doubt that songs are a remarkable tool for enhancing children's ability to learn languages.

The purpose of this study was to investigate the extent Taiwan teachers and parents utilized songs to promote language development and compared their usage of songs in English, Mandarin Chinese, or Hokkien Chinese (local Taiwanese dialect).

METHOD

Participants for this study were teachers and parents from preschools in Yunlin County in Taiwan. The author found a listing of 114 teachers in the 2008 directory of Yunlin County preschools made available by the Yunlin County Department of Education. The researcher contacted the schools, including its administrator, to invite teachers to participate in the study. A limited sample of 13 non-music specialists teachers teaching students of 5-6 years old consented to participate. Parent participants came from a regionally focused sample of parents (n=270) with children 5-6 years of age and included respondents from a mix of 19 urban and rural areas. All of them were from nine preschools in Yunlin County. These were the only schools that gave consent to take part in the survey.

Data collection was made by means interviewing of teachers; and a questionnaire survey, one for the teachers and one for the parents. The parent questionnaire was distributed by teachers who consented to pass the questionnaires to parents of children in their classes through personal contact. Most questionnaires were collected by classroom teachers and the rest were collected through personal contact by research assistants. Ethical issues concerning the participants' anonymity and the confidentiality of answers were taken into consideration. The teacher questionnaire was addressed to non-specialist music teachers, pre-dominantly female, since many preschools do not have teachers that specialize in music. Classifications concerning age, job, professional qualification, and nationality were not critical for the study and therefore not taken into consideration in the selection of teachers, nor for the analysis of the data. Questions were distributed by the researcher (and the researcher's assistants) and were mostly collected through personal contact. Ethical issues concerning the participants' anonymity and the confidentiality of answers were taken into consideration and participants' permission were obtained.

Interviewing Teachers

The semi-structure interview questions for the main study were divided into two parts: (a) personal information and (b) the benefits of using children's songs to promote learning. Teachers were also asked to respond to questions regarding their selections of songs and materials to support children's learning, their perceptions of parental attitudes, and their strategies of using music to motivate students' learning. In addition, the role of teachers encouraging children to learn was examined. The responses to these questions were recorded and later sorted by thematic categories.

Questionnaires for Parents

A self-completion survey questionnaire, titled "Use of Chinese (Mandarin and Hokkien dialects) and English Children's Songs to Interest Young Children Questionnaire," was developed to investigate of parents' perceptions and attitudes towards their children's interest in learning language. Similar to the interview questions, the questionnaire for the present study was divided into two parts: (a) personal information and (b) perceptions and attitudes towards using language learning tools at home. The first part of the questionnaire included questions about parents' demographic information (gender, previous experience in learning and participating in musical

activities). Questions in part B sought more in-depth information about parents' understanding of language learning. The questionnaires, on the other hand, were divided into three sections. Each section contained 10 similar questions with each pertaining to songs of one of the three language/dialects: Chinese Mandarin, Chinese Hokkien, and English songs. In answering the questions by providing a rating on a five-point Likert-type scale (1=strongly disagree; 5=strong agree), the parents provided information regarding their observation of their children's level of enjoyment of the songs in each language. They were also asked to rate how they supported music for language learning (i.e. purchases of supporting music materials – CDs & books with accompanying CDs, attending musical activities, paying attention to song lyrics used for preschools, showing interest and appreciation for song-related activities in the school).

Analysis of Teacher Interviews

In-depth independent interviews were conducted with teachers. The semi-structured interviews were recorded and then transcribed, with each interview lasting approximately 45 minutes. In the discussion of data, the names of the 13 participants have been changed to safeguard confidentiality. The interview with the participants aimed to capture the depth, richness and texture of their experiences in order to obtain a detailed idiographic case study.

The advantages of the semi-structured interview, as described by Smith (2003), was that it "allows a greater flexibility of coverage" (p. 57) allowing the interview to proceed into new areas, which can, in turn, produce richer data. Southcott and Simmonds (2006) stated that semi-structured interviews "enable the participant to provide a rich and hopefully in-depth account of their experiences and permit flexibility for the researchers and participants to probe areas of interest" (p. 111). The interviews were analyzed using Interpretative Phenomenological Analysis (IPA). In the analysis of data, themes were identified. Following this the researcher provided a coherent narrative of the researcher's interpretation of the participants' accounts. Quotations were used to illustrate the themes. The quotations have been translated into English.

Analysis of Parent Questionnaires

A descriptive analysis was carried out first using the frequency data for each variable. Wherever appropriate, statistical tests were used to test for specific relationships. A series of *t* Tests were calculated to test for significant differences in the use of three languages, regarding the children's enjoyment of the songs and their usage. A percentage analysis of variance test was calculated to examine whether parents' gender influenced the preference for the use of a specific language in the home. Previous experience in learning and participating in musical activities was also analyzed.

RESULTS

Of the 13 teachers interviewed, they averaged just over 11 years of teaching, and their age ranged from 22 to just over 40 years. Though not music specialists, all were qualified for Early Childhood Education. Interviews with teachers from this study revealed a number of significant themes concerning the benefits of using children's songs to enhance children's interest in learning in the classroom in general, teachers' selections of songs and materials to support children's learning, teachers perceptions of parental attitudes, finding new and musical ways to enhance children's learning interest, and encouragement from teachers and peers to improve children's learning.

The Benefits of Using Children's Songs to Enhance Children's Interest in Learning in the Classroom

There are many ways to motivate children to learn languages such as using children's songs with accompanying games and movements. Songs that used words about children's experience in daily life (e.g. eating, drinking, sleeping) were considered useful because they catch children's attention. One teacher, Mary, stated that, "By connecting the lesson topic with songs about daily life experiences, such as 'spring', I find related songs and use them improve children's language learning interests." Another teacher, Christina, stated that "I selected a piece that had a prominent theme, easily discerned by young children. I am particularly interested in using songs that use play and movement to improve children's vocabulary and interest in learning. Teacher Sandra stated that "songs should be easy to sing and include movements for the children to follow along with the lyrics," and Teacher Ivy maintained that "she chose short songs with repeating lyrics appropriate to the children's age, and used rhythm to create movement to the accompany songs." The participants felt that songs have the power to enhance children's learning. Songs were seen to be exciting for children when they includes bold rhythms and melodies, and encouraged imitating body movement in relation to the meaning of the song.

Teachers' Selections of Songs and Materials to Support Children's Learning

Participants believed that it was important to change the teaching format and choice of teaching materials to meet the children's needs and interests, and hence to enhance learning. Addo (1998) suggested that by the age of two years, children have mastered the use of tones and vowels depending on familial background and a culturally acquired pitch template. To a large extent, the development of singing in these children is made possible through their play activities, and the other acceptable repertoire they hear around them [e.g. *Obiara* is sung in Fante, one of the Akan languages of Ghana]. In effect, their observed singing behavior is influenced by cultural factors, particularly language. Ho (2002) claimed that children are interested in the various sounds and rhythms of songs and in accompanying these songs through playing and movement.

These strategies could support the teaching of songs in different dialects. Amy stated:

> I adopted a series of picture books with accompanying CDs from one of publishers to improve the teaching of three languages. Children learn these without any pressure and I used lively songs to accompany with my language teaching in a range of dialects.

Mary explained that:

> I taught my children to sing Hokkien songs. First, I would use CDs to support my teaching, then encourage the children to listen to the CDs. Afterwards, I taught them how to sing the songs. Following this process, my children learned very fast and enjoyed the songs.

Jane stated:

> I have to teach three languages in the general classroom. I found children speak Hokkien at home and they picked up songs sung in Hokkien dialect very efficiency. I used English songs to accompany lessons along with games. Children would listen to songs sung in Mandarin dialect in the morning when they begin school and at lunch time. I also believed that picture books with a range of different media to accompany children's songs made the language learning more interesting.

Participants believed that picture books and media equipment had a positive and continuous effect in increasing the children's interest in learning languages. The reason for this was primarily because these teaching tools incorporated lively songs to gain their attention. Most of the teachers preferred references and materials such as picture books, CDs, DVDs (VCDs), and language learning textbooks.

Teachers' Perceptions of Parental Attitudes

In order to develop language-learning skills, teachers indicated that decorating the classroom with visual learning aids (i.e. pictures and alphabets) positively affected learning. For example, the children's vocabulary could be heightened when they become aware of words on the wall. Furthermore, most children enjoyed being in such an environment, and this joy can create an enthusiasm for learning. In interviews with several preschool teachers, Angela and Mandy, in particiular, explained that, "most parents expect teachers not to confuse children when teaching multiple dialects and different languages." Juliet, another teacher, stated that "parents do not require any particular teaching method, but only expect methods which enhance their children's enjoyment and ability to learn." All participants indicated that most parents respond positively to their children's ability to learn languages in the classroom.

Finding new and Musical Ways to Enhance Children's Learning Interest

Children tend to enjoy singing, an activity that also helps them enhance both their confidence and abilities in a second language. Teachers should encourage children to learn by providing many opportunities to sing, move, and play alone or with others. Carlow (2008) maintained that activities for children must be based on what children can do rather than on what adults think is fun. Furthermore, Chen (2004) mentioned that teachers are not only role models in the classroom, but should also participate in activities with children. Teachers can design different ways to entice children to join in the musical experiences such as singing with a recording or playing tuned/untuned instruments. The researcher spoke with three teachers who used comprehensive methods to enhance children's learning interest. Joe stated, "many children like to sing some words over and over again, repeating a loved phrase … most children like the songs which I chose for them." Barbara and Cathy, two other teachers, explained that "by bringing new contextual information to tunes we feel comfortable singing, we also can use play or movement to describe obvious ideas in sung or recorded music." In sum, these participant responses indicated that when teaching languages creatively, it becomes fun for children to enjoy and engage in the learning process.

Encouragement from Teachers and Peers to Improve Children's Learning

When working with children, it was advantageous for the teacher to be enthusiastic and provide encouragement, with both individuals and groups. Encouragement from peers can also help children build self-esteem. Angela stated, "it is important to choose a wide variety of teaching styles that includes both imitating and incorporating group activity." Two teachers, Mandy and Carol, maintained that,

> in helping children develop language or vocabulary, songs that encourage movement help them connect language with motor performance. Not all of them can talk about the movements as they do them, so we need to encourage them and invite their peers to help.

All participants agreed that one should never put a child "on the spot." Letting children volunteer and contribute their ideas (e.g. rhyming words to songs, adding movements, or discussing the lyrics) was more fun and more beneficial. Thus, teachers held a range of generally positive beliefs about the teaching of music and its ability to support language teaching in three dialects. This understanding should be compared to that of the parents.

PARENTS' RESPONSES CONCERNING MUSIC AND LANGUAGE TEACHING

This research considered how parents attend to their children's learning. Overall, 270 parents returned usable data, resulting in a response rate of 100%. Most of the respondents were female (n=160, 59.3%) and while 40.7% were male (n=110), which indicated that more mothers participated in the study and probably exhibited higher understanding of their children's language learning interests through music than fathers. With regard to the parents' previous experience in learning songs, 47% of the respondents indicated than they were familiar with songs in Mandarin. Some also recognized the Hokkien dialect (27%) and English songs (26%). Mandarin dialect is the official

language in Taiwan and likely influences parents' learning most of the time and parents spoke Hokkien dialect at home and learned English language by different requirements. With regard to the parents' previous experience in participating in music activities, 57% of the respondents attended activities in Chinese with Mandarin dialect, 23% attending singing English songs, and 15% singing songs in the Hokkien dialect. The familiarity with English reflects the spread of Western music in Taiwan, particularly in the form of pop songs. Besides language selection, Custodero and Johnson-Green (2003) found that parents tend to provide their children with music experiences that are similar to their own. Those with a more musical background were more likely to sing to their children regularly and with a varied repertoire.

A *t* Test for significance of mean difference for each language comparing mother and father scores was performed. All of the assumptions for a *t* Test were met when conducting this analysis (Levene's test indicated no difference in the variance for each of three languages in the group samples). The *t* Test revealed significant difference in Mandarin scores (section score max.= 50), indicating that the female participants (M = 40.76, SD = 5.6) reacted more positively than the male participants (M = 38.98, s SD = 5.4) to the questions in the Mandarin section (t = -2.583, df = 268, p = .010). For the Hokkien dialect, *t* Test suggests that both fathers (M = 35.46, SD = 6.4) and mothers (M = 36.20, SD = 6.7) showed similar degrees of preference according to language use in the home (t = -.899, df = 268, p > .05). Concerning the use of English, *t* Test showed significant differences: female participants (M = 39.49, SD = 6.3) reacted much more positively than the male participants (M = 37.82, SD = 7.1) to the questions presented in this study (t = -2.024, df = 268, p < .05). Thus, analysis indicated that mothers rated higher than fathers for Mandarin and English languages but not Chinese Hokkien where there was no significant difference.

CONCLUSION

This research examined both teachers' and parents' influences, understanding, and attitudes related children's language learning with songs. Findings indicate that both teachers and parents were similar in serving as positive motivators. The teachers' role was to provide effort to design musical instruction, deliver various activities, and use materials and equipment to meet children's language learning needs. The parents provided support at home and outside the school for their children's language learning. Overall, the parents felt that the use of children's songs based on any languages was good, as long as the songs were appropriate and not causing confusion.

Teachers tended to use music in the classroom through five different strategies. First, they adapted children's songs with different activities (i.e. games, classroom decoration, subject integration, working with the children to use body movement to interpret the lyrics of songs). This was found provided strong motivation in encouraging children's participation and interest in learning other subjects. Secondly, teachers used various instruments (i.e. percussion) and a range of different media (i.e. CDs, DVDs, VCDs) to accompany children's songs. Thirdly, teachers believed that most parents did not worry about the use of any particular repertoire but were more concerned that songs develop children's cognition and happiness. Fourth, teachers also thought that children were enthusiastic about learning activities, and enjoyed the opportunity to interact with their peers. However, it has been found that teachers' experiences and abilities in a particular language do affect the children's response levels and preferences. For example, if a teacher does not have experience in the Hokkien dialect or English language, students will tend to show less interest of using that language. Therefore, other methods, such as music, must be used to supplement the teacher's lack of experience in that particular language.

Similarly, there were five factors found in relation with parents: 1. Female parents adopted the use of Chinese and English songs more frequently than male parents possibly because they tend to be the primary caregiver; 2. With regard to the parents' previous experience in learning, respondents indicated the most experience with Chinese (Mandarin pronunciation) songs, as well as some experience with Chinese (Hokkien dialect) and English songs. Female parents had more experience in musical education than male parents; 3. Parents attended activities in Chinese (Mandarin pronunciation) songs most often and less activities involving the singing of English, and Chinese (Hokkien pronunciation) songs; 4. Most parents preferred the use of Chinese (Mandarin pronunciation) songs in daily life because they speak Mandarin at home most of the time; and 5. All parents expected that the use of children's songs in preschool would enhance their children's interest in learning languages.

This research examined a number of aspects that affect a child's ability to learn a language and distinguished between parent and teacher perspectives. The results revealed factors that would be appropriate for further research and analysis. Teachers also provided significant contextual information about the songs and the meaning of the lyrics, so that children can develop a well-rounded understanding and respond accordingly. This practice enhanced preschool children's language learning skills. It is clear that both parents and teachers play a very influential role in shaping children's interest in learning languages. This research demonstrates the important implications for the inclusion of music in both preschool classroom practices and in the home environment. The last and most important factor is that teachers and parents respond appropriately to the developmental needs of children.

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An empirical study on teaching a foreign language through music to preschoolers at an inclusive class in Taiwan

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ABSTRACT

The purpose of the study was to investigate the efficiency of using music to teach a foreign language to an inclusive pre-school class in Taiwan. The teaching activities included a "Hello" song, "ABC" song, music movement, musical storytelling, music appreciation, and a "Goodbye" song. The participants were 16 young children including 10 mainstream children and 6 young children with special needs. Instruction was given for 30 minutes, twice a week, for a total 40 sessions over a five-month period. The main methodology was a qualitative study with quantitative data used as objective support. Data from the observer notes, questionnaires, interviews and game assessments were collected. The results indicated that using music had a positive effect on teaching a foreign language to preschoolers and that throughout the music activities, young children's learning motivation for English and performance were progressive. The study findings suggest: 1. repetition of the thematic topics enhanced foreign language learning for both mainstream and special needs children; 2. musical movement enhanced special needs children's learning motivation, especially for children with ADHD; 3. musical storytelling improved both mainstream and special needs children's attention span; and 4. learning a foreign language through music worked well for young children in both mainstream and special needs areas.

Keywords

Second Language, Preschoolers, Music, Inclusive Class, Taiwan

INTRODUCTION

Background

With the rapid development of our society, the world is becoming a smaller place and learning a second language has become almost a necessity. According to a number of studies (Bialystok, Craik, Klein, & Viswanathan, 2004; Kormi-Nouri, Moniri, & Nilsson, 2003; Stewart, 2005; Turnbull, Hart, & Lapkin, 2003), it appears that learning a second language results in students achieving greater divergent thinking, creativity, and cognitive development compared to monolingual children and they have a tendency of outscoring those who are proficient in only a single language on tests of nonverbal and verbal intelligence. Music can help familiarize children with connections and provide a fun way to acquire a foreign language. Research supports the use of music as a mnemonic device for the learning and recall of new information. Music also plays a role in focusing attention and providing a motivating environment for children's learning.

Motivation of the study

As a music educator, the researcher has been seeking numerous ways to help the development of both mainstream and special needs children. Throughout the researcher's work, results strongly suggest music has a positive impact on fostering the language learning and development of mainstream young children. Therefore, the motivation of the study was to apply and extend the researcher's framework music curriculum to teach preschoolers at an inclusive class the foreign language, English.

The purpose of the study

The specific purposes of the study were: 1. Using a music curriculum to enhance preschoolers' language performance in English understanding at an inclusive class in Taiwan; and 2. Using a music curriculum to enhance preschoolers' language performance in English expression ability at an inclusive class in Taiwan. Therefore, the research questions for this investigation were:

1. Can the preschoolers at an inclusive class in Taiwan enhance language performance in English understanding through a music curriculum?
2. Can the preschoolers at an inclusive class in Taiwan enhance language performance in English expression ability through a music curriculum?

RELATIVE LITERATURE REVIEW

In recent years, there have been a growing number of studies to attest to the effect of music with manipulations to help personal needs of language skills. In related fields, music therapists, music educators and English as a Second Language teachers and foreign language teachers have begun exploring efficient methods for their use in language acquisition (Daniels, 2003; Hatasa, 2002; Mora, 2000).

Using music to enhance language learning for EFL students

Lems (2001) asserts that, through music, EFL (English as a Foreign Language) students can learn the natural stretching

and contracting of the normal stream of English speech which can assist them in developing more natural English conversation skills. Lynch (2006) indicated that music can improve listening comprehension skills in EFL learners by exposing them to new vocabulary, idioms, expressions, and accents. Kramer (2001) contends that the use of music in the EFL classroom can lead to in-class conversations about particular social or political norms in the target culture, thus improving cultural literacy in students.

Effect of music on speech and language skills and behavior

Neurologists have found that music and language processing occur in the same area of the brain, and there appear to be parallels in how musical and linguistic syntax are processed (Maess & Koelsch, 2001). Language acquisition requires development of language and speech skills and physiological and neurological function. Lathom-Radocy (2002) suggested that language acquisition needs an input stimulus, ability to hear sounds, and cognitive skills to process, store, and use sounds. Music can focus the mind on the sounds being perceived and promote learning through an interactive process. It is important in teaching early childhood students to be conscious of auditory and discrimination skills. Music and songs help increase these listening skills in a fun, relaxed manner. Listening skills are the key in singing, language and expressive movement, and later reading and writing (Wolf, 1992).

Recent studies in this area (Lee, 2009; Lee, 2007) have shown that through the use of music and song activities, young children's understanding of music concepts was progressive and English ability was improved and their learning of English and performance were progressive.

METHODOLOGY

The methodology was a qualitative study and quantitative data was used for objective support. Data from observer notes, questionnaires, interviews, and game assessments were collected. The pre- and post-test evaluation using game activities for five themes were scored by four observers and the researcher at the beginning and the end of the sessions. The head of the kindergarten, the classroom teacher, parents, and observers completed activity feedback forms to obtain social validity.

Participants and setting

There were 16 three-year old subjects, eight boys and eight girls. Six subjects were children with special needs including two diagnosed with high functioning autism and four diagnosed with attention deficit hyperactivity disorder (ADHD). They were enrolled in a private kindergarten in central Taiwan and had no previous music and foreign language experiences and were selected by purposive sampling to participate in the study. The study lasted 20 weeks, with 30-minute sessions twice a week for a total 40 times over a five-month period.

The Curriculum

The curriculum framework has been tested by hands-on teaching over the past six years in 4 stages: 1. Trial stage (pilot study); 2. Thematic stage (application); 3. Combinative stage (creation and extension); and 4. Established stage (completion). The contents included a "Hello" song, the ABC's song, music movement, music appreciation, musical storytelling, and a "Goodbye" song.

Assessment

Assessment instruments included observation forms, pretest and posttest evaluation games for each theme, questionnaires and interviews with the parents, researcher collected anecdotal data, and social validity of the feed-back form.

RESULTS

Table 1 shows the scores of the pre- and post-test evaluation games for five themes from 4 observers and the researcher.

Table 1. The scores of the pre-test and post-test evaluation games

Theme / Observer	Theme 1		Theme 2		Theme 3		Theme 4		Theme 5	
	Pre test	Post test	Pre test	Post test	Pre test	Post test	Pre test	Post test	Pre test	Post test
Observer A	1	5	1	5	1	4	1	4	1	4
Observer B	2	4	1	5	1	4	1	5	1	5
Observer C	1	4	1	5	1	4	1	5	1	5
Observer D	1	5	1	5	1	4	1	5	1	5
Researcher	2	4	2	4	1	5	1	4	1	4
Total	8	22	6	24	6	21	6	23	6	23
Average	1.6	4.4	1.2	4.8	1.2	4.2	1.2	4.6	1.2	4.6

The result indicated the children's pretest scores are between 1 and 2 and the posttest scores are between 4 and 5 (See Figure 1).

Analysis of the subjects' language performance

Theme 1 – Animals

The tendency of English understanding and ability of English expression increased from 1.52 to 3.33 due to the children still in observing status for the first week's lesson. Due to the language being new for all children, they did not

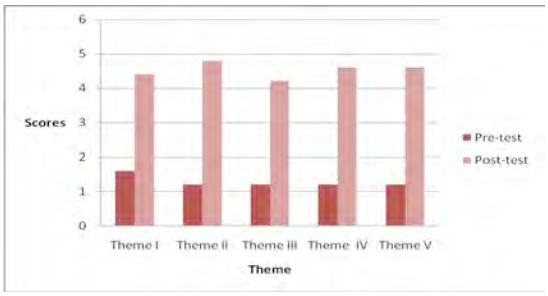

Figure 1. The result of the pretest and posttest evaluation games

respond to the instructor during the first week but progress was gradually made over the course of the first two or three weeks. Most children in this stage responded to the instructor in Chinese. Sometimes they would add their thoughts to the lesson contents, such as: when they heard the animal sounds, they would say, "I have a dog at home;" or "the cat's sound is meow and meow," etc. Participant R1 even said, "Wish you have a sweet dream," after the instructor sang the goodbye song to the class.

Theme 2– Body Movement

The tendency of English understanding and the ability of English expression increased from 2.54 to 3.69. At this stage, the children were more used to the curriculum model, so they could use simple words, such as "yes" or "no" to respond to the instructor's questions.

Theme 3 – Numbers

The tendency of English understanding and ability of English expression increased from 2.19 to 4.04. At this stage, most of the children gave the answers to the instructor in Chinese first, then immediately responded in English.

Theme 4 – colors

The tendency of English understanding and ability of English expression increased from 2.71 to 4.5. At this stage, the children still remained in the old experience of Theme 3 – numbers. The children were used to English, so they used English to interact with the instructor more, but still spoke Chinese to peers. The children liked the "magic power" in the story, which seemed to motivate the children's English learning. They even chanted "magic power" after the class or during other subject classes.

Theme 5 – facial features/body parts

The tendency of English understanding and ability of English expression increased from 2.81 to 4.79. At this stage, the children were able to use both Chinese and English to answer the questions. For example, when the instructor asked "What's this?" Children answered "banana" (in Chinese) and "apple" (in English). Furthermore, the teaching aids also had important impact on the language learning. At the second week, when the children saw the black cloths for coving the target objects, they said "magic power" right away. Music also played a crucial role for the learning, such as when the instructor played certain instruments, the children would say the target words immediately.

Social Validity

At the end of the study the feedback form was completed by six people (head teacher, music teacher, four observers) who participated in the study throughout the whole session to obtain the social validity. The first part was the curriculum goals to assess the importance and adequacy. "Strongly agreed" was 70%; "Agreed" was 30%. It showed the curriculum was adequate for the participants. The second part of the feedback form was language acquisition. "Progress a lot" (50%) and "Progress" (50%) responses were divided equally. The result indicated that participants all made some level of progress. The third part was to evaluate the participants' listening and spoken language. The responses, "Progress a lot" (36.33%) and "Progress" (63.33%), showed that participants made progress at different levels. Overall, the result is positive.

CONCLUSIONS AND SUGGESTIONS

According to the results, the following is the conclusion regarding the participants' language performance.

Language understanding

At the beginning of the study, the children were in a passive position of learning. They needed the instructor to direct them a lot. When the teaching went to the second theme (body movement), it appeared to motivate the children's language learning much more than Theme 1 (Animals), especially for the four children with ADHD. Furthermore, using body movement to represent the letters had a more efficient impact on the language learning. Story songs played a crucial role on getting the participants' attention for both mainstream and special needs children.

English expression

It was easier to obtain the participants' interest in English learning by combining vocabulary and body movement. The fewer the syllables, the more the children could imitate. The combination of music and vocabulary was easier for the participants to learn. Repetition was also important. A simple melody and songs helped children to sing and learn a new language. The participants spoke only Chinese at the beginning of instruction. The responses were limited to "yes" or "no." After the children accepted the new language, they adjusted their responses from Chinese to English.

Research findings

1. The repetition of the thematic topics enhanced foreign language learning of both mainstream and special needs children.
2. Musical movement enhanced special needs children's learning motivation, especially for children with ADHD.
3. Musical storytelling improved both mainstream and special needs children's attention span.
4. Learning a foreign language through music worked well for young children both in mainstream and special needs areas.

Suggestions

From the results of the study, some special needs children (high functioning) might have high interest and ability in music and language learning. It is also apparent that music be a crucial element to help both normally developing (mainstream) children and children with special needs learn a foreign language with repetition playing a critical role. Therefore, the caregivers, parents, and teachers should provide more learning venues for those children in order to accommodate their learning speed, style, and interest. Due to the limitations of the study, there was not enough time to further develop the young children's foreign language

learning. Perhaps a greater impact can be made if teachers in child-care centers and kindergartens can apply the curriculum to their daily teaching

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"Live Music Encounters" – The *Kadma* Program and its ideological implications in a process of co-existence and tolerance

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ABSTRACT

Based on the idea that the live concert permits the examination of a framework of musical constructs from different cultures in conflict, and the exposure of ways in which music learning occurs, this paper discussed some of the Levinsky College Department of Research annual report topics and conclusions of the "Kadma" Program for live concerts, from both Jewish and Arab-Palestinian primary schools. Splits between Jews and Arab-Palestinian young students, immigrant children of foreign workers, religious and secular, were in the minds of the "Live Music Encounters" project leaders from the Levinsky School of Music Education six years ago, at the time the Kadma program for didactic concerts was initiated in the North of the country. Will we be able to create a new or renewed historical portrait, and will we learn and hear about "many voices" through the Live Music Encounters multi-year program? From the perspective of our time and multicultural society, a logical question arose concerning the possibility of a shift from the search or fight for "a collective identity between non-equals" (melting pot) to a process of equality between the non-similar. This report included program values, aims and weaknesses, and focused on the conflictual context that characterized its cultural and political space, in terms of the multicultural young audience, of the concert's repertoires, and of the music educators team involved in the Kadma program.

The method involved semi-structured interviews, testimonies and open discussions with the young students, school's staff, music educators, and school principals (from both Jewish and Arab-Palestinian primary schools) concerning the common experience, sharing together the pre-learned repertoires and the live concert. Given this context, this paper focused on the implications of the Kadma Program – Live Music Encounters in the North of Israel for elementary schools, which were divided by cultural and national splits, and the dilemma concerning the selection of the repertoire concerts as well as the different cultures and learning-teaching traditions characterized by the music educator team. If the Kadma program had the power as a mechanism for a turning point in the school soundscape and for an emergence of a cultural encounter where East meets West in a kind of human-artistic scenario, then the major challenge lay in the responsibility of all of us, music educators, designers, promoters and implementers of music education programs, to dialogue and interact from a perspective of truth and deep recognition of multicultural experiences, joys and pains.

INTRODUCTION

May 15, 1948, brings to mind two different names and meanings for Israeli Jews and Palestinian-Arabs. To Jewish Israeli citizens, it is the festive day of the establishment of the State of Israel; to Arab- Palestinian Israeli citizens, these events are catastrophic, marking the date they became refugees when their lands were confiscated by the new State of Israel. Most of the Arab-Palestinians who remained in Israel continued to live in their communities, but some of them became refugees and were forced to move to other Arab communities either within the State of Israel, in the West Bank occupied territories, or in the neighboring Arab countries.

In July 2007, in an unprecedented move, the former Minister of Education Yuli Tamir (a past leader of the "Peace Now" Movement) announced that the Ministry had approved a school text describing the establishment of the State of Israel in 1948 as "Nachba" (Catastrophe) for use in Israeli Arab-Palestinian schools. The Education Ministry defended its decision arguing that the Arab-Palestinian citizens' narrative deserves recognition in the State of Israel (see End note 1).

> The Arab public deserves to be allowed to express its feelings. It will generate debate in the schools and will only contribute to Israeli children's learning about the need to live with one another. It's a mistaken pedagogic approach to teach Arab students that everyone took to the streets in joy when the State of Israel was established. You have to give expression to the feelings of the other side as well, so it will be able to become connected to the Jewish narrative and to historical facts - including those that mention that the Arabs did not agree to a partition of the land. These are things that used to be swept under the rug in the Arab sector. This is a brave act that needed to be done. (Haaretz Daily Newspaper, 2007)

Splits between young Jewish and Arab-Palestinian students, immigrant children of foreign workers, religious and secular, was the motivation for the "Live Music Encounters" project leaders from the Levinsky School of Music Education six years ago, to initiate the *Kadma* program for didactic concerts in the North of the country.

This paper described the *Kadma* program and comments of the participants in order to understand the ideological implications of the program as it attempted

to create a new or renewed historical portrait, and learn about the "many voices" through the Live Music Encounters multi-year program. From the perspective of our time and multicultural society, a logical question arose: Was there a possibility of a shift from the search or fight for "a collective identity between non-equals" (melting pot) to a process of equality between the non-similar?

DESCRIPTION OF "KADMA-LIVE MUSIC ENCOUNTERS"

The Community Program "Kadma-Live Music Encounters" for elementary Jewish and Arab-Palestinian Schools has taken place in the northern town of Haifa since 2003.

Goals of the program

The program was originally based on some of the major goals of music education and music listening: first, to cultivate a creative dimension of music listening as a way of "thinking in and with sound" (Peterson, 2002) through a common experience, sharing together the pre-learned repertoires and a live performance; second, to expose the audience to a wide repertoire of symphonic and chamber music; and finally, to enhance listening skills and appreciation for different kinds of music and audiences. At the same time the project developed a concept of its own – to make frequent encounters with live music a chief component of the school curricula, encouraging listening behavior and mutual respect for particularities in styles, contents and audiences.

To this end, the program consisted of three components:

- In-class activities in which the young students learn with the music teacher the works that are played, later on, at the live concerts (see Endnote 2).
- In-school chamber ensemble performances moderated by young music *animateurs* who were graduates of the Levinsky School of Music Education. These performances were held prior to the symphonic concerts and focused on the pieces played at the final concerts. They allowed pupils to get to know the musicians and their instruments in a more intimate setting.
- Closing live concerts at the community auditorium, which were the culmination of the in-school musical preparation activities, narrated by professional *animateurs* (Lichtensztajn, 2007).

Partnership and Social Capital

The practice of cooperating with others toward a civic engagement and an intercultural understanding, led to the implementation on the Social Capital rational involving the Academic institution, i.e. the Levinsky School of Music Education, together with the outstanding Symphonic Orchestra in the Community (Haifa – New Symphonic Orchestra), the Ramsis Kassis Arab-Palestinian Ensemble, the music education district inspectorate, and the municipal authorities of Haifa.

Discovering and confronting crucial dilemmas

Kadma was defined as a coexistence program for Jewish and Arab-Palestinian Primary Schools in the multicultural town of Haifa. Nevertheless, the dominant versus the subordinate groups, the hierarchical narratives the different learning teaching traditions, and the short-term intervention programs have become controversial during the last years regarding the following issues:

- Disagreements as to the right balance between Middle Eastern-Arab works and Western symphonic
- repertoire that have been taught in the 2006-2008 academic years. The chosen repertoire for the 2007-2008 season of the didactic concerts in light of the 60th Anniversary celebrations of the State of Israel Celebration (May 15, 1948) and simultaneously the commemoration of the Arab-Palestinian Al-Nachba – Day of Disaster.

Long disputes and polemic arguments led to a compromise among the program's leaders, the music education inspectorate, and the orchestra's administration in regards to the repertoire selection:

- The 60 anniversary celebration of the establishment of the State of Israel on the one hand, and the commemoration of Al-Nachba on the other, will not be expressed or manifested in the *Kadma* concert programs.
- The types of repertoires to be taught and performed included two main focuses:
  1. Symphonic and Chamber works concerning the genre of dance music in its cultural-geographic context - "Music Tiptoe." The program will present a wide repertoire including Bach, Mozart, Tchaikovski, Proko-fiev; dances and songs that emerged from the traditions in the Israeli-Jewish communities; and songs and dances from the Palestinian, Druze, and Bedouin cultures, including both oral and written traditions.
  2. Symphonic and Chamber pieces under the topic "Fiesta Española - EL Andaluz" for fourth- and fifth-graders, who had studied the works by Isaac Albeniz, Manuel de Falla, and Arab works like Adam Beq Elsanturi's "Longa Shahainaz" echoed in El Andaluz. Their mutual influence was expressed at both the historic-geographic level and the stylistic-cultural level in Southern Spain.

THE *KADMA* REPORT

Based on the report from 2007-2008, which involved semi-structured interviews, testimonies, and open discussions with the young students, school's staff, music educators, and schools principals (from both Jewish and Arab-Palestinian schools), we can concluded that the *Kadma* Program is undoubtedly a potentially powerful tool for multicultural bridging (Shteiman & Vinograd, 2008).

Examples from the Research Questions in the Semi-Structured Interviews

- How satisfied are the participants of the program from its multiple components, starting from the music teachers and students' preparation stage, up until the final performance stage?
- What is the program's participants' satisfaction level with its different components, from the preparation stage?
- What are the perceptions and attitudes of the students, the teachers and the principals as to the multi-cultural closeness underlying the program's rationale and the extent of its implementation?
- What is the program's level of impact and awareness in the school's community?

Comments by participants

On the satisfaction level of Kadma's different components

> This program is for me a matter of existence and co-existence. But I recognize that I still have a problem of confidence, since the last terrorist bomb attack (2003 October) in my husband's restaurant. (A Principal from a Jewish Elementary School)

> I feel that the program takes our pupils to new dimensions in the educational process, it is different: new codes of listening, observing and learning, with difficulty, (because of the novelty of the concerts dynamics and because the long term time of some works), and with enjoyment, when they recognize the performing works and the programmatic contents. At his point they can participate expressing corporal realization, body percussion and singing. (Music Teacher from an Arab-Palestinian School)

Workshops for music teachers: Inter-personal and multi-cultural themes and meetings (see End note 3)

> The workshops and stages organize my year from the onset of my studies…I looked forward to the first meeting between Jewish and Arab teachers that took place in the 2006-7 academic year…I inquired as to the reception that the classic Western repertoire received from their students, and they shared their problems with me. (Music Teacher in a Jewish School) (see End note 4)

> Personally I don't have much knowledge of the Western cultural material and therefore I don't have much to contribute to the workshop…without the workshop it's very difficult for me to understand the materials and how to teach them…the variety of lecturers and aspects is excellent, and I choose and summarize what's relevant for my pupils…but the lecturers in Eastern music are not in the same league, level and quality as those experts in the Western repertoire. (Music Teacher in an Arab-Palestinian School)

Intimate meetings at school

We observed a frequency of agreement between Jewish and Arab pupils on statements regarding musical meetings in schools:

> In the music meetings with the performers in school I learned new things about the musicians and their instruments. I was acquainted with the compositions played by the musicians in the school, because I learned them in music class. (4^{th} class student, in an Arab-Palestinian School)

> The moderator helped me concentrate and to listen to music and musicians during the school meetings. In the musical meetings in school I enjoyed myself more than in the auditorium concert. The "Thousand and One Nights" and "Scheherazade" stories fascinate me. The opening of "Scheherazade" reminds me of the works in the program "Spanish Andalusian Fiesta" that I learned a year ago. In future I want to learn both Eastern and Western musical works. *(*4^{th} class student, in a Jewish School)

> My impression in both the chamber encounters and the symphonic concert is that Jewish students profit from and enjoy more than the Arab students. (A live music encounters moderator).

The symphonic concert in the auditorium

The mutual exposure of both Jewish and Palestinian-Arab pupils at the concert hall, and the self identity issues are illustrated in the following reflection:

> The most important thing is how the accompanying teachers behave and explain, what is important to them…and if we as two peoples are sitting together, then even to behave with respect, not to look upon each other as enemies. For example, children at the concert tell me "Did you see how he looked at me? And what he said to me?" and I reply to them "So what if he looked at you?"…"he's making a face at me"…and I said, "I'm sitting right here and he isn't doing a thing to you, he's just looking". Kids, what can I tell you! But it's not just because Jews and Arabs are meeting at a concert, because even if it was the case of two different Arab schools meeting together they would fight if there was no prior preparation…. (Principal of an Arab-Palestinian School)

> Based on an analysis of the questionnaire given to the students (in Hebrew and Arabic), a higher level of difficulty appears in the focus of attentiveness in the symphonic concert in the auditorium, regarding the Arab-Palestinian students; even if the bilingual moderation of the symphonic concert contributes to the concentration process, the tradition of a concert- event according to western codes raises the multi cultural aspect to a matter of great importance in terms of rethinking the program rational.

The multicultural aspect

Frequency of agreement between Jewish and Arab-Palestinian pupils on statements regarding cooperation

between Jews and Arab –Palestinian pupils.

> It's good that Arab musicians perform together with Symphonic Orchestra musicians in concert. I want there to be more joint musical activities between Jewish and Arab children. I would be happy if there were to be joint musical activities between Jewish and Arab children in my school. (Principal from a Jewish School)

> It's good that Jewish and Arab pupils listen to a concert together. The chamber encounter's in-school link, among all projects' stages, is perceived as the most successful one by both music educators and principal, not only as a preparation stage towards the symphonic concert but also as an event that encompasses and embraces the program's goals and secret charm. "At the intimate chamber encounters at the school there are new understandings/insights of Western classic music. (Arab-Palestinian Music Teacher)

The continuity of the Kadma Program: Some assumptions and conclusions from participants

> The continuity of the program and its success at school is a question of advocacy for live music and music education, and of the inclusiveness of each member – the young listeners, the general staff teachers, the music educator, the administration staff, parents, supervisor and therapist workers, increasing cross-border flow on a magnitude that has never before been experienced. All principals and music educators express agreement and identification with the programs' objectives and a willingness to strengthen the multicultural closeness- not yet adequately expressed in the different program's components. All the school leading members agree about the necessity of awareness, diffusion and an extended community school responsibility for involvement. At the music encounters at school, we can enjoy it as a family, including Josef and Eli, from the maintenance staff. (Principal from a Jewish School).

> During the chamber encounters at school and the symphonic concerts at the community hall, our pupils are wearing the schools costume uniform for ceremonies and exclusive occasions; during the mini- concerts at school, I order to suspend the bell signal for the ending of the lessons, in order to avoid any disturbance or noise during the live music encounter in the classes. (Jewish School Principal).

> I believe in a constant participation of the general teaching staff in order to clarify the importance of the preparation process toward the chamber encounters and the symphonic concerts. My general staff teachers are setting with our pupils, and observing the degree of knowledge, participation and enjoyment of the young audience. (Arab-Palestinian School Principal)

CONCLUSION

The diversity of traditions in teaching and learning, the shared and divergent features concerning the responses to selected patterns of music representing different cultures, and the conflictual context that characterized the political space, became a crucial topic of discussion amongst the *Kadma* program leaders. The *Kadma* program is in itself a mechanism for a turning point in the school soundscape and for an emergence of cultural encounter where East meets West in a kind of human-artistic scenario.

We can see that it is no surprise, though, that in a multidimensional split and war-torn society such as Israel, a major challenge lies in the responsibility of all of us, music educators, designers, promoters and implementers of music education programs to dialogue and interact from a perspective of truth and deep recognition of multi cultural experiences, joys and pains.

End notes

1. Since the elections in February 2009, an official announcement came from the Education Minister Gideon Saar's: the phrase Nakba, which means "catastrophe" in Arabic and is used by Arabs to describe the formation of the Zionist entity, would be dropped from textbooks for the new school year 2009-2010: "What Israeli Arabs experienced during the [1948 War of Independence] was certainly a tragedy," Sa'ar said. "But the word 'Nakba,' whose meaning is similar to 'Holocaust' in this context, will no longer be used. The creation of the State of Israel cannot be referred to as a tragedy, and the education system in the Arab sector will revise its studies [regarding this] in elementary schools." The specific textbook in question was approved for third graders in the Arab sector just over two years ago by then-education minister Yuli Tamir and described the events surrounding the war as catastrophic, as Arabs had been expelled from their homes and became refugees after their lands were confiscated by Israel. While the textbook also mentioned that Arabs rejected the United Nations partition plan that called for the division of territory between Arabs and Jews, Tamir's decision to approve the text drew fire from the opposition at the time and was again criticized last summer by then-opposition leader Binyamin Netanyahu.

2. The team from the Levinsky School of Music Education is responsible for conducting in-service training for the school's music educators and preparing listening guides for these activities, and providing the semester's lectures, seminars, and teachers' workshops, in addition to text books and didactic written materials for activities in class. The Ministry of Education supports the program by giving 30 hours of annual salary credits and bonuses for all the music educators who participate in it and lead the teaching process of the repertoire in the various classes in their schools.

3. The diversity of traditions in teaching- learning, the shared repertoire, based on the nature of teachers' implicit in-action mental models about children's minds and learning, as inferred through the ways they teach (Strauss & Shilony, 1994). The phenomena of diversity involved a complex process of awareness, recognizing differences amongst the music teachers themselves. For instance, during the meetings and sessions for enrichments strategies towards teaching the *Kadma* repertoires in class, the Jewish Music Educators-from the Commonwealth of Independent States (CIS) are confronting themselves with a Middle East – oriental repertoire style, oral tradition particular performance, and vice versa. Every style is characterized by the selection of schemata manifested in the stages of musical activities. The responses to patterns of music representing different cultures involves the schemata that form the basis of the traditions in question (raw material, intervals, scales, meters and rhythm patterns, the sense of subjective and physical time, the rules of organization), the listeners' cultural backgrounds and the aesthetic ideal, the knowledge corpus, and the cognitive constrains. (D. Cohen 2007) The integrative vision of a broad repertoire became an interesting topic of discuss from the music teacher's view. Musical,

pedagogical and social issues arise among the music educators: the teacher – enriching programs for music educators; the teaching process towards and within the class-room; the intimate chamber music meetings at school (with small ensembles from the Symphonic Orchestra Arab- Middle East Ensembles); the concert's guided-narrated context and form, the style and language; to sum - an awareness of the otherness. (Lichtensztajn, 2008).

4. Concerning the responses to selected patterns of music representing different cultures- the listeners' cultural background and knowledge base, and cognitive constrains (see Cohen "Music in Different Cultures: Shared and Divergent Features," *Music in Time*, 2007, pp. 1–29).

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The project “Music and Citizenship” with Brazilian communities: Music education, popular education & popular culture

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ABSTRACT
This paper was created as an overview of 10 years of educational activity of the Music and Citizenship Project within communities in the urban periphery of cities in the Southern region of Brazil. Its origins, objectives in the artistic, educational, and citizenship realms were discussed. The partnership, results, and indicators were shown as based upon Paulo Freire´s proposal in Popular Education, Dialogical Education and Problem solving theory. During these 10 years, the Music and Citizenship Project (MCP) has sought to base its music education practice upon an investigative and dialogical proposal considering Brazilian culture and local knowledge as sources of inspiration in musical education. Also, believing music is an object of reflection and its content being linked to social issues of the context within the community, country, and worldwide. In this sense, the Project outlines the value of the educator as researcher in their praxis besides their role creating incentives for the student to exercise a protagonist posture in educational spaces and moments, applying this posture to real life situations.
In this work, we described the cultural context of the communities in which this Project was applied: afro-Brazilian communities and its syncretism with the indigenous and European cultures in urban peripheries in southern Brazil and the value of collective characteristics and manifestation in music and dance. We stressed that this initiative can be applied in any cultural context, for its basis is respect for local manifestation and reference of the participants. Attention was given to the importance of the NGOs, community associations, and social projects in the national sense and possible dialogues and contributions with formal education of music in the schools.

Keywords
Popular education, musical education, popular culture, educational contexts, formal and informal education.

INTRODUCTION
In 2010, the *Music and Citizenship Project (MCP - Música e Cidadania) will have* completed 10 years. Activities started the year 2000 with the expansion of the proposal in music education with children, young people, and teenagers with the organization CEAFIS - Support Center for Integral Formation of the Being, through an integrated work of music workshops and dance. Over the course of 10 years, the Project has searched to act in partnership with schools and community organizations, having students living in urban poor communities in Florianópolis and São José, Santa Catarina located in southern Brazil.
Later the MCP also became an Extension project linked to the Federal University of Rio Grande do Sul, in Porto Alegre. The communities covered by *MCP* were characterized by its identity, cultural background, and class based on the strong presence of African culture origin in southern Brazil and its syncretism with some indigenous elements and others of European origin.

Figure 1. Presentation photo belonging to MC Project.

At all times, the participation mark of African-Brazilian culture in the musical practices of the communities members of the Project was reflected, whether in making music, in dance/movement, sound induced movement, or in the conception of life, ritualistic activities and local festivities (Lima, 2002). These communities have an outstanding, authentic and peculiar musical culture, characterized as identity and group resistance, a resistance moved by joy, color and movement.

Musical practice can be seen in the daily lives of its residents as they play percussion instruments in front of their homes, form samba circles, carnival groups and have a very singular musical knowledge that is passed on in the informal act of “making music”
Another key feature is the reference of religiosity in sounds and music events, dance and body placement of the community. The events connected with the religious syncretism and afro-Brazilian religion exerts influences on fundamental concepts and local musical practices that are brought by children, teenagers and young participants of the Project.

Figure 2. Class photo belonging to MC Project.

From this profile, and observing the great power exercised by the identification of music in children and adolescents in the communities where the project operates, it sought to create favorable environments for expression of ideas and concepts that students bring, within a proposal for education where cultural references are essential in educational moments, believing in the richness of students expressions and the vast material to be considered, worked and explored in a context of music education.

MUSIC EDUCATION IN A POPULAR EDUCATION PERSPECTIVE

Having as basis popular culture and educational activity, also following the Popular Education of Paulo Freire (1999), the Project has always searched to highlight the importance of local cultural references in the context where it is active as inspirational sources of artistic, musical and educational practices. The reason is to create significant actions in education, quality of life and citizenship with children, adolescents and parents of these communities.
The Popular Education and the concepts of "Dialogic Education" and "Problem-solving Education" proposed by Paulo Freire, permeate the practice of the Project. Within these conceptions the educator proposes (not imposes) the contents of the study to be conducted from the very words expressed by the student, so that he might suggest - along with the educator - the first glimpse of the content.
This concept requires dialogical, problem-solving and respect attitudes from the educator towards the knowledge of the learners (built in community practice) and related with the teaching of the content. Beyond this, there is the commitment to methodically reinforce curiosity and critical faculties of the student, with the task to learn the rigor in which they should approach knowable objects.
It is important to point up that Problem-solving education is founded upon creativity and appreciation of a given action and authentic reflection about reality starting from a dialogical concept and exchanges between educator and student; relationship in which both contribute and are protagonists of the educational action (Gadotti, 1997).
The generating ideas of Paulo Freire about Popular Education instigated the Project to think about accomplishing practices in Musical Education that are based upon a dialogical concept and from these contextual interventions, may in fact, carry out a reflexive and coherent musical education not only within these popular classes, but also extending its application to a great variety of educational contexts.
We seek a musical education based on Popular Education that according to Freire, may lead to perfecting perceptions of the world in which we are a part of and in which we are active beings of decision, who contribute for each individual to take a stand for themselves. This process was not developed without conflict. A musical education that considers the importance of significant objectives and subjective educational moments, and where the everyday life informality of space are seen as constitutive and educational moments.

EDUCATOR/STUDENT RESEARCHER

According to the concepts of Popular Education the MCP stresses the role of the educator as an agent of research of their own educational practice in each context of action, going way beyond being a simple transmitter of information about musical/instrumental techniques. The educator’s activities must be based on significant, widespread, reflexive, dialogical, and contextual actions, aware of the social/environmental and cultural references of the group, as much as the references from the individuals and the educators own references: She must also be as open and willing to learn as students. Therefore, the educator must take an educator/student position but must also face the student as an educator.
Students should be motivated to take on dynamic, investigative and protagonist attitudes when facing the educational context. Activities should not be limited to attending classes or workshops, but being agents that

Figure 3. Class photo belonging to MCP Project.

generate ideas, action and projects. So, the students must see and assume themselves as educators.

MAIN OBJECTIVES

The Project as a whole was centered upon three objectives: 1. Artistic Objective – give an opportunity to participate in processes of elaboration, creation and execution of Artistic/Musical Shows; 2. Educational Objective – Inter-relate the knowledge involved during the Project practice; and 3. Citizenship Objective – discuss, put into practice, exercise citizenship making good use of all the educational moments lived out and proposed by the Project.

With these three in balance the Music and Citizenship Project intends to work with educational workshops, processes involving musical creation, appreciation and execution articulated with other artistic languages and knowledge areas aiming to create artistic and musical events collectively. Allied to general objectives we point out some specific ones:

- Access to artistic/musical knowledge and practice in various technical, theoretical and historical aspects, seeing them as epistemological knowledge built by humanity and related to the knowledge of educators and students.
- Provide opportunities for artistic/musical experiences that stimulate the search for alternatives in bettering their quality of life, adoption of healthy habits, of cooperation, awareness, critical view and commitment in a personal and collective way. Also, the capacity to negotiate conflicts and be tolerant in interpersonal relationships.
- Widen the cultural possibilities through contact with varied musical cultures, locals of production and artistic execution as Theater, Cultural Centers and universities.
- Stimulate participants to reflect upon themselves, their possibilities and abilities in building life projects with goals and deadlines, with awareness of their efforts to reach these goals.
- Mobilize participants to become interested in search knowledge, conscious that this knowledge has to be built and not just assimilated, also developing abilities to pass on and renew the significance of it gained during the process.
- Proportion to the participants an artistic/musical education that contributes for the development of potentialities and the creation of situations that promote critical and participating postures towards the means of communication, interacting with the diverse expressive languages and creating new ways to interact.

COLLECTIVE PERFORMING AND THE EDUCATIONAL ASPECTS

The collective performing aspect of the Project was based upon the essential popular manifestations in Brazilian music and dance, present in a large part of the country, associated with the cultural and religious African and Native syncretism: the collectivity of relationships established with the purpose of performing music in groups (i.e. playing, singing, dancing). When this is not expressed in a group, such as the *Ogãs (*percussion/conga) or *Atabaque* in centers of *Umbanda* (afro Brazilian syncretism religious cult) as various students of the Project are *Ogãs*, they frequently play alone in *Umbanda* rituals. The importance in performance is divided with the group elements of the ritual setting (dance, song, music, clothing, etc.).

Figure 4. Performance photo belonging to MC Project.

Aware of this reality and the close link between music, dance, and myth in popular Brazilian culture, the Project centered its activities on integrated music and

dance workshops also including other areas of knowledge.
In MCP, even though everyone participates in individual activities, the moments of group practice that are the most appreciated became intense opportunities of perspective shifts among educators and students generating communication, reflections, knowledge, and practice.

The performance

The artistic/musical performances of the Project were created from the collective activities (workshops, group practices), which was where the themes and generating thematic lines were defined. Thematic lines focused on aspects related to a cultural, community, country, and ancestors identity groups: who we are, what our references are, how the dynamic construction of who we are happened, how we dialogue with other cultures, and existent possibilities. From these themes, every action related to educational, artistic, and citizenship activities involving performance production, arrangements and repertoire, compositions and movements, choreography, and clothing and scenography were done in an integrated way.
In this aspect even though MCP was not formed as an ethnographic work, it is important to identify ethnographic research related to the significant aspects of a social and collective process of musical performances within the communities that emphasize the process rather than only a musical "product." In the 10 years, the Project has collectively created nine musical performances with themes related to social, environmental and identity aspects. In 2010, MCP intends to produce a performance with a theme centered upon nature and the people's quality of life.

SPACE OPEN TO EXPERIENCES, KNOWLEDGE AND PARTNERSHIPS

The concepts in Popular Education, Popular Culture paired with academic, university, school, community references, form a body of reflection and action for the *Music and Citizenship Project.* They give bearings to musical education actions and transforming the Project in a space for the creation of opportunities of actions, of the varied knowledge and an experimental laboratory of musical and diverse educational experiences for teachers/educators/artists/students.
The educational interventions in the communities are based on respect and need for dialogue between formal education and informal spaces, in the creation of cozy spaces and dialogue and not imposition of knowledge.
The Project is characterized as a space to instigate ideas, educational experiences carried out by a group of educators/researchers, students and reflections generated from them – in an Investigation-action Educational point of view – as motivator of new contextualized actions within formal and non-formal spaces to teach and bring socialization and systematizes of new experiences.

Figure 5. Rehearsal photos belonging to MC Project.

The *MCP* counts on the cooperation of institutions, teachers, students and volunteers from various areas. They contribute with ideas, partnership information and action in each area of activity, besides carrying out partnerships with schools of the neighborhood where the Project is involved, contributing with practical proposals and interventions between the school, the community and the family.

Protagonist actions to seek new reflections

This summary of the *Music and Citizenship Project* has the purpose to put into context in an overall way and might be limited in giving the idea of the wide range of action in these ten years within the communities and how important it has been in the forming of children, adolescents and young people in these contexts.
A work accomplished with much difficulty but with results, not only numerical and in statistics. The results sought after and expected are those observed in the daily lives of the participants, in the decisions and choices made as beings that make decisions, for, one of the most important jobs in a critical educative practice is to give opportunity and conditions for students, in relation one to another or with their teacher, to train the deep experience of assuming themselves (Freire, 2000).
The MCP was set, above all, as an educational project but with a wider vision where musical content was not *a priori* but connected to social issues within the community, country and world lived in. The authors believe in music as an object of reflection and not a series of isolated activities. Reflections such as these permeate the Music and Citizenship Project. While this project represents small work not representing a significant number, it is, above all, an act of reflection upon music and citizenship education within a specific context that should be widely applicable. In this sense,

we are aware of the protagonist role of some NGOs, community associations, and social projects in the Brazilian informal teaching scenario, especially in music. The Music and Citizenship Project believes in the building of a music education based on our culture, our countries culture, and identified the need to gaze with more attention and generosity toward our social surroundings certain that we have a rich material latent in our communities.

As educators we need to open our eyes and ears to synchronize this knowledge, understanding more of its processes, and consider our students as partners in a more efficient and engaging way. We believe organizations as Music and Citizenship Project have much to share with schools and formal education in terms of practical experience in teaching music. This can be done through dialogues, exchanges, partnerships, and systematic actions especially now that music education has been called to reintegrate into the school curriculum of formal education in Brazil. In this sense, within the past 10 years this Project reaffirms, more than ever, its dialogical posture.

Figure 6. Performance photo belonging to MC Project.

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Musical and Popular Education: Dialogue based on the ideas of the Brazilian educator Paulo Freire

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ABSTRACT

Paulo Freire´s work is a constant source of inspiration for reflective educators seeking new perspectives and basis to coherent, dialogical, cooperative educational practices. These must be founded upon respect towards the different educational contexts fitting within the vision of educator and student as protagonists of the act of teaching and learning. This article seeks to promote a dialogue between Music and Popular Education. Concepts explored include Freire's notions of Banker's Education, Problem-solving, Dialogical education, Teacher/student and Student/teacher. As well, the authors considered how Freire's philosophies would serve the discipline of music education by advancing more dialogical, critical, humane, respectful, diversity-based practices. Freire's work invites educators to advocate for critical, curious, investigative ways of seeing for themselves and their students. and stimulates the students to have the same critical look on their own practices and that of other cultures. It is a critical look of possibilities and above all curiosity without being naïve, to question but in a respectful manner, going beyond reductionist and utilitarian visions understanding that our world has not one single logic or angle of vision, an only point of view, which is what makes it so rich in music and culture. This richness can only be built with significance by the human being.

Keywords

Popular education, Bankers Education, Musical Education, Critical problem-generating Education, Dialogical Education, Educational contexts.

INTRODUCTION

Paulo Freire was widely known for his ideas and his work on Popular Education, or as he puts it, education of the excluded. His work started from popular Brazilian educational contexts, overstepped boundaries influencing educational practice around the world, from a conception of inclusive dialogical education, and based on respect for the educational contexts and references for students and educators. In Freire's words:

> Popular education is education that works tirelessly, the good education quality, which strives to increase the approval ratings through rigorous teaching and not on welfare laxity [...] and it, is for educators, to finally realize the possible of today, to make tomorrow, the impossible of today. It is up to them based on this knowledge, to make popular education, over the body of a network even under the authoritarian antagonistic rule. This means recognizing the human capacity to decide and choose, although subject to constraints, which do not allow absolutisation. It means going beyond a mechanistic explanation of the history. It means taking a position critically optimistic that refuses, on one hand, the naive optimism, and on the other, the fatalistic pessimism. It means the intelligence of the history as a possibility, in which individual and social responsibility of human beings, "programmed to learn" but not determined, configure them as subjects and not just as objects. (Freire, 1997, p. 100-101)

Popular education is characterized by its radical option against the high rates of school exclusion every day that affect millions of children and adolescents who do not "fit" the educational system. Indices were higher among the so-called popular classes who may be "poorer" (materially speaking) classes, but have a rich culture, which is usually ignored and denied as a knowledge in school and in the educational system. Paulo Freire relates this problem:

> [...] to the unpreparedness of scientific educators and also the elitist ideology that discriminates against popular boys and girls. This explains in part the neglect of the school for the cultural identity of learners, the disrespect of the popular syntax, the almost nonexistent attention by the knowledge made of experience that students bring in their luggage. (Freire, 2000, p. 46).

Freire emphasized the essential role and posture of the teacher as researcher:

> In my opinion, the existence of a researcher inside the teacher is not a quality or a way of being or acting for the addition to teaching. The inquiry and research is natural part of teaching. What one needs is that, in their continuing education, the teacher realizes and assumes himself, as a teacher and as researcher. (Freire, 2010, p. 29*)*

According to Freire, a school based on Popular Education must have as its premise the consideration of everyday knowledge as components of the construction of each individual subjects - as historical beings. Freire defended history as a negotiable possibility, in which the human beings are the manufacturers and the creators, contrarily to what a deterministic history proclaims. Armed with this perception, the educator proposes relevant experiences in education:

> [...] to grasp situations in which students experience the power and value of unity in diversity. Nothing that can stimulate the lack of solidarity and companionship. Nothing that works against the formation of serious discipline of body and mind, without which frustrates the efforts to learn. All in favor of creating a climate in the classroom in which to teach, learn, study are serious acts, but also joy provoking ones. (Freire, 2000, p. 72)

Figure 1. Paulo Freire (drawing by author).

Educators such as Paulo Freire revolutionized education when they recognize the potential in humans and when they speak openly of involvement, solidarity, love, ethics, political coherence, and universal brotherhood, without sentimentality, but through their consistent experiences in their educational practice. They encouraged others to action through believing in a school that knows and recognizes their students and values their knowledge.

When he spoke of universal ethics of human beings, Freire spoke of ethics as central to our natures, indispensable to the coexistence of human beings. Such universal ethics overlay all that teachers and students do or should do and these ethics do not correspond to the minor ethics of the market place. Indeed, marketplace ethics can undermine or subvert this concept and meaning. Freire spoke of a true ethics, which condemns any kind of inversion of values as "Puritanism" (a distortion of it), or manifestations of racial, gender, or class discrimination. He envisioned a code of ethics inseparable from educational practice, noting that the best way to fight for it, "is to live it in our practice, to witness it, lively, with students in our relations with them and how we deal with the content we teach" (Freire, 2010, p. 16). In this sense,

> [...] We cannot assume ourselves as subjects of demand, decision, rupture, option, as historical subjects, processors, except if we assume ourselves as ethical subjects. In this sense, the transgression of ethical principles is a possibility but not a virtue. We should not accept it. (Freire, 2010, p. 17)

In other words, Freire saw such reaffirmed ethics as a conscious presence in the world, a mark of the impossibility of escaping the ethical responsibility about "moving in the world" as he wrote:

> If I am a pure product of genetic determination or cultural or class, I'm not responsible for what I do about moving in the world and if I lack of responsibility I cannot talk about ethics. This doesn´t mean to deny the genetic, cultural, social constraints to which we are submitted. It means recognizing that we are conditioned but not determined. Recognizing that history is a time of possibility and not determinism, that the future, if I may reiterate, is problematic and not inexorable. (Freire, 2010, p. 19)

Freire emphasized that those in positions of power and dominant culture espouse fatalistic and immobilizing ideologies of exclusion. Such ideologies animate certain economic speeches, insisting that nothing can be done against the social reality of history and culture. Proponents of dominant culture may be convinced that their viewpoint should become "almost natural," leaving only the point of view of such ideology. They encourage educational systems to perpetuate these ideas, thus habituating and adapting the learner to a power dynamic and reality that cannot be changed, and limiting education to the role of technical training (Freire, 2010).

This concept fits the idea of "banking education," a term coined by Freire to describe a concept of education where the teacher is seen as the possessor of knowledge, leaving students with the role of passive recipients of static and decontextualized content. Such a taming education seeks to control the life and actions of students so that they accept the world as it is. In this way, the students will not realize or exercise their creative potential and the power they possess to transform their world. (Gadotti, 1996).

To counter "banking education" formulated on the purely pragmatic and reproductive "utility" of received and inert content, Freire set forth his concept of "problem-posing education." In this scenario, the teacher proposes (but does not require) areas for the student to explore. The student takes initiative in this study and formulates ideas in his or her own words. Thus, with guidance from the educator, the student generates an overview of the content, passing from a magical view to a scientific view, from a "doxa" to a "logos." Problem-posing education is founded on creativity, and estimates a true reflection and action with grounding in reality. It thus responds to the vocation of human beings who are authentic only when they undertake the transformation of reality. Because of this dialectical relationship, the "education for liberation is an act of knowledge, and a method of transforming the reality that they demand to know" (Gadotti, 1996, p. 720-721). Such a dialogic conception of education, presupposes the relationship between teacher and student to be reciprocal, as they interact in the role of teacher/student and student/teacher.

MUSIC EDUCATION IN A PERSPECTIVE OF POPULAR EDUCATION

Freire´s generating ideas on Popular Education incite us to consider integrating these concepts in music learning situations. Through dialogical and contextual interventions, music educators may realize a reflexive practice that is coherent together not only with the popular classes, but also with a variety of educational contexts. Some educators, inspired with this problem-dialogical design, have pointed perspectives about participative and reflective educational practices.

George Snyders (1997), in his work "The school can teach the joys of music," defended what he called the joys of the school through music education, an area knowledge historically neglected by the educational institutions. For Snyders:

> Along with preparing for the future, the school is a world made to accommodate the child and respond in his own way, to the need for joy that she has, it is not obvious, nor easy, nor possible to the end in a society torn by cruel conflicts, and this becomes even more difficult when dealing with further explored classes of children. However, this requires teachers and students to continually keep this goal alive. (Snyders, 1997, p. 15)

According to Snyders, society promotes utilitarian and highly ingrained views of the "usefulness" of select areas of knowledge within the school. Such views are reflected in attitude of the students themselves, creating a "conviction that there are two completely separate areas: one encompassing the bulk of school subjects, and would be the realm of transcendent truth, the other in which diversity knows no law - it is where the music takes the place of honor" (Snyders, 1997, p. 72).

Snyders (1997) indicated that there is no question about the validity and accuracy of programmatic contents of subjects like mathematics, physics or grammar. But there are questions about the existence of music in an educational context and its “usefulness” in society and training of students. And yet, Snyders noted, it may be positive to question music’s place in the curriculum because it leads to reflection on the role of musical knowledge in the training of individuals and their role in society. He also maintained that this inquiring behavior should be an example to be followed toward all other disciplines and areas of knowledge within the school. For Snyders, the mere fact of music being questioned reveals and highlights the role and awareness potential that the music and music education can play in shaping the individual.

Snyders (1997) advocated for music in schools. He does not defend the music by the function or utilitarian vision that society tends to "authorize" certain knowledge. That vision tends to drown out other issues related to the pleasure and the right of the human being to have contact with this kind of knowledge. He promoted all the subjective and aesthetic value assigned by the human being to music, feeling that these values are part of " being human."

CONCLUSIONS

Freire’s educational concepts emphasized the importance of:

- An education grounded in a dialogic relationship between teacher and student;
- The importance of the critical posture of the teacher that assumes the role of researcher;
- An unacommodative education, where the students are encouraged to also develop the role of researchers and a critical mindset; and
- The respect for the contexts and the references brought by the students in educational moments.

Inspired by Freire, the authors also believe in the possibility of a performing Problem-solving music education, thinking about the reflexive potential of music in its subjective, objective and significant aspects that are present in the students’ life.

However, the mere presence of music in school will not necessarily result in educational accommodation. The simple fact of musical content being displayed in a musical reality will not lead students to an awareness of their role as being a producer/reproducer of culture. It takes substantially more than that, which is where music education enters with the task to carry out aware, inquisitive interventions, and acts of conscious reflection catalyzing actions in daily life. A thoughtful music education also considers the value of subjectivity steeped in these moments, because dismissing it ignores significant information necessary to understand and demystify institutionalized knowledge, imposed limitations and life-stance, taken as indisputable truths.

A music education with a basis in Problem-solving and Popular Education, in Freire’s perspective, leads to the enhancement of perceptions of a holistic world in which we take part as active and beings of decision. This music education contributes to creating self-identity and awareness that can’t happen without conflict or questions.

The routine (of school spaces, students, and community) should be a generating source in an education that values objective and subjective factors equally. According to Freire, the ideal education happens when the informality of the space of everyday life is seen as constitutive of educational moment and space.

> If it was clear to us that it was learning that we understand that teaching can be possible, we would have easily understood the importance of informal experiments in the streets, squares, at work, in the playgrounds, in classrooms of schools, in which various acts of students, administrative staff and teaching staff are always crossing and are full of meaning. (Freire, 2010, p. 44)

Inspired by Paulo Freire, we emphasize that it is essential to infuse a music education with methodical rigor, as educators commit to engaging the critical capacity of their students. Both the curiosity and rebelliousness of students can be yoked to approach the knowable matters with precision and thoroughness.

Music education based on Popular Education requires respect of the knowledge of learners, whose knowing is built in community practice and everyday life. Likewise it is essential that the teacher can see and relate the community knowledge to the teaching of content in order to extrapolate common sense or pure acceptance without a reflection. It should move the students to a paradigm shift, catalyze them to wonder whether certain concepts are themselves the subject, or external data put as absolute truths. It should lead the student to a practice of questioning: can I think about music? It should take both the student and the educator to question: Music education -- What for? Why for? How? For whom?

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Career paths and school music practices

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ABSTRACT
This article presents some of the results of the research entitled "Music education in the public primary school: Case study of teachers with different career specialization paths." As part of this doctoral research, the aim of the article is to present some of the most important conclusions of a part of this study that analyses the relationship between the training received by music teachers and its influence on their teaching practices. It uses qualitative methodology and case studies (Stake & Bresler, 1999) and school ethnography (Jackson, 1975; Martínez Bonafé, 1989) applied to music education with the aim of improving the relationship between educational theory and practice. The researcher developed this case study using a participant observation. It is an innovative study at European level opening educational perspectives and it advances in the study of learning skills. The researcher developed a methodology that links theory and practice and it has many ways to disseminate their results.

Keywords
Music education, teacher training, professional career paths

INTRODUCTION
The Education Act *[Ley Organica General del Sistema Educativo (LOGSE)]* of 1990 established all school children's right to music education and recognized the educational value of music, including it in the core curriculum of primary education in Spain. From then on a series of measures were introduced to ensure that all schools would have a teacher who specialized in this discipline to teach music at all educational levels and also to encourage and develop a culture of music in schools.

So when the Act first became law, before the new qualification of Music Teacher had been created, the Department of Culture, Education and Science of the *Generalitat Valenciana* (Valencian Regional Government) offered training courses for State-employed teachers who had studied music to at least conservatory elementary grade. Once they had completed this course, they were qualified to become specialist teachers of music.

Another way of becoming qualified for the new music education posts consisted of taking a competitive examination to become a qualified teacher of this specialty. There were three parts to this examination: theoretical knowledge of the music education syllabus; technical music skills; playing an instrument and sight-reading; and a test in which the candidate explained how they would handle a teaching situation with primary schoolchildren.

The first graduates to specialize in teaching music in the Valencian Community could not take the competitive examination until 1996, the year in which the first students of this specialty at the University of Valencia graduated. From then on, music education teachers basically came from these three professional backgrounds.

THEORETICAL FOUNDATION
The starting point for this project was a definition of professional teaching style based on the various ways in which music teachers conduct classes in the music room. It was observed and defined through the way they interacted with the pupils, explained, evaluated and exercised discipline, etc. (Martínez Bonafé, 1998). Teaching styles affect both instructive actions, such as activities that are proposed in class, the way they are presented, and others relating classroom organization and behavior, the way space is organized, the type of materials the teacher uses or creates for teaching purposes, how time is devoted to each of the blocks of content, and the way in which the pupils' behavior and participation is regulated.

As a result, teachers' pedagogical thinking conditions the way in which teaching-learning interactions unfold in the classroom and creates a specific climate of learning and management style. Teaching beliefs and conceptions vary depending on the theoretical framework on which the conception of the components of the music education syllabus is based. Traver (2004) suggested that relations of this kind directly and indirectly affect life in the classroom, and include: the roles and relationship between those being educated; educational intentions and the definition of objectives, the climate in the classroom and the learning environment; the selection, prioritization and organization of the content; the type of assessment; and the activities proposed and their distribution in terms of time. By analyzing the various elements that characterize and define teaching styles and teachers' educational thinking, it was easy to detect a strong relationship between the two. Patricia Digón (2004), in her studies in the field of the sociology of music education, considered three perspectives that can be discerned in music teachers: 1. focusing on teaching (Traditional paradigm), which considers music to be a valuable activity because it has a moral purpose that can be transferred to other fields of activity; 2. focusing on musical understanding in the belief that music is a fundamental activity because it constitutes a unique and basic form of knowledge that enables a person to know what he is doing and to know himself; and 3.

focusing on the interests of the child the belief that he or she has a central role in our society.

Another important variable is the way that the teacher's style and beliefs correlate with the type of musicalization produced in the classroom, what Bresler (2004) called a "musical genre." In order to analyze this, it is necessary to understand the contexts in which it is formed and defined.

- Macro context: values of the culture and the society;
- Meso context: structures and purposes of the education system; and
- Micro context: intentions and experience of the teachers.

Each of these three contexts is made up of other contexts, general and local. The meso context, for example, includes the tradition of music as a school subject, the other artistic subjects taught in the school and their relationship with music, the particular organization of the school and its ethos, the specific community in which the school is located, and the nature and scope of its interactions with the community. Within the micro and macro levels, multiple contexts also interact in order to influence school music. Thus, it is the inter-relationship of contexts that creates the genre of school music and shows how the teachers teach, and determines explicit and implicit messages and values.

PURPOSE OF THE PROJECT

Thus the purpose of the research was to analyze the thinking and beliefs, as well as the procedures and materials most frequently used by teachers of music education, in an attempt to discover whether there was a relationship between their initial musical training, access to the specialization and its professionalization, defining three basic aims: 1. To discover empirically and understand within their context, the practices used by music teachers; 2. To understand more exactly how the music education curriculum is taught in primary schools. The way musical practices are understood in the school context is made explicit, clearly differentiating it from other conceptions of conservatory music teaching; and 3. To acquaint students learning to teach music with examples of good practices based on educational research in order to contribute to their professional development.

These general aims can be defined by others that are more specific, such as: (a) Constructing tools to initiate teachers of music education into educational research; (b) Understanding teachers' thinking and practice on the basis of their initial training; (c) Analyzing the curricular materials used by music teachers; (d) Understanding the difficulties frequently faced by teachers; (e) Reflecting on the characteristics that define the specialist; (f) Understanding the relationship between the thinking and the procedures adopted; (g) Seeking the relationship between curricular materials and the context of the school; (h) Discovering different concepts of music education; and (j) Making future professionals aware of the need for research in order to keep music education up to date.

METHODOLOGY

The work done reflected a model of educational research that used qualitative research tools from an ethnographic approach by applying the case study methodology proposed by Stake (1998) in order to observe in a naturalistic way by interpreting interrelations of a higher order within the data observed. Although the results cannot be generalized, they may help to understand other cases in that the information given permits readers to decide if a particular case is similar to theirs. While the experimental design constructs its validity within its own methodology, the study of cases is the responsibility of the researcher. Although other styles of research seek to elicit general relationships, case studies explore the context of individual instances.

According to Gimeno Sacristán and Pérez Gómez (1992), the fundamental objective of research into teaching is to identify the variables that shape this process of making and executing decisions. That is, the factors that determine the way meanings are construed by the teacher in relation to this specific sphere of knowledge: the teaching-learning processes, for which reason an interpretive framework that encompasses a set of humanist-interpretive currents which focuses on the meaning of human actions and social interactions is needed. This approach was also referred to as phenomenological, naturalist, humanist, or ethnographical as it offered an alternative to the positivist view and emphasizes an understanding and interpretation of the educational reality as understood by the people involved in education, studying their beliefs, intentions, motivations and other characteristics that would be excluded from an experimental design.

A SYNTHESIS OF THE CONTENT

Following Jackson (2001), the investigation covered three phases: pre-active, active, and post-active. The first (pre-active), defined the initial theoretical framework in order to formulate the problem and the aims of the research. Then the legislation concerning all aspects related with the professionalization of teaching music and the curriculum for primary education was analyzed.

This led us to the most suitable methodological approach, which, as already stated, was the use of case studies. The cases were selected in this phase on the basis of a list of teachers who had previously been contacted in order to request their collaboration and to learn about their initial training and the way in which they had become state-employed teachers. It was ultimately decided to use those who, in addition to guaranteeing involvement, best reflected the contextual differences of their school and their career path. Next the strategies and instruments for collecting information were defined. These consisted of observing the participant over the course of a term in each of the schools. Documentary evidence was collected both from the classroom and from the school and in-depth interviews were held with the protagonists of the cases and semi-structured interviews held with other teachers in the

school and the pupils. This phase concluded with a scheduling of the tasks and phases of research.

The active phase involved attending the schools and becoming immersed in the various realities, taking into account that the teacher's practice of his or her profession was considered an intellectual and autonomous practice, and not merely technical. It was an active and reflective process, involving investigation and experimentation. Thus in this stage, permission to enter was obtained and agreement concerning the field in which the information would be collected using the techniques defined in the first phase.

The post-active phase was the time for reflection on what happened during the research in order to prepare the descriptive report, on the basis of what the information was triangulated and an analytical report produced. It concluded by drawing up conclusions and proposals for improving teaching practices for music education.

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

The different career paths experienced by each of these professionals have greatly influenced the way they understand teaching, and their practices in the music class. The didactic influences of the model acquired in their initial training and in the conservatories can be observed in all three cases. Certain teaching practices that merely reproduce what they have learned at the conservatory, which are often completely divorced from contexts, aims, and realities of the school, become questionable.

The degree of professional curiosity and its effect on their attitude to innovation were related to their training as specialists, the two most important motifs being: 1. training that was rich in stimuli with their personal involvement in professional models based on active educational approaches; and 2. completion of an excessively academic training that was poor in stimuli. From this, one could be deduced that a professional qualification acquired merely by studying the syllabus for preparing for competitive examinations, without any holistic involvement in teaching music, would not supply the practical tools necessary for action in the music classroom.

The systematic observation of the three ways of obtaining a professional qualification revealed the importance of the communicative relationship established between those in the schools. The significance for the pupils of the classroom experience depends, to a large extent, on the quality of communication established between the teaching staff and the pupils. This derives more from a personal capacity that is difficult to acquire other than through educational commitment in the sphere of attitudes and values

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Chamber music: Teaching programs and choice of repertoire

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ABSTRACT
This paper recounts the experience gained during two seminars held by the author in Italy at the "G. Tartini" conservatoire in Trieste and the "F.A. Bonporti" conservatoire in Riva del Garda (a branch of the Trento conservatoire), both directed at the composition of pieces designed to promote contemporary music in an educational environment. The compositions were all created within the context of chamber music, given its particular educational value. In order to have the chance to try out the compositions in the field, the collaboration of teachers and pupils from four middle schools with specialist music courses was requested, with the primary objective of creating an opportunity to come together and exchange ideas in the field of composition and education and teaching practice. The paper concludes with some brief considerations regarding the need to expand a repertoire, which can contribute towards making the teaching-learning experience truly significant, over and beyond possible stylistic choices.

INTRODUCTION
In Italy in the last few years, there has been increasing reflection regarding the teaching of music. The more that this form of knowledge increases, the more demand there is for experimentation in the field and opportunities to put the theory into practice. With this premise, the author believes that one example of good practice could be an experience undertaken in 2007 and 2009 during two seminars held at the conservatoires of Trieste and Riva del Garda, designed for teachers undergoing training and composers. On this occasion it was also possible to take advantage of the collaboration of teachers and pupils (age 11 to 13) in four middle schools with specialist music courses in Como. Both seminars were held by the author, the first in collaboration with Stefano Bellon and Stefano Procaccioli, teachers respectively of "Repertoire Analysis" and "Composition for Teachers" at the conservatoire in Trieste, and subsequently with Massimo Priori, composition teacher at the Riva del Garda conservatoire.
The main objective was to compose pieces helpful in bringing young pupils into contact with the so-called "contemporary repertoire" in a simple and exciting way, involving them in performance practice and styles that have characterized classical music in more recent years and which in terms of technical/musical difficulty could be approached by pupils in the their first three years of instrumental study.
It was decided to use chamber music, this being considered the ideal educational environment for instrumental practice and richer in terms of stimuli from the point of view of composition. Thanks to ongoing collaboration with middle schools that have specialist music courses in Como, it was possible to check on the progress and results of the work undertaken "in the field." There follows an explanation of the reasons behind the choices made and a description of the content and methods that made this project a reality.

THEORETICAL BACKGROUND
Man's "Need" for Social Interaction
When talking about educational content, the concept of pupils' "needs" is often raised. If one also includes the "social nature" of man and the desire to be in harmony with others within these "needs," then chamber music becomes particularly relevant for this purpose. Making music together with others indeed involves complying with the essential organizational standards necessary to pursue an objective and becomes a mirror of society, from a sociological point of view.
When the proposal is directed particularly at pupils belonging to the age group when childish egocentrism begins to give way to the development of social skills (age 9/11), making chamber music can undoubtedly contribute towards the process of "socialization" of the individual, understood as the process through which an individual learns behavior and roles throughout life, becoming integrated within society.

Cognitive Aspects
While the "social" aspect is the first to be highlighted in this form of instrumental practice, there are others, which are perhaps less clear but nevertheless important, linked to cognitive functions such as attention and concentration for example. The following list of components should help to further clarify why chamber music is a particularly suitable environment for the development of such functions:

- *Selective attention*: understood as the ability to respond to one or more types of stimuli while ignoring irrelevant information. One need only consider how many factors can be considered as "distractions" during the course of a chamber music rehearsal.
- *Sustained attention*: namely the ability to maintain consistent behavior during continuing activities. For example, for the whole duration of the piece or of several consecutive pieces.
- *Alternating attention*: namely the ability to redirect attention from one task to another or from one way of

processing to another in a flexible manner. Here, this could be seen as the ability to redirect the attention from the flow of personal thoughts, linked to the performance of one's own part, to the attention needed to participate in the overall sound scheme.

- *Alertness*: understood as the ability to respond promptly to a target signal. This type of attention allows us to react promptly in the event of unexpected circumstances, which may occur during a performance, particularly in public.

REPERTOIRE: THE MOTIVATION BEHIND CHOICES

Given these theoretical assumptions, which represented a reason for choosing chamber music as an ideal environment for an educational process developing out of music, we wished to put into practice a wide-ranging project linking the educational aspect of chamber music to a particular choice of repertoire, namely contemporary music.

The chamber music pieces available to ensembles in Italian middle schools can usually be divided into two main categories: 1. Transcription of works chosen from the so-called "cultured repertoire," which is also known to pupils because they have become part of the common repertoire also thanks to the media; and 2. Transcription of works taken from the "light music" repertoire. Even more well known and which undoubtedly give immediate satisfaction.

Both choices can clearly be valid in the educational context. In contrast to these commonly used methods, as stated earlier, the objective was to make pupils aware of "new languages" or rather "different languages" in an attempt to bring them into contact with the unusual, to develop willingness to listen to what is different, appreciating its richness, if nothing else arousing their curiosity.

METHODS

At this point, we come to the special nature of the project presented. The idea was to commission pieces for small instrumental ensembles, made up of pupils from middle schools with specialist music courses. The compositions had to correspond with the stylistic needs described above and, at the same time, be "made to measure" (i.e. suitable in technical-performance terms). From the practical point of view, it was necessary to establish a direct and constant link between the place of production (e.g. the conservatory) and the place of use (e. g. the middle school, or rather teachers as "intermediaries" for the final users - the pupils-performers). The teachers were asked to indicate what type of ensembles they would like the pieces to be written for and the level of difficulty it would be possible to contemplate. For this purpose information sheets were provided for each instrument, to be completed according to the model provided (see Table 1).

Table 1. Example of completed information sheet

For which classes were the skills proposed considered feasible?				
Violin	**I**	**II**	**III**	**Further indications**
Use of different parts of the bow				
Control of the bow in order to obtain different intensities	X			
Control of the bow in order to obtain different timbres (closer or further away to the bridge or the fingerboard)	X			
Main strokes of the bow in two contexts: legato, staccato	X			Simple legato and staccato also in first position. Jumps and legato between strings in third position.
Different use of the fingers in first position	X	X	X	I and II in first position, II and III for the others
Knowledge of the different positions and control of tuning	X	X	X	
Control of tuning for successive sounds by degrees (scale) using different fingers			X	
Control of tuning for successive sounds with different intervals using different fingers		X	X	
Changes of position		X	X	
Different types of pizzicato, glissando, harmonics, etc.	X	X	X	
Double strings and initial polyphonic elements	X	X	X	
Legato over one or more strings	X	X	X	
Use of the instrument in relation to some modern compositional techniques	X	X	X	

The forms were intended to represent an objective starting point, so that the pieces did not run the risk of being so difficult from a technical point of view that this risked dominating other, more closely "musical" aspects. It was necessary to ensure that the pupils' attention was focused on "making music together."

The completed forms were then handed over to the composers (the students at the conservatoires) who then wrote the pieces, maintaining a dialogue with those for

whom the music was intended, so that any necessary considerations and corrections could be made along the route. In this way a virtuous circle of constructive collaboration was created between the production site and the educational site.

CONTENT (ONE EXAMPLE)

Below we give one brief but relatively significant example, taken from around 20 pieces written during the seminars. In this piece the composer, Marina Masiero (2008), following the tradition of so-called "program music" created a musical evocation of a storm, as described in the poem entitled *Di Tempo in Tempo* (From Time to Time) by Roberto Piumini (1996) (see Figure 1).

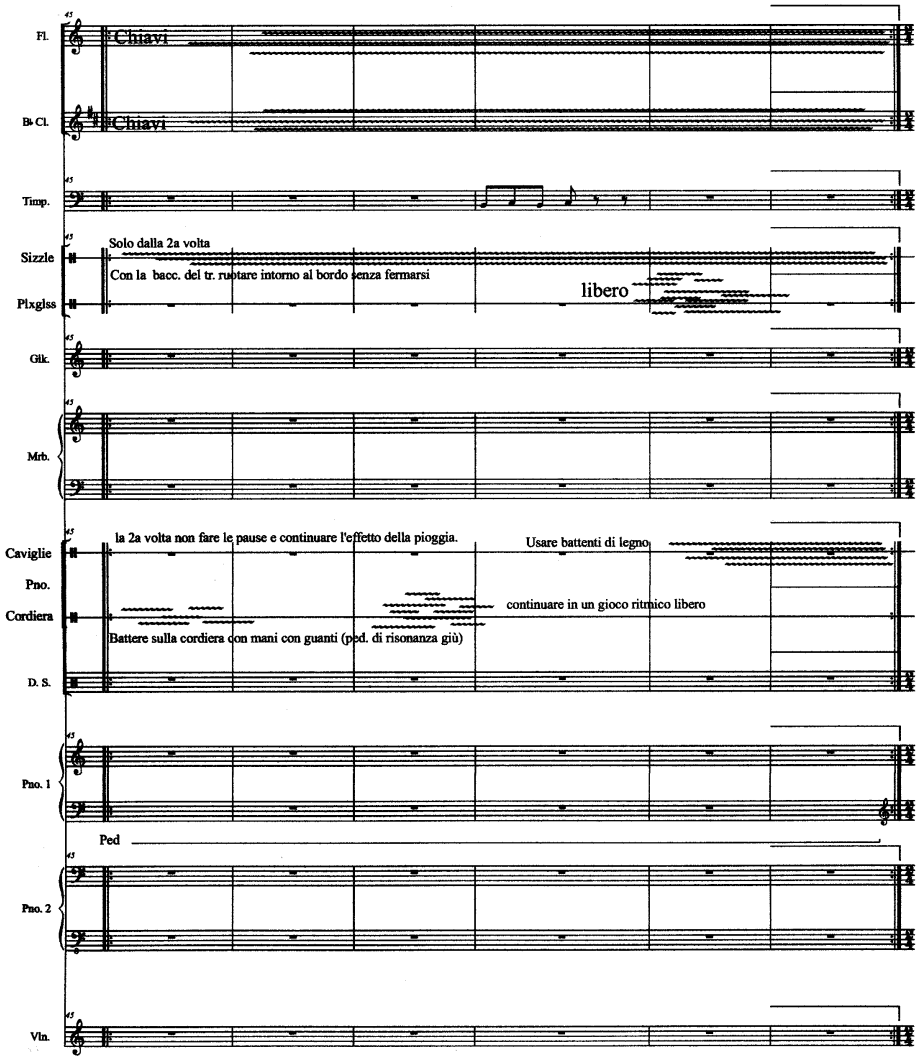

Figure 1. section of free sound-gestural exploration taken from *Ricordo Arcano*, Arcane Memory

In particular, numerous ideas presented in the text were picked up on to give rise to exploration of timbre and dynamics, often thanks to unusual use of the instruments, providing the young performers with the opportunity for an interesting process of exploring sound and gestures.

Indeed, the orchestral group, made up of wind and string instruments, piano duet and percussion, also provided for exploration of noise/descriptive sound such as the use of the keys for flutes and clarinets, tuning pins and strings for the piano, and a sheet of Plexiglas (for thunder) and sizzle cymbals (for rain effect).

CONCLUSIONS

To judge the success of this project in an "impressionistic" manner, one would only have needed to see the commitment and enthusiasm with which the young musicians, the final users and real protagonists of this experience, succeeded in involving the public present during the two final concerts. However, as the results cannot and must not be based exclusively on the final product (Bordallo & Ginestet, 2000), it is necessary to add some further considerations regarding the process involved.

The initial objective was to promote the contemporary

repertoire. While specifying that the pieces written did not always depart radically from "tradition," when this took place in order to explore harmony, timbre, and gesture, no particular resistance was noted from the pupils. This was undoubtedly influenced by the ability of the teachers to transmit the repertoire, the educational significance of which they, above all, had grasped.

While chamber music was a means, clearly justified from the educational point of view, as regards repertoire, it should perhaps also be said that the decision of the schools to participate in this project could also reflect the implicit need/scarcity of an adequate chamber music repertoire destined for the first years of study, independently of the language adopted.

Certainly those wishing to contribute towards overcoming prejudice regarding contemporary music, often considered to be too difficult and intellectual, could take advantage of this vacant niche. Fundamentally, it is a question of trying to restore the tradition that has always produced pieces, which are "simple" but fully express the poetry and style of a composer (we need only think of Schumann, but also Bartók**,** Stravinsky**,** etc), even for musicians in the very early stages, for other types of repertoire. This attention, or at least this attitude, has been almost completely absent in the last fifty years with reference to "new languages." To conclude, it is a question of raising awareness among those involved in production as regards the needs of the educational sector and of promoting opportunities for constructive dialogue. One small attempt was made during this experience.

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Re-examining music composition: Toward a diversity of perspectives

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ABSTRACT

In this paper, it is argued that the popular conception of composition is narrowly restricted to a single paradigm, founded in late 18th century Europe, and that our understanding of composition needs to be broadened to reflect the multiple perspectives possible in today's musical practices. As various scholars have shown, notions such as the privileged position of the composer and the autonomy of their works were clearly dependent on the ideology that supported the rise of the middle class artist. Alternative perspectives begin from the recognition that musical practices are as diverse as the social contexts that produce them, and that there is little support for the dominance of the traditional paradigm. Current compositional approaches challenge popular assumptions, such as the dichotomies that separate composer from performer, composition from improvisation, notes from noise and "high art" from popular culture. Among the educational implications of these observations is the need to abandon the notion that composers necessarily possess a rarefied knowledge inaccessible to other musicians, and the importance of reflecting knowledge of current authentic compositional practices in the curriculum.

INTRODUCTION

Few would disagree that composing music benefits musical and personal development. Research spanning (and exceeding) the past two decades suggests composing is an effective way to encourage musical decision-making, problem discovery, and the critical use of musical resources, as well as absorption and personal satisfaction in music making. Yet, with all its advantages, some educators are still reluctant to fully engage themselves and their students in composition (Strand, 2006).

Composition is little understood beyond the etymological sense of "to put together"; there is no unified definition among teachers or researchers (Strand, 2006; Wiggins, 2007). In education, as Barrett (2003) observes, "composition" is often conflated with "creativity" (Barrett, 2003, p.4), which leads to a narrow perspective of composing as activities to foster creativity. Outside the classroom context, however, many still view "composition" as something of a mystery, and "composers" as having a kind of rarefied knowledge.

However, this popular conception is rooted in a paradigm that originated in the social and philosophical milieu of the late eighteenth century and, while under critique, continues to dominate today. The purpose of this paper, then, was twofold: first, to examine the foundation of two influential aspects of this paradigm, showing their dependence on a specific ideology; and, second, to discuss alternative perspectives on "composition" with reference to current practice. My hope is that awareness of conceptual diversity might lead to a broader understanding and application of composition in all levels of education.

THE DOMINANT PARADIGM

The paradigm that currently dominates discussions of "composition" or "composer" was established in Europe by the early 19th century. While it may not be uniquely Western, there are clear links between this perspective and European ideology during that period. Although scholars have already revealed the historical origins and limitations of this conception of music (Elliott, 1995; Goehr, 1992; Spruce, 2002; Wolff, 1987), its continuing subliminal influence on music composition warrants some discussion.

Composer as Genius

Both the assumption that composers are "inspired" and that they produce art objects for contemplation and expert analysis, belong to notions of artistic autonomy initiated during the Renaissance and developed to the fullest in 19th century Europe. Before the late 18th century, composing was identified closely with performances commissioned and controlled by Church or state patrons. From the steady decline of patronage and the subsequent development of a support-network of dealers, critics, publishers, etc., emerged the Romantic notion of the independent, self-expressive composer (Wolff, 1987).

Most interesting is the ideology that supported the rise of the new composer in middle-class society. As Salmen (1983) observes, many "were prepared to give music a place of honor which elevated it far above the other arts into the sphere of the 'ethereal'", a conception within which the "particularly exceptional artist could take the role of a prophesying priest, even a god-like one" (p. 267). For example, Körner (1756-1831) charged the artist to "raise us to his [sic] level" and "represent to us the Infinite" (Le Huray & Day 1981, p. 237). Also, historians during this time viewed "God-given genius" as "historical fact" (Allen, 1962, p. 87), and history as a series of epochs, each characterized by a great composer, and progressing in linear sequence toward perfection (Allen, 1962, p. 89). Elements of what Allen (1962) calls the "great-man theory" have persisted until the present day.

Personal accounts by notable composers have helped to popularize the "inspired genius" view. For example, Tchaikovsky spoke of a "creative glow" that flows naturally from the pen (Harvey, 1999, p.13). Wagner

needed only "time and leisure to wait for inspiration" (Harvey, 1999, p.9), and Sibelius believed the final form of a piece "depends on forces more powerful than ourselves … Let us call it God" (Harvey, 1999, p.6). Even well into the twentieth century, Hindemith called inspiration "the most characteristic quality of the composing mind," a requirement exceeding all the skills associated with musical "craftsmanship" (Hindemith, 1952, p. 55). More recently, contemporary composer Jonathan Harvey observed that an "element of mystery – a sense that some-thing miraculous, beyond rational explanation, is taking place" is central to inspiration (Harvey, 1999, p. 3).

However, not all composers succumb to idealized, "unconscious inspiration" explanations. For Stravinsky (1942), inspiration is " in no way a prescribed condition of the creative act, but rather a manifestation that is chronologically secondary" (Stravinsky, 1947, p. 50). He described the composing process as a kind of "grappling" with an "unknown entity" (Stravinsky, 1947, p. 51), in which the composer "improvises aimlessly the way an animal grubs about" driven by a need for satisfaction (Stravinsky, 1947, p. 55).

The Romantic construction that attributes the composing process to inspired genius finds little support in research that is now decades old. Psychologists such as Weisberg (1986) and Perkins (1981) find personal accounts of artists that locate creative thinking in the unconscious question-able, since they often occur long after an event, and could involve memory loss or distortion (Weisberg, 1986, p. 19). Weisberg's own studies of creative individuals reveal a process involving the gradual reworking of an earlier idea (Weisberg, 1988). Wallace and Gruber (1989) used case studies to reach a similar conclusion that creativity is a slow, developmental and systematic process. Weisberg (1986; 1988) even goes as far as to regard the concept of creative genius to be a "myth." From observations of experiments on creative thinking, Weisberg concluded that this thinking involves ordinary and conscious, not exceptional and unconscious, processes (Weisberg, 1988).

Composition as Fine Art Object

An important part of the autonomous composer ideology was the notion of the autonomy of musical works, a subject given full treatment by Goehr (1992). The emergence of a clear distinction between the functional and artifactual led to compositions coming to be regarded as "works" to be reproduced faithfully according to the intention of the composer. However, it was not so much the written score, but the emergence of idealist philosophy – the notion that reality is ultimately non-material – that supported music's existence as artifact.

For Schelling (1775-1854), rhythm and harmony reveal "the [platonic] form of the motions of physical bodies … pure form, liberated from any object or from matter" (LeHuray & Day, 1981, p. 280). Schilling (1805-1880) thought that music, as "pure form", belongs to the "higher" intellectual, non-corporeal realm of idealist dualism and, as such, is better suited than the other arts "to the expression of the ineffable" (LeHuray & Day, 1981, p. 470). For Hegel (1770-1831), music is "the art of the soul" since, unlike the visual arts, it "does not produce an object *persisting* in space but shows through its free unstable soaring that it is a communication … carried by the inner subjective life" (Hegel, 1975, p. 891, italics in the original). This emphasis on the "inner," "subjective," and abstract qualities of music would soon give way to a formalist conception, exemplified by Hanslick's insistence that music was essentially "tonally moving forms" (Hanslick, 1986, p. 29).

The conception of musical compositions as objects of contemplation, then, was founded on a belief in a higher realm of abstract universals, knowable only through introspection, not through mere physical sensation. This is the basis of our notions of "high-art" or "concert music" compositions: sophisticated, unified, autonomous creations, which the lowly performer has an almost religious duty to render faithfully. From this perspective it is not difficult to understand how a composer could ascend to the rank of demi-god. The following section attempts to situate composing back down in the realm of mundane lived experience.

ALTERNATIVE PERSPECTIVES IN CONTEMPORARY COMPOSING

Composition as Situated Practice

Underlying the "composition as fine art work" perspective, then, is the belief in a single, ultimate reality, beyond the tangible and social world, an assumption that has little, if any, prevalence today. As Bowman (1998) observed: "[p]hilosophy's fascination with grand narratives has fallen into disfavor, and instead of one definitive account of music's nature and value, late-twentieth-century thought appears more inclined to offer alternatives" (Bowman, 1998, p. 357). Alongside developments in what is loosely termed "postmodern" thought has been a growing awareness of the plurality of the world's musics, with their diverse perspectives and functions.

Thinking has shifted from the concept of music as a privileged, ideal thing to a notion that it is no *thing* at all. Rather, music is an activity done by people from within social contexts (Elliott, 1995; Small, 1998; Wolterstorff, 1987). The focus is no longer musical *artworks*, but musical *practices*, whose activities and products "pivot on shared ways of thinking and shared traditions and standards of human effort" (Elliott, 1995, p. 42). Musical practices are diverse, as are the social contexts that produce them, and none can reasonably assume universal status.

As a human practice, music looses its autonomy in the ideal realm, and returns to the multiply constructed world of human existence, with its web of cultural, political, economic, and other contexts. To musicologists informed by sociological, ethnomusicological and feminist perspect-ives, music can no longer be conceived as transcendent; rather, as Wolterstorff (1987) observes, composers are guided by social realities such that "those realities become *embodied* in the works" (Wolterstorff, 1987, p. 109, italics

in the original).

Diverse Approaches, Not Just Diverse Styles

Implied above is a challenge to extend our conception of composition beyond the narrow limits of the dominant paradigm. However, this is not accomplished simply by composing music, which is stylistically diverse; pieces that include elements of jazz, popular music and world music may also carry the unconscious, uncritical acceptance of the fine art concept. For example Taylor (2002) observes that while Mikel Rouse's music includes elements of African drumming and alternative rock music, it is nonetheless composed from within an "art music" perspective (Taylor, 2002, p. 108). Although the use of rock and world music influences in an "art" music composition is a valid option for composers, it does not constitute an alternative approach to composing.

Despite its widespread influence, the dominant paradigm is only a narrow strand among the many living traditions of music making. Practices outside the score-dominated "concert music" conventions render problematic the inherent dichotomies implicit in this model of composition, such as the rigid opposition between concepts of "composing" and "improvising." Nettl's (1974) study of non-Western musics noted varying degrees of composing and improvising in many traditions in which the two processes were "part of the same idea" (Nettl, 1974, p. 6). Nooshin and Widdess (2006) remark that the concept of improvisation as a distinct procedure in Iranian classical music is "relatively new, and has been heavily influenced by … European ideas about composition as an activity separate from performance" (Nooshin & Widdess, 2006, p. 104). In attempting to separate improvisation from composition in his research on jazz musicianship, Berliner (1994) found that features of both processes "seemed to overlap hopelessly at the margins" (Berliner, 1994, p. 4), leading him later to admit: "Composition and improvisation are not separate worlds" (Eyre, 2006, para. 56).

Green's (2002) research on popular musicians' methods of working reveals composing to be a point "along a continuum" that includes "improvising" alongside "memorizing, copying, jamming, embellishing [and] arranging" (Green, 2002, p. 41). Her study also challenges the dichotomy between individual and group composition, noting that while there are individual songwriters, "their end-products are nearly always the result of a combination of people, and are subject to major improvisatory changes by different musicians" (Green, 2002, p. 45). Green observed that group composition generally occurred "by having one or two main songwriters" produce ideas that would be "embellished to varying degrees by the other band members, such that everyone to some extent, provides an original contribution to the finished product" (Green, 2002, p. 80).

However, is it not enough simply (for example) to give up composing with notated scores and embrace more immediate or improvisational methods; As Green (1988) rightly warns, such a move might be tantamount to replacing one ideological pedestal with another. If there are no ideal societies or musical practices, neither are there ideal compositional approaches. Giving up the uncritical belief in musical autonomy means allowing composition to be shaped by the many perspectives, functions, tools, and identities that humans have. It also requires a willingness to accept the paradoxes, contradictions and disunity that result from bringing composition "back to earth."

The Impact of Audio Culture

Approaches to composing discussed in this section belong what is arguably the most significant recent development in music production and reception. Audio culture, as described by Cox and Warner (2006), is "a culture of musicians, composers, sound artists, scholars, and listeners attentive to sonic substance, the act of listening, and the creative possibilities of sound recording, playback, and transmission" (Cox & Warner, 2006, p. xiii). For composition, this involves a move away from what composer Trevor Wishart calls dependence on a "lattice-based" pitch and duration model (Wishart, 1996, p.11), and toward the use of all forms of "sonic substance", including timbre, noise, environmental sound and recordings.

The development and increasing accessibility of technology that can store, reproduce and manipulate sound contributed significantly to this new way of music making and listening. However, the efforts to liberate sound from traditional musical constraints actually date back to the early 20th century, before the appearance of this technology. As early as 1913, Futurist artist Luigi Russolo, in his *L'Arte dei Rumori* (The Art of Noises), sought to expand the limits of orchestral timbre by adding human, animal and machine sounds to the palette. Later, composer Edgar Varèse combined sounds such as sirens with traditional instruments and labeled the result "organized sound" to avoid the restrictive understanding of "music." John Cage also regarded his own work as the "organization of sound" (Cage, 1961, p. 3). However, while Varèse's aim was to create compositions in the traditional sense, John Cage took the concept much further by allowing the natural flow of unintentional sounds to be the purpose.

Against the background of this emancipation of musical materials, Pierre Schaeffer, in the late 1940s, established a compositional approach involving the manipulation and mixing of recorded sounds. This moment would be the historical precedent for numerous styles and directions, including musique concrète, soundscape composition, "producer as composer" (Moorefield, 2005) and the recent sampling culture. What is most radical about this approach is that it challenges the traditional view of composition as designs to be realized in live performance. Francis Dhomont, a contemporary composer who followed and developed Schaeffer's tradition in both method and style, notes that recording has made it possible to compose for a fixed medium, as is practiced in the visual arts, bypassing its "reproduction by performers" (Dhomont, 1991, p. 26). For composer Hildegard Westerkamp, the sound studio is where one is engaged simultaneously as a composer and

performer (Westerkamp, 1995). Although recent technological developments facilitating sound processing and mixing on stage have resulted in an increase of live sample-based electronic music performance, the studio approach to composing for fixed medium remains a firmly established option.

Curiously, there has also been a paradigm shift within composition based in sound recording. Schaeffer's tradition comes closest to the Romantic conception of music as an autonomous realm of abstractions with his emphasis on "reduced listening" (écoute réduite), in which sounds are perceived as the equivalent of musical notes, void of any reference to their sources (Field, 2000). In soundscape composition, a later development from that tradition, listeners are expected to recognize environmental sources. Here, as composer Barry Truax notes, "it is precisely the environmental context that is preserved, enhanced and exploited by the composer" (Truax, 1984, 207). The next step involves sampling approaches, such as "DJ-ing" and the cut-up and collage method of composers like John Oswald, which take not only environments, but also pre-existent music as material for engaging listeners in constructing new meanings from old contexts.

Parallel to the above shift has been a gradual dissolution of the traditional polar opposition between "composition" in the Western classical tradition and "songwriting" in the popular music domain. With an array of technology formerly confined to research institutions now in homes, individuals can access virtually all points on a continuum ranging technically from sophisticated digital signal processing to digital errors ("glitch"), and stylistically from "avant-garde" to commercial pop within even a single project. Amon Tobin, Tom Jenkinson (a.k.a. Squarepusher), Robin Rimbaud (a.k.a. Scanner), Richard James (a.k.a. Aphex Twin), and Paul Miller (a.k.a. DJ Spooky), to name only a few, combine techniques developed by composers such as Pierre Schaeffer and Karlheinz Stockhausen with the articulated beat patterns of electronic dance music (EDM) to create a new genre focused on listening. Nor is the initiative coming only from EDM: Ned Bouhalassa, who releases his music on the same label as does his former teacher Francis Dhomont, brings electronic beats into contact with a style developed at the University of Montreal (e.g., the CD Gratte-cité, released in 2008). In fact, for Waters (2003) hybridization of not only style, but also other aspects, is the rule rather than the exception for music in the digital age.

Thus compositional practice in the context of audio culture challenges numerous assumptions: Composers are not restricted to a pitch/duration language, and can draw from any source including sonic environments and samples of other music; composing merges with performing and listening, both in the sound studio and in interactive situations on stage or on the internet; and, music creation existing between the research institution and commercial pop domains reveals various styles drawing from both extremes.

SUMMARY AND IMPLICATIONS FOR EDUCATION

This paper attempted to show that there are ways to conceive music composition beyond the narrow limits of what one might call the dominant paradigm. The intention has been to encourage a re-examination and broadening of our conception in the context of current authentic practice. If a central aim of education is to transfer classroom learning to "real-life" situations, it is essential that music educators have a clear sense of what it means to compose in today's world.

There are, at least, three implications that can be drawn from the discussion, which are relevant for all levels of music education. First, there is a need to abandon the notion that composers necessarily possess a distinct form of knowledge that is unavailable other musicians. Any given composing project is subject to an array of contextual features including personal identity, purpose, social situation and prior musical background among others; there is no universal approach or set of techniques.

Second, the curriculum should comprise knowledge of current authentic approaches to composing. Often when teaching with music technology, for example, the emphasis is "typically either sequencing or score-writing" (OFSTED, 2004, p. 4). As Savage and Challis (2002) noted, such approaches, while not wrong in themselves, are taught at the expense of exploring the diverse procedures of electronic music composers, such as those briefly described in the previous section. Also, the more aware one is of current compositional practice, the less valid seems the dichotomy of "Western classical" and "popular."

Finally, and following from the first point, teachers can, and should, engage in composing, both for the teaching insights and the sheer joy of it. In fact, I believe that Barrett's (2003) conception of children's composing as "meaning-making" also applies to adult composers. As to the question of how to begin, composer Harry Freedman (1986) remarked that one "never really knows how to compose until he or she starts composing" and that "the more you [compose], the more you learn" (Freedman, 1986, p. 28). I hope the issues explored above will spark an awareness of the possibilities, and persuade many to begin the journey.

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Education in practical music through group teaching

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ABSTRACT

This paper related to the International Society for Music Education (ISME) mission of fostering global understanding among the world's educators by sharing ideas about issues within music education. The paper presented the context, methodology, activities and outcomes of changes made to Southern Cross University's Bachelor of Contemporary Music curricula, which involved replacing the delivery of individual practical music lessons with group classes in its first year program. The practical music component of the first year of this degree was delivered through the units Music Practice I and Music Practice II, with specializations in guitar, bass, keyboards, drums and voice. This research project was conducted in two phases: the implementation of the revised Bachelor of Contemporary Music curricula; and an action research case study of the effects of the new curricula on teaching and learning practices in music performance education. The paper identified significant pedagogical challenges and opportunities arising from teaching practical music through group classes, analyzed best practice in teaching strategies employed for group music teaching and described the learning styles of a diverse cohort of students. It also discussed learning environments most productive in this method of delivery, highlighted key motivational factors and resources that contribute to student development, and identified the assessment instruments most suitable for group classes. The quality of delivery of the practical music component of the Contemporary Music degree through this format had profound educational implications as this forms a significant component of the students' first year experience. The paper reported on learning outcomes of teaching music practice through group classes based on feedback provided by studio teachers and students, evaluated the pedagogical implications for music education and concluded with recommendations on the best provision for practical music education through group classes and ways to improve its delivery.

Keywords

Group teaching, practical music education

THEORETICAL BACKGROUND

This paper *Education in practical music through group teaching* relates to the International Society for Music Education (ISME) mission of fostering global understanding among the world's educators by sharing ideas about issues within music education, in ways that promote music education for people of all ages throughout the world (29th ISME World Conference, 2010). The paper presented the context, methodology, activities and outcomes of changes made to Southern Cross University's Bachelor of Contemporary Music curricula, which involved replacing the delivery of individual practical music lessons with group classes in its first year program. Significant outcomes of these changes were the identification of models of best practice in group teaching of instrumental and vocal performance, the creation of teaching programs based on best practice and the facilitation of these programs using effective group teaching strategies in stimulating learning environments. As university music programs come under increasing pressure to rationalize individual lessons with larger group classes, this paper provided an insightful report on current pedagogical, economic and academic leadership issues in global music education in the tertiary sector. As secondary school music programs frequently provide practical music tuition through small group classes rather than individual lessons, and community music activities commonly involve group teaching, the implications and recommendations highlighted in this paper are also applicable to secondary music education and community music teaching practice.

PURPOSE AND AIM OF THE STUDY

In 2007, Southern Cross University (SCU) was subject to a major restructure called the Academic Program Review. The Contemporary Music Program also underwent a review conducted by Dr. Barry Conyngham. The recommendations of these reviews included the refreshing and renewal of the Contemporary Music Program through revised curricula, closer alignment of the Bachelor of Contemporary Music degree with the contemporary music industry and the replacement of first year individual music performance (instrumental and vocal) lessons with group classes. The revised Bachelor of Contemporary Music is a three-year degree consisting of 24 units of study, made up of three eight-unit majors. All students complete a core first year of eight units, and then elect two of four available majors undertaken in second and third year (performance, professional, education, music industry).

The performance component of the revised Contemporary Music degree consists of practical study in one of the following studios: voice, guitar, bass, drums, keyboard. Practical studies are now delivered through group classes in each studio area for first year. Students majoring in performance are required to audition at the end of first year before being allowed entry into the performance major. Students studying non-performance majors can continue the study of an instrument or voice through group classes. The aim of

this study was to report on the effect of these changes on the teaching and learning of contemporary music practice by evaluating the quality of the new curriculum, benchmarking its facilitation against models of best practice, identifying good practice in the teaching strategies used in its delivery, and analyzing the learning outcomes and the implications for music education.

METHODOLOGY

This research was conducted in two phases: 1) the implementation of the revised Bachelor of Contemporary Music curricula; and 2) an action research case study of the effects of the new curricula on teaching and learning practices in music performance education. The implementation phase incorporated recommendations and outcomes of a Learning and Teaching Fellowship the author conducted in 2007 to refresh and renew the provision of practical music teaching in the Contemporary Music Program. Significant outcomes from this phase were:

- identification of best practice for practical music teaching and assessment
- benchmarking of standards in practical music teaching (curricula, contact hours, delivery, assessment, staff training, resources)
- analysis of student feedback
- identification of causes of student attrition
- articulation, mapping and embedding of graduate attributes for the Contemporary Music Program
- reviewing curricula to articulate quality standards and standardize syllabi, assessment and criteria
- writing and implementing new curricula to include teaching of music practice units through group classes (first year and non-performance major students) and teaching of music performance units (second and third year performance major students) through individual lessons.

The action research phase of this project consisted of case studies of the first year music practice units. Significant outcomes from this phase were:

- analysis of the pedagogical issues related to group delivery of practical music lessons
- identification of best teaching strategies employed in the delivery of group music practice classes in SCU's Contemporary Music Program
- evaluation of the learning environments and learning outcomes created through group teaching delivery
- reporting on the implications of group teaching delivery for practical music education.

GROUP TEACHING

Context and curricula

The practical study of an instrument or voice in the first year of SCU's Contemporary Music degree is delivered by two core units, Music Practice I in first semester, followed by Music Practice II in second semester. Music Practice I is a foundation unit that provides introductory technical instruction in contemporary music performance (guitar, bass, keyboards, drums, voice), and the application of fundamental music theory to music performance and studio practice. The unit Music Practice II builds on this foundation with further technical instruction, the application of musicianship skills to contemporary music performance, and the practice of contemporary music styles through ensemble classes.

Pedagogical challenges and opportunities

The most apparent pedagogical issues arising from group teaching of music practice were the lack of time available to spend with individual students, consequent restrictions on the teacher's ability to assess student's individual technical standards and learning needs, inability to adequately address different levels of practical and theoretical knowledge, and the limited opportunity to correct poor practices and prevent injury. Another significant challenge was how the teacher could develop individual mentoring relationships with students in a group-learning environment.

The opportunities presented by group teaching of practical music were the streaming of studio cohorts into advanced and basic levels where syllabus topics could be introduced and demonstrated to the class without having to repeat the same information to individuals. Workshops worked well to inspire students and facilitate discussion, but ideally should be followed up by individual tutorials. Students having to audition to attain a place in the performance major acted as a motivational catalyst, and created a benchmark ensuring a high standard of entry and participation in this major.

Teaching strategies

Workshop style teaching strategies proved successful in group teaching, with the teacher introducing an important syllabus concept or technical skill, demonstrating this to the class, monitoring students as they applied the concept or practiced the skill, then making suggestions about how to improve their facility. It was considered essential that students played along with the teacher. Using a few students to demonstrate concepts and skills to the class, with the other students giving peer feedback was also an effective strategy. Microteaching by having students play together in pairs or trios was particularly useful in developing the skills of playing instruments in different roles (e.g. lead, rhythm, accompaniment, improvisation). Advanced students frequently worked more independently and progressed through the syllabus at their own pace.

Lesson planning

Group practical music lessons must be very well structured, with definite lesson plans that cover the relevant syllabus topic and accommodate the diversity of technical ability, theoretical understanding and individual learning styles of the class cohort. Teachers reported the need to focus their delivery at the standard of the majority of the class, trying to present meaningful, productive lessons that did not alienate the least skilled students but were still challenging to the higher achievers. It was necessary to maintain a balance between covering the lesson content and addressing student questions throughout the delivery. Because of the various levels of student knowledge and skills in the one group, responding to the questions of the more

advanced students created more questions and sometimes, confusion for those less advanced. This problem was exacerbated by the time constraint of the lesson duration. While the coverage of syllabus content was prescribed by the unit statement of each unit, topics were covered in more depth in the advanced level classes than in the basic level.

Learning styles and resources

A diversity of learning styles was apparent in each group. The significant styles in the bass studio were described as "natural," where the student had a passion for the instrument and was motivated to play regularly and work independently; and "studied," where students learned best with a definite study plan and supporting rationale explaining the validity of each task. Students in the guitar studio were described in similar categories as learning through "writing," where students learned from copious note-taking; "listening," with students learning through listening to played music or practical teacher demonstration and instruction; "doing," where students learned from playing and the practical application of theoretical concepts to music performance; and "absorbing," with students spending private time learning and practicing material then returning with questions.

A variety of resources were used to enhance the delivery of lessons and to accommodate this diversity of learning styles. Teachers integrated literature from written texts, notated charts, DVDs of music performances and recordings of inspiring musicians into their weekly classes. One particularly successful strategy was to begin each class with an example of music the students would not have heard before, exposing them to a broad range of musical genres, unfamiliar repertoire and challenging techniques.

Learning environments

A laboratory workshop environment provided with stations where each student plugs in their instrument, can hear what the teacher plays from a master keyboard, and where the teacher can monitor the playing of each individual, was a very productive environment for group classes learning instruments such as bass and keyboards. The role of ensemble playing is fundamental to the development of contemporary practical music skills, and constitutes a core component of the unit Music Practice II. Ensembles can create a stimulating and highly effective learning environment, and this component of the unit was successful and productive.

Motivation

A few key factors in the group music classes were identified as motivating students to learn and to practice. In a group class environment, the maintenance of a positive group dynamic and a shared sense of development were critical. However, it was also essential to try to find out how to relate to each student and their interests. Students responded particularly well when presented with a concept that was new and exciting, and that could be readily applied to the music they were interested in. This made the theoretical content and technical skills musically useful to the student, and often illuminated concepts they were already interested in. Students playing in front of the class can be a motivating factor for some students but can be a negative experience for others. The confidence gained by students from frequently playing in an individual lesson is rarely fostered in a group situation. This resulted in some students being nervous and inexperienced playing in front of their peers and teacher.

Assessment

The assessment instruments for each of the units Music Practice I and II were progressive assessment of technical ability, a chart writing/transcription assignment, and a performance exam. The group class situation was a productive vehicle for evaluation of the transcription assignment, as the teacher could analyze charts in front of the group and facilitate discussion that was beneficial to the whole class. Ensemble performance exams demonstrated a high level of student motivation and enthusiasm. Ensemble performances are a benchmark in demonstrating the standard of development students have attained and are a particularly useful small group assessment instrument.

CONCLUSION

Outcomes

The feedback from the practical music studios was that the learning outcomes resulting from these changes made to the first year of the Bachelor of Contemporary Music degree had a significant effect on the learning outcomes and first year experience. Without an audition to gain entry into the course, there was a larger first year student cohort, and greater numbers in each studio. The ability and progress of the most proficient of this year's first year student cohort was considered equivalent to the standard of the most proficient students in previous years. However the standard of the least proficient students was considerably lower than those in previous years.

Implications for music education

The change from individual to group delivery of practical music instruction in the Bachelor of Contemporary Music degree has broad implications for higher education and for secondary school teaching. The quality of delivery of the practical music component of the Contemporary Music degree through this format has profound educational implications, as this is a significant component of the students' first year experience.

The cohorts in each music studio need to be streamed into at least two levels: basic and advanced. The criteria for streaming students into these levels need careful consideration and transparent procedures that are communicated to students. When streaming ensembles, it is not necessarily the most technically proficient or the most theoretically knowledgeable students who make the best ensemble musicians. The competition for entry into a limited number of places in the performance major can be a strong motivational factor inspiring students to work consistently at a high standard

throughout first year. This can also be a significant deterrent for others.

Proven successful group teaching strategies of practical music included workshopping, demonstration of techniques, student performances with peer evaluation, a conceptual stylistic approach to the presentation of repertoire, and performing with the teacher and other students. Lessons needed to be rigorously planned to cover the syllabus in the allowed time, while accommodating large disparities in the proficiency and understanding of students, and catering for a diverse range of learning styles and needs. The learning environment created has a profound effect on the group dynamic and can either enhance or inhibit the quality of learning. The resources and facilities available in the learning space must be adequate to accommodate the numbers in each class.

Recommendations

While the teaching strategies and learning environments listed above have been identified as best practice for the group teaching of practical music, the conclusion of all participants in this research was that they would be much more effective if followed up by some individual instruction. Models of good practice for the teaching of group classes in practical music may be enhanced by employing the musical direction strategies used to conduct ensembles, big band, choirs and orchestras. In a tertiary sector where economic considerations are increasingly influencing choices in the quantity and mode of educational delivery, the rationalization of individual practical music lessons with larger group classes may be a growing phenomenon. The delivery of practical music education through group classes is prevalent in secondary schools and community music throughout the world. This research contributes to ISME's mission of fostering global understanding among the world's educators (29th ISME World Conference, 2010) by sharing ideas about pedagogical issues within practical music education. The models of good teaching practice identified in this study are applicable to practical music teaching in tertiary, school and community music sectors, and thereby promote music education for people of all ages throughout the world.

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Global destabilizations, sustainable solutions and schools of music: Challenges and potentials in a perilous time

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ABSTRACT

Global destabilization of the Earth's biophysical system is the defining challenge of our time, perhaps the most perilous humanity has ever faced, and it is intimately intertwined with a growing energy crisis as well as destabilizations of the world's economic and socio-political systems. New understandings of sustainability in the arts—for nurturing and replenishing human resources in artistic creativity by as many individuals and groups as possible, and the sharing of them that has perhaps always been the greatest source for intercultural understandings—will be crucial to preserve the vitality and pervasiveness of arts-making and to contribute to perhaps the most profoundly important underpinning of any successful confrontation of these destabilizations. Arts-making, intertwined with other aspects of human culture, appears to have been selected for by evolutionary processes for its survival value. Along with many other ways in which much of humanity has veered far from principles of conservation and sustainability, it can be argued that we have done so with respect to the human resources of arts-making, and that American collegiate music programs have contributed in certain ways to that problem and thus need to engage in profound rethinking and expansion of their missions, curricula, and research agendas.

It is becoming increasingly clear that global destabilization of the Earth's biophysical system—or global climate change—is the defining challenge of our time, perhaps the most perilous humanity has ever faced, and that it is intimately intertwined with a growing energy crisis of enormous import as well as global destabilizations of the world's economic and socio-political systems. The development of new understandings of sustainability in the arts—for nurturing and replenishing human resources in artistic creativity by as many individuals and groups as possible, as well as the sharing of them that has perhaps always been the greatest source for intercultural understandings—is crucial both to preserve the vitality and pervasiveness of arts-making and to contribute to perhaps the most profoundly important underpinning of any successful confrontation of the global destabilizations we face.

In essence, my argument proceeds as follows: The global destabilizations that humanity faces in this century threaten the survival of humanity and of the planet in the form in which we know it. Arts-making, intertwined with other aspects of human culture, appears to have been selected for by evolutionary processes for its survival value. Along with all other efforts to maximize the characteristics humanity needs in order to meet the challenges of global destabilizations, work in maximizing the use of every potential for arts activities to contribute to human survival will be crucial. Along with many other ways in which much of humanity has veered far from principles of conservation and sustainability, it can be argued that we have done so with respect to the human resources of arts-making and that American tertiary schools and departments of music have contributed in certain ways to that problem. It can be argued, then, that tertiary music programs need to engage in profound rethinking and expansion of their missions, curricula, and research agendas.

Global climate change, exponentially growing worldwide pollution and a disappearing ozone layer largely caused by humanity's century-long and continuing binge of burning what is a finite and nonrenewable supply of fossil fuels; the melting of polar icecaps that is resulting in what will be drastically rising ocean levels and drastically changing coastlines (e.g., Manhattan and much of the state of Florida may disappear); the impending end of the supply of oil probably in the first half of this century after much of American life and its economy, for instance, have been structured around cars, vast regions of suburbia, and the moving of food and water over great distances for so long as though there is no tomorrow; a growing crisis in water supplies in much of the world; an exponentially growing world human population that is currently destined to overcome the capacity of the planet to sustain it; extinctions of living species on a massive scale: all of these phenomena are related to global failures of modernism to sufficiently define and implement sustainability, that is, to conserve, plan strategically, find renewable sources of energy without toxic effects, and yes, think and plan in those ways about human resources of community and creativity. All of these phenomena are being investigated and described in great breadth and depth; see, for example, Berman (2006), Deffeyes (2005), Friedman (2008), Heinberg (2005), Kunstler (1993, 2005), McKibben (2006), Roberts (2005), and Speth (2005, 2008).

A radical individualism, as Berman (2006) refers to it, and a separation of mind and body in humans' perceptions of themselves have increasingly characterized

modernity for more than three centuries. Both, unfortunately, are profoundly intertwined with the creation of the global, emergency situations I described above. Berman (2006) is among numerous observers who have made this clear in particular about radical individualism in American society and its effects on the world, citing, for example, a social fragmentation resulting from certain historical focuses on the individual over the collective, a loss of capacity to empathize that can be traced to that radical individualism, an aversion to working through social and political problems and choosing anodynes instead, and consequent, deleterious effects on the life of the nation and on foreign policy. Of course, the culture of cars and vast suburbia that so epitomizes modern American radical individualism through its uninterrupted, now century-long binge on non-renewable fossil fuels and its fracturing of community has been an enormous factor in bringing us to the brink of catastrophe.

A mind-body dualism, closely related to radical individualism and symbolized by René Descartes's "*cogito ergo sum*," has dominated Western perceptions of self for three centuries. Damasio (2005) and Lakoff and Johnson (1999) are among those who have clarified ways in which the Cartesian attempt to separate the mind from bodily experience has helped lead Western modernism down some unfortunate paths. Damasio (2005) notes that "the potential impact that a deep understanding of the biology of mind might have had in human affairs has so far been lost" (p. 256), only exacerbating human dissatisfaction "as the spiritual crisis of Western society deepens" (p. 257). Lakoff and Johnson (1999) reviewed findings of cognitive science that show that, in fact "[t]he mind is inherently embodied," "[t]hought is mostly unconscious," and "[a]bstract concepts are largely metaphorical" (p. 3).

Whatever the benefits of individualism that may have accrued in the unfolding of modernity during the last three centuries, there have been deleterious cultural and ecological effects that humanity must face up to. As Bowers (1995) described the situation,

> The part/whole orientation of many traditional cultures differs radically from the one/many orientations that characterize Western individually-centered cultures. The part/whole orientation, which seems to be an essential feature of ecologically-centered aboriginal cultures in North and South America, as well as in Australia, leads to experiencing oneself as an integral part of the whole—where the whole is experienced as extending into the past and future, and as encompassing all forms of life within the larger biosphere. The one/many orientation that characterizes the modern mind-set leads to experiencing the self as a separate social entity who is often in the role of observer, who must often express personal interests in a competitive manner, and who views the natural world either in functional or utilitarian terms . . . [Also, c]reativity in traditional societies where the one/many orientation (an individual within a large aggregate of equally autonomous beings) does not exist allows for a profoundly different way of experiencing the creative/metaphorical process. Indeed, creativity as making special is often focused on genuinely significant matters, such as the revitalization of the symbolic frameworks that encode the sense of connectedness essential to ecologically sustainable relationships. (pp. 68-69)

Contending that "the present-day Western concept of art is a mess," especially "when we try to generalize our ideas about art to encompass the arts everywhere" (p. 5), Dissanayake (1988) has noted that much of Western aesthetics is founded on notions that are peculiar to our time and place and that are perhaps unprecedented in the four-million-year history of humanity. Indeed, much of current music education in the Western world, particularly at the secondary and tertiary levels, centered so predominantly around the performance of pre-existing musical works in concert-hall settings (or reasonable facsimiles), continues to be deeply influenced by Western art-music conceptions and associated cultural behaviors. Rooted in late-eighteenth- and nineteenth-century Western European thought and practices, they are not universal across times, places, or segments of societies, and in fact are fundamentally different from the conceptions and behaviors of many world cultures and even many segments of Western societies themselves. (Indeed, they variously became challenged during the twentieth-century by many Western composers and performers.) Many of those practices, as well as the Western musical work-concept from which they derive and that crystallized around 1800 (see Goehr, 1992), are profoundly associated with Western individualism and Cartesian mind-body dualism. As I have detailed elsewhere (Montaño, 2008), a number of deeply embedded influences of the Western "conservatory" model, heritages of historical ties to particular social and economic purposes associated with Western classical music performance over more than two centuries, have resulted in the privileging of certain curricular centers over marginalized, or even absent, peripheries in many tertiary music programs.

The World Commission on Environment and Development (1987) formulated what has become a now commonly accepted definition of sustainable development: "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (p. 43). At an excruciatingly gradual pace, some human societies have begun to recognize in only recent decades that they have been depleting resources from the natural world at a far greater rate than they have been ensuring their replacement. At a pace that has been just as excruciatingly gradual, they have begun to form and implement principles of conservation and sustainability.

But *Homo sapiens* possesses natural resources of its own in the forms of social predispositions that were, almost without doubt, selected for their survival values in evolutionary processes taking place over millions of years. Those social predispositions include activities that humans in Western modernity think of as arts-making, including, of course, music-making. It can be argued, as I do here, that forming and implementing principles of conservation and sustainability with respect to those human natural resources will be as crucial to human survival as they probably have been in the past, and as crucial as those relating to resources from the natural world around us.

More than a decade ago, Small (1998) concluded the following about music in particular among the arts:

> So many different settings, so many different kinds of action, so many different ways of organizing sounds into meanings, all of them given the name *music* . . But [no attempt] has succeeded in giving a satisfactory answer to the . . . questions *What is the meaning of music?* and *What is the function of music in human life?*—in the life, that is, of every member of the human species.
>
> It is easy to understand why. Those are the wrong questions to ask. There is no such thing as music.
>
> Music is not a thing at all but an activity, something that people do. (p. 2)

Blacking (1995) was of a similar mind, writing that:

> "Music" is a primary modeling system of human thought and a part of the infrastructure of human life. "Music"-making is a special kind of social action, which can have important consequences for other kinds of social action. "Music" is not only reflexive; it is also generative, both as cultural system and as a human capability and an important task of musicology is to find out how people make sense of "music" in a variety of social situations and in different cultural contexts, and to distinguish between the innate human capabilities that individuals use in the process of making sense of "music" and the cultural conventions that guide their actions. (p. 223)

Such an understanding is at the core of much of the work of Dissanayake (1988, 1995, 2000), in which she has articulated an ethological theory that aligns the human activities of ancient origin that modern Western civilization has typically referred to as "arts-making" with principles of evolutionary survival value and selective adaptation. She described a search for an answer to whether a "general behavioral propensity 'art' can be identified that suffuses or characterizes the arts," noting that in answering a question posed in terms of art being an activity rather than an object "we might be able to understand what art is and is for by what art does" (Dissanayake, 1988, p. 64).

After reviewing earlier hypotheses about the survival value of arts-making and finding them wanting, Dissanayake (1988) posited that there is a "pervasive component of any instance of a behavior [of art]—making special," which "can be said to have evolved and had selective value" (p. 107). Elaborating further, she concluded that:

> Although [I] have discarded the idea of tracing the evolution of a behavior of art in the modern sense (that is, for its own sake), it is certainly possible to say more about the evolution of a behavior of art in an ethological sense (that is, for the sake of the fitness of the individuals who perform it). This behavior of art might be described as *the manufacture or expression of what are commonly called "the arts," based on a universal inherited propensity in human nature to make some objects and activities special*. (Dissanayake, 1988, p. 107)

While Dissanayake's theory is far too involved and complex to adequately review here, the following passages from her work can perhaps serve as a brief summary of its import:

> [M]aking special (as, say, embellishing, repeating, or performing a particular act with virtuosity) might well have originated as a demonstration of the wish or need to persuade others (and oneself) of the efficacy or desirability of what was being done. . . . In addition, the fact of one's taking pains convinces others and oneself that the activity is worth doing: it is reinforcing. When allied to life-serving activities . . . elaboration (as reinforcement) would enhance survivorship. . . .
>
> It seems that the earliest instances of making special would have been in *recognizing* specialness—as when *Homo erectus* carried about unusual stones and fossils. . . . This tendency, which contributed to and was affected by humankind's evolving powers of symbolization, could confer adaptive benefits in many spheres of behavioral activity—as when anxiety was concentrated and transposed ritually to a symbolic sphere and thus made somehow more easy to handle and deal with . . . (Dissanayake, 1988, p. 104)
>
> Ritual ceremonies are universal, found in every human society. They serve numerous social purposes: they state and publicly reinforce the values of a group of people; they unite it in common purpose and belief; they "explain" the inexplicable . . . and attempt to control it and make it bearable. From the ethological perspective, people in social groups that did not have ceremonial rituals would not survive as well as those who did have them. They would be less cohesive and cooperative; they would respond to adversity in individualized, fragmented, unfocused, and ultimately less satisfactory ways.
>
> Apart from the many similarities that ritual and art share as general "behaviors," they are virtually always linked together in actual practice. During ritual ceremonies one invariably finds the arts . . . It seemed nondebatable to me that an understanding of ceremonial ritual was relevant, even critical, to an

> ethological understanding of art . . . (Dissanayake, 1995, p. 48)
>
> The arts were "enabling mechanisms" for the performance of selectively valuable behaviors and in that way were necessary, that is, selected-for in their own right. (Dissanayake, 1995, pp. 95-96)

Dissanayake (1995) has concluded that "[a]rt is a normal and necessary behavior of human beings that like other common and universal human occupations and preoccupations such as talking, working, exercising, playing, socializing, learning, loving, and caring should be recognized, encouraged, and developed in everyone" (p. 225).

Also working from an ethological perspective, Freeman (2000) has developed a case for a dual view of the evolution of arts-making. On the one hand, modernist Western aesthetics, with its emphasis on passive reception of beauty, seems to be the result of the evolution of the human brain toward abilities in epistemological solipsism—a condition of isolation derived from the uniqueness of knowledge within each human brain. On the other hand, arts-making, perhaps particularly music and dance, may have evolved as a part of the evolution of the human brain to also bridge those same solipsistic gulfs between individuals and make integrated societies possible. Noting that "[e]ven though the neural mechanisms are unclear, there is no doubt that music has the power to induce and modulate different emotional states, and that these states are accompanied by release of neurohormones in affected brains" (p. 417), Freeman (2000) posited that

> [w]hat is at issue is the extent to which feelings of bonding and formation of a neural basis for social cooperation might be engendered by the same nuerochemical mechanisms that evolved to support [shared behaviors such as cooperative caring for infants and familial partners] in altricial species like ourselves, and that might mediate religious, political, and social conversions, involving commitment of the self to a person as in transference, fraternity, military group, sports team, corporation, nation, or new deity. . .The common feature is the formation of allegiance and trust. (p. 420)

The vast range of social functions, meanings, and contexts that human music-makings in all times and places have encompassed and undoubtedly have contributed to human survival in the ways that musicological ethnologists have articulated are now well understood. For examples from the literature surveying those functions, meanings, and contexts, see Campbell (2004), Miller and Shahriari (2006), Nettl et al. (2007), Shelemay (2006), Titon, Cooley, Locke, McAllester, and Rusmussen (2008), and Wade (2004). It has also become increasingly clear that attempts to ontologically discriminate among musics in terms of such categories as "folk," "popular," and "classical" (currently a pervasively used triumvirate) ultimately breaks down, raising profound ethical questions for music curricula at every level. For example, see Gelbart (2007) and Nercessian (2002, 2007).

Recently, Koza (2008) reflected on such categorical boundaries in describing certain unfortunate effects of entrance performance auditions at her institution's school of music:

> Stringent and restrictive notions of what constitute musical competence, together with narrow definitions of legitimate musical knowledge, shut out potential teachers from already underrepresented culture groups and are tying the hands of teacher educators at a time when greater diversity, both perspectival and corporeal, is needed in the music teaching pool. . . . I argue that in the auditions, the construction of musical difference, which is an effect of power and is accomplished by the materialization of categories or styles of music, plays a role in the systematic inclusion or exclusion of people, whose bodies already have been sorted and ordered through a process of differencing that materializes bodies as raced. . . . I maintain that more attention needs to be paid in music education to ending the exclusion of people hailing from a host of culture groups. (p. 146)

Even more recently, Wang and Humphreys (2009) showed that students majoring in music education at a major university school of music in the southwestern United States were spending "widely disparate amounts of time on musics of the western art (92.83%), western non-art (6.94%), and non-western (.23%) traditions, with little time (.54%) devoted to popular music" (p. 19).

I have argued elsewhere that (1) it would be wise for twenty-first-century schools of music to view and educate all musicians, not only music teachers per se, as enablers of participatory musical activities in the various societies in which they work (Montaño, 2000), and that (2) for schools of music to participate fully in the public-good missions of twenty-first-century universities, they must diligently locate, identify, and dislodge any artificial boundaries and ethnocentric characteristics in their degree curricula, many of which have been unfortunate results of a long and pervasive influence of a historically based "conservatory" model that can be traced in particular to nineteenth-century roots; otherwise, they will not be participating in developing the full range of their students' potentials toward working for a better world (Montaño, 2008).

What I would like to add to those arguments here relates to conservation and sustainability. Koza's (2008) afore-mentioned investigation inspires crucial reflections about those phenomena. It would seem that the operation of the music education system as a whole in the universities and public schools of American society largely results in the following: (1) learners from many musical cultures are not recruited and admitted by tertiary schools of music that base their curricula exclusively or nearly so around what they consider to be Western classical music and/or jazz, (2) those learners who are recruited and admitted,

and who graduate to music-related careers, rarely venture into enabling work related to other musical cultures, (3) the practices of those other musical cultures are in turn not nurtured in pre-tertiary music education, largely because tertiary schools of music do not show very much interest in recruiting from them. This set of practices and eventualities represents a vicious circle. From the standpoint of conservation, it can be said that vast human musical potential is not being nurtured to full potential – can we say that it is being wasted? – at least within tertiary education and its public-good relationships to society as a whole.

From the standpoint of sustainability, it can be noted that (1) a very small and diminishing minority of American society has vital, participatory relationships with what schools of music typically appear to categorize as Western classical music or jazz, that (2) except for music education programs (and far fewer music therapy programs), schools of music tend to focus their thinking about their students' potential careers primarily around the presenting of concerts and, to a far lesser extent, creating new musical compositions, and that (3) a small minority of graduates of schools of music are able to attain and sustain careers in what they have been educated for, while most find their ways to other, usually unrelated, careers in other fields. Because of those conditions, it continues to be highly questionable whether the relationship between tertiary schools of music and American society can avoid becoming ever more constrained, let alone maintain its current level. In terms of performance and composition education, schools of music appear to remain profoundly driven by the one/many orientation of Western modernist individualism, rather than a part/whole orientation, as Bowers (1995) described those, in their views of what at least some of their students can achieve and how those achievements can represent them as they compete with each other for enrollments and some sort of status they consider to be "elite." Simultaneously, they appear to remain just as deeply influenced by Western modernist mind-body dualism in their view of the people their successful performance and composition graduates will serve as primarily physically passive audiences to aurally aesthetic experiences—a kind of audience that represents a very small market. The majority of their students provide a critical mass needed to make an educational experience possible for the ones with perhaps the highest potential to achieve success in extremely small one/many professional contexts. But too often students in that majority do not graduate equipped to think professionally beyond one/many contexts toward part/whole contexts and, instead, eventually gravitate toward non-music-related professions. Thus, in turn, the schools compete for larger slices of an enrollment pie that remains essentially the same in size and content—a pie that could instead be expanded if their students were far more often equipped to envision and implement work in much larger contexts as enablers of diverse, participatory musical activities within their communities. It can be asked: At least partially unwittingly or not, do schools of music thus remain engaged in a pattern that does not comport with sustainability in that they do not return to the societies from which they reap their enrollments nearly as many human, socially musical resources as they could?

Especially given the enormous twenty-first-century challenges from global destabilizations that are largely the inevitable outcomes of human errors of Western modernity coming home to roost, and if human arts-making is in fact a crucial social propensity that was selected for by evolutionary processes for human survival, the afore-described outcomes of the overall American system of music education are no longer defensible, if indeed they ever were. Our challenge in this century is to make full use of growing understandings about human music-making, particularly during the last half-century, from ethnomusicology and ethnomusicology-influenced scholarship in music education to fundamentally rethink tertiary music curricula that remain dominated in many ways by precepts of an essentially nineteenth-century Western conservatory model and of radical individualism and mind-body dualism that have pervaded Western modernism for more than three centuries. We must understand the publics with which graduates of professional music programs interact in their careers not simply as audiences but as societies in fundamental human need of bodily music-making for all of the survival values it carries, including social cohesiveness, purpose, emotional health, and problem-solving. More research needs to be pursued into exactly how music-making serves every human social purpose and into exactly how resultant understandings can continually be brought to bear on the missions of tertiary schools of music and how their music curricula are conceived and implemented.

Twenty-first-century higher education in music must ensure that what all of its students receive includes systematic experiences in musics outside of Western art music, in examining human music-making from cultural and sociological perspectives, in composition and improvisation, and in community engagement and service-learning. These are imperatives if schools of music are to produce graduates who are consistently, collectively, and fully capable of acting as engaged citizens across the full range of what is needed in musical dimensions for the public good, including that of making it more likely that humanity can successfully solve the perilous challenges from global destabilizations of environmental, political and economic systems that societies now confront in the twenty-first century.

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Music teacher education: Teachers' knowledge and collaboration in distance learning

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ABSTRACT

Distance Learning (DL) is a growing field in Brazil and has been offering new possibilities to use information and communication technology (ICT) in our music teaching practices. In addition, it has broadened our views of different musical contexts and of the knowledge required in such contexts. Subscribing to the idea that teacher education courses contribute to the acquisition of teachers' experiential knowledge, the need for music making and for real teaching practices seem essential to the education of prospective music teachers. Such practices will be part of a music education course if teachers who write these subject courses consider them a valid kind of knowledge. Hence, this paper presents some results of data collected from a questionnaire and interviews with teachers who plan some subject courses. Since they have agreed that students need practical experiences as musicians and as teachers to develop both musical and pedagogical knowledge, the activities planned for both online and face-to-face instructional episodes try to reflect such conceptions. Collaboration is presented as a possible strategy to promote interaction among peers, aiming at stimulating practical musical experiences, teaching practices and reflection on each one's action in the learning process.

Keywords

Music teacher education, collaboration, teacher knowledge, distance learning

BACKGROUND

In 2005, the Brazilian government created the Open University of Brazil (Universidade Aberta do Brasil – UAB). Focusing primarily on teacher education courses, it offers undergraduate courses using a Management System for online learning blended with compulsory face-to-face encounters. Since a Distance Learning (DL) Music Education Course has been implemented at University of Brasília (UnB) and new possibilities to use information and communication technology (ICT) have been incorporated into teaching practices, investigation on this modality has seemed necessary to better understand our roles and practices as music teacher educators. This paper discusses the theme of teachers' knowledge, educational conventions and musical practices based on some conceptions of teachers while planning their subjects for this DL Music Education Course.

PURPOSE AND METHOD

The purpose of this project was to investigate which knowledge is validated in the subject courses offered in this DL Music Education Course. A questionnaire was sent to teachers of the following subject courses: Music Teaching and Learning Practices 1 and 2; Keyboard 1 and 2; Guitar 1 and 2; Musical Perception and Structures 1; and Singing Practice 1. Responses came from five teachers of the following subjects: Music Teaching and Learning Practices 1; Guitar 1 and 2; Musical Perception and Structures 1 and Singing Practice 1. The questionnaire consisted of twelve questions about the activities planned for the subject courses, two questions related to teachers' understanding of this DL course, one question concerning their experience in DL and a final question where teachers could address any other issue not covered in the questionnaire. In some cases, teachers were also interviewed to develop or clarify their points. The analysis of teachers' responses was grounded on literature of teacher education and in studies of collaborative learning in DL and in informal learning contexts.

TEACHER EDUCATION

Teacher identity and knowledge, developed throughout one's life, are also based on concepts and models presented and experienced in teacher education courses where differences between theory and practice are usually confronted (Pimenta & Lima, 2004). Rejecting such model of fragmented teaching experience, Tardif (2006) presents teachers' knowledge as plural, formed by knowledge of subject matter, of curricula, of pedagogy, and knowledge from the experience of being a teacher. Among these, he points out the last one as the vital nucleus of teachers' knowledge since it is formed by the others and is validated by practice and experience.

Understanding that this practice and experience of being a teacher can be fostered in teacher education courses, this paper presents the views of five subject teachers involved in our DL Music Education Course, who answered the questionnaire and were also interviewed. The discussion focused on their strategies of and reflections about offering practical experiences to develop musicianship and teaching skills that will be part of the experiential knowledge of our students (prospective teachers). According to Tardif (2006, p. 230), a teacher is "a subject who assumes his/her practice according to the meanings s/he gives to it." Teachers' practical experiences generate

knowledge, which is constantly oriented and transformed by new practices.

Subscribing to Tardif's (2006) view, teachers' knowledge is understood in a broad sense, to be comprised of competencies, abilities and attitudes intertwined and needed in teaching tasks. Such knowledge is temporal, i.e. it is acquired during a certain time of life by recalling models from previous teachers during schooling, and establishing routine and experiential knowledge in the first years of practice as teachers, thereby contributing to the development of their identity as teachers throughout their careers. It is also plural and heterogeneous since teachers' knowledge comes from different sources and aims at different goals. In addition, it is customized and situational because each teacher has his/her own history of life, personality, thoughts, and ideals that are part of their working context. Therefore, knowledge cannot be restricted to cognition or personal experiences, but is socially constructed and shared.

In order to understand which practices and knowledge the interviewed teachers emphasized in their subject courses, they were first asked to think about their expectations for a teacher education course offered using DL. All of them agreed that our students should have opportunities to develop musical knowledge (knowledge of subject matter, such as harmony, history of music, notation, ability to transpose, to play by ear, to sing, to play a musical instrument) and opportunities to develop pedagogical knowledge. Concerns about considering cultural diversity were mentioned by two teachers, and the relevance of practical experiences of making music was pointed by three interviewees. In addition, teachers mentioned that by the end of the course, students should have the ability to reflect on their musical and pedagogical practices; to express themselves and understand academic texts; to organize their ideas that should be grounded in a solid conceptual framework; and to develop competences and abilities to act as researchers. One of the interviewees reminded us that DL offers a different way of learning in terms of content and methodology. Therefore, while planning a subject course, teachers might need to change their concepts related to the teaching and learning process and try to give more autonomy to students.

Once their expectations had been set, teachers were asked to list the activities and resources planned for both online and face-to-face use in their subject courses. Those who had already offered their courses could even reflect on whether their choices had been effective or not.

The Course Management System for online learning (Moodle) offered the following activities: chats, forums, glossaries, lessons, quizzes, assignments and wikis. In addition, teachers could use resources such as audio, video, animated images and supporting texts to enrich their courses. The chat was the only synchronous activity and was tried in four of the investigated subject courses. The forums worked as a "virtual classroom" where students had the opportunity to voice their doubts and inquiries. They were present in every course. The other popular activity was the assignment, also used as a log book. Although the quizzes and lessons had only been tried in only one subject at the time the questionnaire was sent, many teachers have included such activities in their courses since that time. Another activity that is currently frequent in most of the subjects is the recording of musical and pedagogical practices. The following chart shows the variety of activities planned in the five subject courses in this study.

Table 1. Activities planned in subject courses

Activities	Guitar 1	Guitar 2	Singing Practice 1	Teaching Practices 1	Perception
Chats	x	x	x	x	
Forums	x	x	x	x	x
Glossaries	x		x		x
Lessons					x
Quizzes	x				
Assignments	x	x		x	
Wikis					
Log Book	x	x	x		x
others: recording	x	x			

It is noteworthy that Tardif (2006) reminds us that teachers' knowledge is related to the object of teaching – the human beings that are the students. That is, it is the individual teacher who also learns once s/he accepts the challenge of being involved in the learning process. The interaction among students and teachers contributes to the development of teachers' knowledge. Hence, the effectiveness of the activities and resources may also include consideration of the degree of interaction. Moreover, while discussing teachers' knowledge, collaboration may be investigated as a means to promote interaction among all parties involved in these courses. This interaction is aimed at stimulating practical musical experiences, teaching practices and reflection on individual action in the learning process.

COLLABORATIVE LEARNING

In this paper, collaboration was presented as a possible strategy that can be planned by teachers while writing their subject courses in order to enrich interactions among students, local tutors and associate teachers. Aimed at facilitating students' learning, these interactions happen both online and during face-to-face moments in the various activities students have to accomplish in each subject. Collaboration is, therefore, an intentional process in which group interaction leads to the creation of something new (Rees, 2002) that is a result of complementary skills negotiated amongst each group member who share authority and respect individualities (Kenski, 2008; Panitz, 1997).

> Distance learning is dependent on the ability of the teacher to provide effective learning experiences for students, with opportunity for ongoing interaction between them regardless of location and, in some cases, time. Collaboration requires reliable and effective means for sharing information between

> parties; even when geographical distance and time obviate in-person meetings or extended periods of being in close physical proximity with one another. (...) Collaboration in educational and research settings involves organizational planning to structure and implement partnership activities that share attributes of course and lesson preparation that are employed by distance learning instructors. (Rees, 2002, p.258-259)

As can be noticed, planning a subject course for DL requires teachers to be organized and to plan in advance because DL involves, and is dependent on, many actors other than the teacher him/herself. Although collaboration can be analyzed in various types of interactions among the actors involved in DL, ranging from technical and administrative support to teachers/students/ local tutors, the discussions on collaboration will be delimited to peer-directed learning. According to Green (2008, p. 120) peer-directed learning ". . . is situated further along a continuum, from unconscious, implicit learning via group interaction, towards a more conscious approach in which knowledge or skills are learned through being explicitly and intentionally imparted from one or more group members to one or more others." This idea, taken from informal music learning context, has been proven to be an effective learning strategy in Green's project, assigning more responsibility to students and new roles to teachers:

> One is that learners in the informal realm seem to experience a qualitative difference between being taught by someone who is designated as a teacher and being taught by someone who is a peer, regardless of the particular teaching method. This difference relates to issues of power and expertise, which frame the teaching and learning relationship. Another is that, at any rate in the project ... observers and learners reported that peers *did* use different methods from teachers. Thirdly, informal learning for many learners *includes teaching* one's peers, and in such cases there is evidence that learning takes place through teaching. (Green, 2008, p.121)

Although these conclusions have been drawn from face-to-face situations, they can be taken into consideration while analyzing online interactions among peers because the above mentioned issues of power and expertise are part of every teaching and learning process. Besides, peer-directed learning can be stimulated in face-to-face meetings in the centers. Therefore, regardless of the modality of learning, collaborative learning with peers may be a worthwhile strategy. More than working together, it presupposes trust, interdependence and a collective creation of something that could not be achieved alone. Moreover, collaboration seems to nurture students' autonomy because the sharing of experiences makes one reconsider his/her own process of learning, which helps in understanding individual needs and strategies (Hunter, 2006, p.75).

When evaluating the effectiveness of the activities and resources chosen for their subject courses, interviewees were also asked to respond to a question asking if they believed these activities could help in promoting collaborative learning. Forums and chats were identified as the most appropriate tools for collaboration; however, the latter presented many problems due to Internet connections in the centers and due to difficulties in setting a common time for everyone. Teachers' opinions about the potential of forums as a communication channel to share students' doubts and productions were supported by students' positive responses while using the forums. Narita (2009) analyzed students' responses to different activities in an introductory subject course and found that students have identified interactivity as the main reason for enjoying forums. In teachers' views, forums may also provide a map of students' reflection on the content or a place to share their musical production, and, as such, have been an effective assessment tool. However, in subject courses with many activities available in the same period, students have usually given priority to written assignments, validating them as the most important evaluative activity.

According to teachers, despite the potential certain activities have to promote collaboration, they are not always fully explored because students are not accustomed to some resources available in the subject courses. The wiki, for instance, instead of resulting in a cohesive collaborative text, is usually a collection of ideas from different authors. Face-to-face meetings, on the other hand, is a forum in which teachers undoubtedly see collaborative learning happening. By reading students' entries on their log books or in discussion forums, teachers concluded that not only did making music in the centers motivate students in their learning process, but it also gave them the feeling of belonging to a group. Such togetherness has been helping students overcome many difficulties, such as lack of appropriate equipment in the centers or even lack of support from their local tutor. Besides practical musical and pedagogical activities, discussions on readings and videos are other types of proposed tasks for face-to-face meetings. Activities done in such meetings, either individually or in a group under the supervision of the local tutor, are requirements to ensure that the student him/herself is actually doing his/her tasks and progressing in the course.

Audio and video recordings of students' musical performances have been used by teachers to assess students' progress and musical development on the instruments and to analyze and evaluate students' pedagogical practices. Collaboration in face-to-face meetings is evident when teachers assign tasks of group performances or compositions, but may also be noticed before the recording of a task when students ask each other for "tips" or even clarification, according to local tutors' weekly reports. The recordings are placed on the Course Management System for online learning and if

teachers have planned their submission using forums, students have then another opportunity to work collaboratively, watching and commenting on their peers' performances.

IMPLICATIONS FOR MUSIC EDUCATION

According to teachers' evaluation of the available activities and resources in their courses, planned for both online and face-to-face moments, there is still room to improve students' participation. Collaboration has been presented as a possible strategy to enhance such participation and musical knowledge acquisition. Since this course is offered through Internet, technology has been used aiming to help interaction amongst every actor in this DL Music Education Course and "to make the musical experience better" (Webster 2002, p. 417). Moreover, it has contributed to digital inclusion of every party in this course, which may change ideology related to access to Music Education. As Green points out,

> The education systems of a society have a great deal to do with ideology. Most particularly, education helps to perpetuate ideologies that are already well established, it helps to assimilate...ideological challenges, and it can help to produce new ideologies in line with changing economic and social conditions. (Green, 2003, p.14)

Which beliefs are usually perpetuated in relation to access to Music Education? Who are the people entitled to Music Education? Can DL and collaboration really broaden access to it? How is technology being used in an inclusive way? Are teachers aware of its possibilities to include (or exclude) students? These are a few questions that may be worth raising when implementing a DL Music Education course.

As a final note, it is worth recalling the importance Tardif gives to experiential knowledge throughout teachers' lives. Technology may improve students' (and our) experiences as musicians and teachers that, in turn, contribute to the acquisition of experiential knowledge. As they get used to technology, they may incorporate it into their practices and, indeed, change ideology related to the access of few to Music Education.

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The soundtrack to children's programs on Latin American television: Characteristics and educational implications

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ABSTRACT

This paper was an attempt to find out what children listen to on children's television programs in a sample of television covering Latin America. The general aim was establish the listening parameters in an everyday environment based on creating and validating a tool to determine its objective elements. The text presents a selection of the results obtained from a quantitative analysis carried out on the soundtracks of 9 children's programs from Brazil, Argentina, Chile and Spain. The research carried out was based on drawing up a measurement instrument based on the characteristics of sound that can be measured quantitatively in order to, once it has been created and validated, move on to analyzing these characteristics, firstly using a quantitative approach detailing the common and divergent elements and the most important associations between the variables measured. In view of the results, we can characterize the soundtrack of Latin American children's programs as being made up of music using different types of cadences and closures, varied in texture, basically instrumental, used as background and with electronic sound, binary rhythm and a thetic beginning. It is without modulation, or variation in the dynamic or rhythm.

Keywords

Soundtrack, children, listen**,** television programs**,** quantitative analysis

THEORETICAL FRAMEWORK

Music and sound art

A review of the current sound environment indicates a substantial change in the situation of music. The music children listen to on TV is a result of an entire historical process determined by social, cultural, industrial and expressive changes that erupted in the twentieth century (Porta, 1996). The changes form the basis for the elements of the sound habitat that have resulted in the consolidation of new communication supports linking music with the filmed image, narration and movement; that is, the appearance of the soundtrack to audiovisual communication (Porta, 2007). In this conglomerate complex, we would highlight three core features in order to sketch out the daily listening scenario: the differentiation between Music and Sound Art, the blurred edges of the forms of expression, with the consequent loss of the boundary between them and, finally, the media-friendly, spectacular nature of contemporary popular music.

Television as a representation of the sound environment and listening space

From an educational point of view, the *Pigmalión* Report on the impact of TV on childhood (Del Río, Alvarez, & Del Río, 2004), provides a great deal of information about Spain and makes it possible to articulate an overall view in order to integrate the problem of television listening into a cultural perspective on child development. The authors, among the many other points they make, advocate the creation of children's television programs taking the range of culture available as a reference.

The soundtrack and the construction of consciousness

The subject we are interested in is music from the listening side and its presence on television through the soundtrack of children's TV programs. Few works can be found based on the cognitive, social and communicative study of music on TV, despite its influence in moderating and constructing the reality of children and teenagers. For modern children, TV, together with their direct experience, has become an important medium for representing the world, in which the increasing mixture between the genres of reality and fiction raise new problems for them (Del Río, Alvarez, & Del Río, 2004).

Need for a listening tool

The various studies of children's TV have revealed television content with a high level of explanation, using seductive advertising strategies, and with an indisputable communicative power of influence through the sum of its languages. The systematization we need to base our work on shows a considerable vacuum in terms of the sound context for children. The studies found, largely created as laboratory experiments, cover artificial realities for groups that have been determined due to their learning characteristics because they are a risk population in schools. Meeting the need for objective tools depends on the creation of measurement scales for a new sound environment (Atienza, 2004). This problem is not a new one in music, and the question becomes more acute when we expand the concept of the sound environment. In the last 40 years, various interdisciplinary efforts have worked in this area on the border between areas of knowledge and disciplines. During the 1960s and 1970s, two different approaches to sound analysis appeared. First came Pierre Schaeffer's (1966) sound object, part of a phenomenological analysis of the audible universe

focused on forms of auditory perception. Then, Robert Murray's notion of sound landscape appeared. Schaeffer speaks of the representation of the sound environment, which we might classify as "compositional" and wonders about new solutions for new needs, when he says that the equivalent of a revolution is needed among the various fields of sound study.

OBJECTIVES

This paper was an attempt to find out what children listen to on children's television programs in a sample of television covering Latin America. The general objective was to establish the listening parameters in an everyday environment based on creating and validating a tool to determine its objective elements.

In this way, the authors described the most outstanding results obtained based on the first quantitative analysis carried out on the soundtracks to nine children's programs in Brazil, Argentina, Chile and Spain.

METHOD

The reference theoretical framework for interpreting these soundtracks, in a semiotic way, uses Umberto Eco's model (Eco & Cantrell, 1978), and, specifically for constructing the listening template, we will use Gómez-Ariza's (2000) model. The research carried out is based on drawing up a measurement instrument based on the characteristics of sound that can be measured quantitatively. Once it has been created and validated, the intention is to move on to analyzing these characteristics, firstly using a quantitative approach detailing the common and divergent elements and the most important associations between the variables measured. Then, and based on the most outstanding results obtained, we will move on to a second, quantitative analysis, going into greater depth in interpreting the results and looking at their consequences.

Variables

A total of 14 variables have been used for this quantitative analysis, all of them related to sound characteristics, measured on a nominal scale indicating whether or not certain characteristics of the variable under consideration exist in the sample unit selected (see Table 2 for the names of the variables and categories).

Tool

The tool used divided the 14 variables considered into different categories that could be measured in a dichotomist manner depending on whether or not they appeared in the fragment selected.

Sample

The sample was selected based on programs for a week that did not coincide with any special events, which might alter the everyday characteristics of the program chosen by the groups in each country. Sampling was then carried out using the expert choice procedure to include the most important musical elements for analysis (complete piece, phrase, cut phrase, semi-phrase, motif, design, spread, end of piece and no music), as well as the three most common television slots: own programs, cartoons and advertising. In addition, the sample was complemented with 10 excerpts selected at random from each of the programs studied. In total, 867 files were collected, distributed in the sample according to Table 1:

Table 1: Distribution of program section by country.

Country	Program	Section Own	Advertising	Cartoons	TOTAL
ARG 261 (30.1)	Casi Ángeles	105 (100)	0 (0%)	0 (0)	**105 (12.1)**
	Patito Feo	24 (28.6)	60 (71.4)	0 (0)	**84 (9.7)**
	The Simpsons	0 (0)	0 (0)	72 (100)	**72 (8.3)**
BRA 106 (12.2)	Castello Ra-Tim Bum	84 (80)	18 (17.1)	3 (2.9)	**106 (12.2)**
CHI 93 (10.7)	Musitronia	30 (32.3)	58 (62.4)	5 (5.4)	**93 (10.7)**
ESP 407 (46.9)	Los Lunnis	64 (75.6)	8 (4.4)	18 (20)	**90 (10.4)**
	Babalà	42 (24.7)	4 (2.4)	124 (72.9)	**170 (19.6)**
	La Banda del Sur	38 (46.3)	7 (8.5)	37 (45.1)	**82 (9.5)**
	Super 3	20 (30.8)	0 (0)	45 (69.2)	**65 (7.5)**
TOTAL		**411 (47.5)**	**151 (17.4)**	**304 (35.1)**	**867**

NOTE: Percentages in parentheses.

SUMMARY OF RESULTS

The most outstanding overall results are presented, going down to program level when required to do so, except for variable 0 (no sound) as it has only one frequency of appearance, this variable is not relevant and will not be included in this explanation of results. Table 2 shows the most outstanding overall results for each variable

analyzed.

In view of all the results obtained and based on the majority percentages found, we can characterize the soundtrack of Latin American children's programs as having a high presence of music (78% of the sample); largely popular music (61%); using different cadences and nonmusical closures (32% conclusive, 26% cut, 22% suspensive); with a varied texture (34% homophonic, 38% accompanied monody); basically instrumental and used as a background (62%); with an electric sound (55.5%), binary rhythm (71.2%) and thetic beginning (59.2%). It is without modulation (66.1%) or variation in the dynamic (73.4%) or the rhythm (82.7%).

As for the level of music per program, we might highlight as most musical “The Simpsons” (a non-children's series that appears as one in the television schedules), “Musitronia,” “La Banda del Sur,” “Patito Feo,” and “Super 3,” in which almost all the program space has musical elements. Concerning the type of musical sound, we find that “Babalà” and “The Simpsons” have the greatest percentage of acoustic sounds from instrumental groups. “Patito Feo” must also be highlighted for its almost exclusive use of electronic imitative sound. Thirdly, concerning the variable "voice," we should highlight “Patito Feo” as having more than half its musical contributions sung, and not merely instrumental as happens in other programs.

Table 2. Most outstanding overall results

	Category	Subcategory	Variable	%
2	Musical Sound	2a acoustic	2a1 chordo-phones	22
			2a2 aero-phones	18
			2a3 mem-brano-phones	12
			2a4 idio-phones	1
			2a5 mixture	219
		2b electronic	2b31 original	212
			2b32 imitation	343
		2c mixture (specify):		58
		2d undetermined		18
3	Voice	3a spoken or sung	3a1 man	11
			3a2 woman	5
			3a3 child	65
			3a4 group of voices	174
			3a5 others	16
		3b no voice (instrumental)		39
		3c undetermined		3
4	Meter & Rhythm	4a binary		712
		4b ternary		14
		4c others (specify)		43
		4d undetermined		12
5	Type of Beg.	5a thetic		592
		5b anacrusic		155
		5c acephalous		28
		5d undetermined		122
6	Dynamic	6a with variation		143
		6b without variation		734
		6c undetermined		25
7	Rhythm	7a speeding up		18
		7b slowing down		18
		7c without variation		827
		7d undetermined		35
8	Genre/ Style	8a erudite western		106
		8b popular (specify)		608
		8c traditional	8c1 own	21
			8c2 foreign	47
		8d combinations		4
		8e undetermined		84
9	Sound organi-zation	9a tonal	9a1 major	564
			9a2 minor	225
		9b modal		17
		9c others (specify)		13
		9d undetermined		68
10	Cadence	10a suspensive		224
		10b conclusive		319
		10c cut		255
		10d others (specify)		2
		10e undetermined		72
11	Modu-lation	11a modulates		104
		11b does not modulate		661
		11c undetermined		144
12	Sound texture	12a homophonic		335
		12b accompanied monody		377
		12c polyphonic		85
		12d undetermined		8
13	Sound plane	13a music as leading figure		253
		13b background music		615
		13c undetermined		2

Another variable for consideration is genre/style: popular music is most used by the programs analyzed, appearing on more than 60% of occasions. Although the term "Popular Music" is currently the subject of a great debate, it covers a large variety of well-differentiated styles that can range from the most exclusive jazz to any commercial or advertising composition. A highly noticeable fact is the absence of traditional genres and styles identifying the country's own and other cultures. This aspect confirms that the loss of identity and television's values of diversity and heritage also occurs in soundtracks.

Finally, the results show a clear predominance of background music, with music relegated, on most occasions, to a secondary, subsidiary role in action and dramatization. Once again, The Simpsons, in which music plays a leading role, must be mentioned as an exception. We see “Los Lunnis,” “Castello Ra-Tim-Bum,” “La Banda del Sur” and “Super 3” as balanced programs, although background music predominates.

CONCLUSIONS

The project was analytical and involved producing the meaning of contemporary discourse: the heritage, communicative, and educational concept of music, together with cultural policies. Music occupies a particularly important place in contemporary culture, paradoxically corresponding to an ever weaker position on school and academic curriculums. Music's change of direction includes the following outstanding elements: the re-evaluation of the sound field, the appearance of rock and roll, the mass media and the record industry. Through this study we want to show this paradigm in education from a critical, committed and contextualized point of view. The discursive methodology used analyses the most influential modern supports and musical content – film and television – to reveal its influence. The results of the research make it possible to define a situation, which, due to the sampling technique used, can be generalized to children's television programs and the listening of the child population in the Latin American culture, as it establishes comparative indicators between children's programs in Brazil, Chile, Argentina and Spain. All this will serve to make proposals to guide education policy covering cultural heritage, identity and music, which are currently awaiting development in the European Higher Education Harmonization Process and will affect the educational framework in the socio-cultural context of Latin American culture. Along these lines, from the standpoint of musical education, we have justified and created a hitherto non-existent tool to measure listening. This makes it possible to make a more objective search for educational alternatives that require, as a preliminary step, a diagnosis of the content with the greatest strength, impact and continuity in the everyday sound environment: the television soundtrack as the representation of a world of sound to be discovered.

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The modernizing of school music in the community: An educational renewal in the service of popular culture in Valencia

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ABSTRACT
Music schools are one of the educational and cultural institutions of great impact on musical life in Valencia (Spain). Training in schools is a determinant influence on music literacy and the understanding of music language. This paper discusses a research study undertaken on this topic and the design of a graduate course concerned with one of the best hallmarks of the community. There are currently 500 music schools operating. Evolution of contemporary music education requires changes in professional development opportunities for teachers to define a new profile since the phase of their initial training and first years of teaching. Our goal was to better know the history, characteristics, structure, and organization of music schools in the Valencian Community and to offer a training proposal to cover contemporary cultural and social demands.

Keywords
Music schools, teacher training, music education, management, training and organization.

INTRODUCTION
Music schools are one of the educational and cultural institutions that have great impact on the musical life in Valencia (Spain). The training given in them is one of the major determinants of musical literacy and understanding music language in the community. It was the intention of this paper to present a research study undertaken and outline a postgraduate course that covered a cultural reality, which is one of the best hallmarks of this historic community. Valencia is located on the Mediterranean and has strong hybridization and cultural wealth of the Greek, Roman, Arabic, and Jewish cultures. There are 500 Musical Societies in Valencia that include one music school each. These schools are part of the cultural, municipals and administrative life of the area.

CULTURAL HERITAGE IN TEACHER EDUCATION
Music schools in the Valencian community
In Valencia, there is a long tradition of Musical Societies. These are not-for-profit associations whose principal purpose is the maintenance of a band and/or a choral music. These societies support a School of Music from which there arise the different vocal, instrumental, or chamber groups. Music schools depending on Musical Societies mark an historic moment for the great social work, (Rausell & Carrasco, 2000), cultural and educational activities (Morant, 2009a) that have been functioning since its beginning. The desire to ensure better preparation of the members of each of the musical groups and the need for new musicians led to the emergence of the first schools of music. The Schools became widespread in the late 1980s and were recognized by the Spanish Law of the Educational System. There are now about 500 music schools. They constituted a “miracle” because their economic survival is very difficult although they represent a great learning framework (Morant, 2009b). For over 30 years, music schools have arisen from the need for the better training of members of vocal or instrumental groups, and to become music schools with more extensive training opportunities: vocal education, instrumental education (string, woodwind, percussion, guitar, piano, traditional folk instruments), vocal and instrumental. There have been some different educational Laws before the current Law of Education (2006). In all the various educational reforms music schools are considered educational centers, which have no regulations. The main objectives of the music schools are to: (a) promote the knowledge and appreciation of music and to facilitate learning from early ages; (b) offer instrumental teaching aimed at both individual and group practice; (c) provide additional instrumental music training; (d) promote an interest in vocal and instrumental group participation; (e) organize public activities and to participate in activities for amateurs; (f) develop a broad permanent and diversified music education, with no age limit; and (g) guide students with special talents and vocation to access professional education providing, if necessary, adequate preparation for their access (Valencian Law of Music, 1998).

Various levels of education coexist in these schools: musical initiation (4-7 years) and the equivalent elementary level music studies (8-12 years), intermediate degree of musical studies (12-18 years) – and they are recognized as intermediate school, and an integrated center that relates the basic level of musical studies with compulsory primary education (6-12 years). Furthermore, all of these schools have amateur adults who study music, with no professional music aspirations. In most cases, they are centers of

musical studies and consequently they are not regulated and unofficial, but they are recognized (on the school register). Economic grants and subsidies for the maintenance of the infrastructure that serves more than 10,000 students are considered poor. Teachers in these music schools, according to the regulations, must have at least a professional qualification (a bachelor degree). These schools are unregulated centers that with support of Music Societies, related to bands and choirs, have achieved a unique phenomenon in the world of music education.

THEORETICAL BASIS

Changes and developments in contemporary music education require changes in professional development that can define a new teacher profile from initial training, through the first years of teaching, and throughout their ongoing training (Porta, 2001). Our approach was based on expressive, reflective, and critical teachers who foster creative culture from the conception of the value of musical expression. We referred to Schools of Music with a strong popular draft and a high degree of self-management. This requires academic recognition as a place of transformation and recreation of culture, from the expressive manifestations of all individuals that form the cultural community and education. The approach is not new and it has been discussed in the main forums for education over the last decades (Delors, 1996; Stenhouse, 1984)

The literature on Schools of Music in Spain is limited. Their contributions appear in Diaz (2004) and published works have so far emerged from the interests of the *Federation of Music Societies in the Valencian Community* through Teacher Training Seminars in the Network of Schools of Music (Barber, 1996). On the other hand, the issue of teacher training offers an extensive bibliography that highlights the new training needs of a dynamic and changing profile. Balbas (1994) states that it cannot be presented as distinct aspects of initial training and continuing training partners, but on the contrary, both are closely linked, leading to the different stages of teacher education as "part of a continuum that should be developed along their entire career" (p. 162). Drawing on that model, the renewal of Valencian music schools need the following items:

- To offer teacher training and retraining programs that make it possible to broaden their formation and deal with their new roles in musical expression.
- Training should leave individual perspectives, based on the historical-cultural approach and qualitative research methods to overcome the complementary business model.
- Changing teacher's attitudes is only possible by participating in the design and implementation of their own professional development (Lluch & Salinas, 1996).
- Training should be considered as a first step in the identification and analysis of needs, combining different data collection techniques.
- Similarly, Parrilla (1999) also raises the need for a pragmatic orientation in training by:
  1. Providing demonstrations that can be understood analyzed and acted on the specific demands of each context;
  2. Giving students the opportunity to implement their knowledge;
  3. Providing the possibility of constant reflection and review of new knowledge;
  4. Raising collaboration and support among teachers; and
  5. Trying to complete unfinished initial training.

OBJECTIVES AND METHODOLOGY

Aim

Our goal was twofold: to better understand the history, characteristics, structure and operation of music schools in the Valencia region in Spain; and create a training proposal to offer coverage to a cultural reality dependant on their own cultural identity.

Methodology

For the first aim, research profile, we used a quantitative methodology for the field of study, based on a questionnaire (Ferrández, 2008) applied to a representative sample, which covered most of the teachers and school management teams in Valencia combined with a series of structured interviews and focus groups to triangulate results. To enable this massive sample, we counted on the collaboration of the Valencian Federation of Music Societies and the use of an electronic form that quantified results. For the second aim, it was necessary to design a graduate curriculum for leadership, management, organization and teaching of music schools, taking into account the identification of training needs and determining their curriculum and teacher training within a framework of continuous training.

The social and educational requirements relied on the importance of the identification and assessment of the needs. In fact, the latter ones have been a major concern for researchers and those carrying out policy design service training, which would require greater coordination between university research and educational policies (Lamorey & Leigh, 1996). There are many studies about the construction of the curriculum. Zabalza's (1994) model was selected as it pointed out the main areas of content in the training of education professionals: (a) The domain of the discipline or content area to teach; (b) Knowledge about the school and its organizational structure; and (c) Knowledge of professional skills and capabilities.

Similarly, the communication model on the construction of curriculum Escudero Muñoz (1999), determined its importance as two territorial arenas: one related to the will and the other about the reality. Similarly, it determined the spaces of the theory as forms of representation that gave meaning and practice as a place of reality and action. Finally, it remarked of the determination of one of the more

fundamental educational elements of teaching and its components: curriculum, schools, teachers, and students.

Teacher training

Reflection as the basis of the investigation is today an essential element to new perspectives of teacher education (Torres González, 1999). Our position considered that continuing education differs from the initial training phase and basically follows three main lines (lmbernon, 1994): 1. Reflection on teacher's practice and understanding, interpretation and intervention derived from it; 2. Exchange of experiences, the necessary updating in different educational settings; and 3. The professional development in the center, through cooperative work of transforming the practice.

There are different currents on teacher training, (Parrilla, 1996). There is no doubt that the strategy that best matches the profile of the researcher teacher was action research (Carr & Kemmis, 1988; Elliot, 1990; Lewin, 1978). Through research and rational reflection of teacher practice, teachers can know the dimensions involved, sometimes unconsciously, in the dynamics of the classroom and in popular culture and school. This research facilitated the reflection on a personal teaching model, which defined its practice, shaped by the influence of academic history as a student, professional and educational history, and its adaptation to the institutional and social context (Ainscow, 1995; Farrell & Frankham, 2004; Howes, 2004).

Action research in teacher education focuses primarily in the educational center and in the classroom as social and cultural organizations, with teachers, students, and the community as elements of the described process (lmbernon, 1994). The practice-based research process: 1. To diagnose and discover a thematic concern "problem;" 2. construction of the planning; 3. implementation in practice; and 4. reflection and re-integration of results.

SUMMARY OF CONTENTS

Survey Model

To cover the first aim, we proposed a research-based questionnaire model, which included the following elements such as: demographic information (personal and professional information); initial teacher education and teacher training experience; knowledge of music pedagogy and methodologies and the degree of implementation; levels of coordination among staff and with other schools; training and innovation in the teaching processes; parallelism in the approach of music education in unregulated centers and official music academies; use and presence of new information technologies and communication ICT applied to music teaching.; and development of music schools as standardized educational centers.

Data gathered from the questionnaire provided information about the participants, frequency of specific answers, types of responses (affirmative or negative), multiple-choice response opportunities.

Planning the course of music schools

To attain the second aim, to provide a training proposal to cover the cultural identity, we presented the design of a graduated curriculum to serve as a model of curriculum by Zabalza (1987) and Escudero Muñoz, (1999) based on the principles established by Imbernon conception of training and the specification provided by Parrilla (1999). From this context arose a specialization course in management, organization, and teaching of music schools" (see Figure 1). In conclusion, we offered a summary document that contained elements of the designed guide and the conceptual and methodological framework, outlined in previous lines, for the *"Postgraduate Course of Specialization in Management, Organization and Teaching in Music Schools" that contained the objectives to:* identify main elements; analyze teaching-learning practice; know the legal and legislative framework; know how to select content and plan, to manage and to develop teaching approaches; acquire technical and conceptual mastery for direction and management; and facilitate sociocultural approaches.

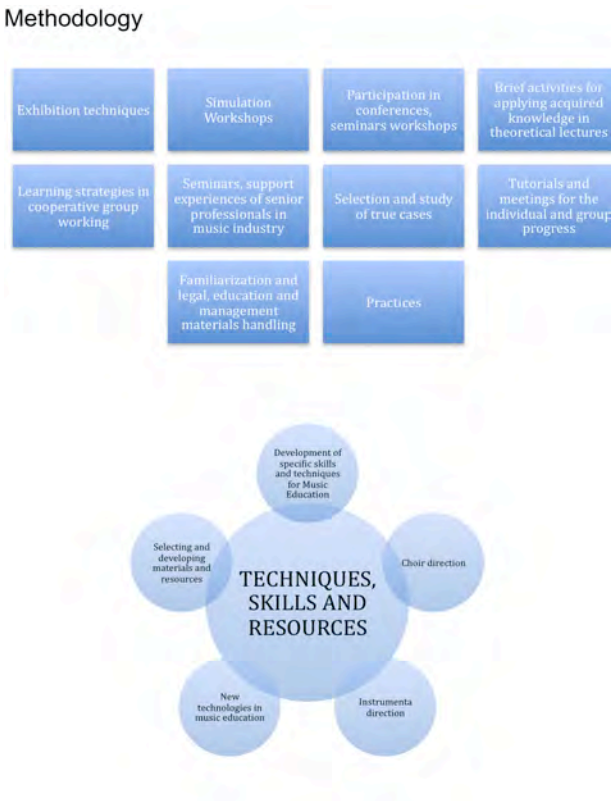

Figure 1. Summary of design for a specialized graduate course in management, organization, and teaching of schools of music.

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

The ultimate goal of this project was to justify the need to define a model for music schools, to consider a standardized school, and to take into account the need for

adequate training of teachers both in initial training and during their teaching. From the training offered in the "Specialization Course in Management, Organization and Music Schools teaching," the goal was to fulfill the training needs of managers, teachers and administrative teams of the network of music schools giving coverage to a cultural reality required by our society.

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Music aptitude: A relevant construct for 21st century schools

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ABSTRACT

For many years music educators have felt that it is important to be able to diagnose the potential of a learner's ability to successfully master a musical skill or concept. The nature-nurture controversy that surrounded the construct of music aptitude seems no longer relevant now because recent scholarship has shown that genes do indeed respond to the environment; they are not mere blueprints. The position taken in this paper was that if music aptitude can be learned, it seems important to be able to predict a learner's potential for success in music and to diagnosis his/her musical strengths and weaknesses – to measure the individual's music aptitude – because it offers an objective basis for programmatic, curricular, and instructional changes that can be based on learners' individual differences. After specific philosophical, practical, and political rationales that may account for the lack of interest in aptitude measurement were discussed, the paper offers strong support for the relevancy of music aptitude measurement in terms of its diagnostic and predictive attributes. The paper concludes by suggesting that pre-service music teacher education programs and professional music education organizations' research communities hold the keys to changing attitudes regarding the importance of music aptitude measurement.

Keywords

Assessment, music aptitude, music achievement, music ability, nature-nurture Controversy

INTRODUCTION

From the early years of the preceding century, music educators have felt that it is important to be able to diagnose the potential of a learner's ability to successfully master a musical skill or concept. At about the same time as the *Standford-Binet Intelligence Scale* (Terman, Lyman, & Ordahl, 1917) was being developed in the United States, Carl Seashore published his *The Seashore Measures of Musical Talents* (1919). Seashore believed that musical talents (aptitude) were a series of unrelated aptitudes (i.e. pitch distinction, duration discrimination, timbre distinction, tonal memory) that were inherited, rather than learned. His test was valid, he insisted, because it measured the accuracy of an individual's perception of every parameter of a tone, i.e., pitch, duration, timbre, etc. Then a decade later, along came James Mursell (1938) who insisted that Seashore had it all wrong. Music aptitude was a product of learning and the environ-ment, he argued. Thus the nature-nurture controversy found its way into music psychological studies.

Before proceeding, it is important to establish working definitions for several music psychological constructs that will appear frequently in this manuscript—*music ability*, *music aptitude*, and *music achievement*. "A *construct* is a psychological quality that we assume exists in order to explain some aspect of behavior" (Gronlund & Linn, 1990, p. 66). *Music ability*, as used in this paper, is simply used in the generic sense as referring to what a person is "able" to do musically. There are no implications regarding the genetic or environmental sources of this ability. Rather, as Radocy and Boyle (1979) assert, music ability is the product of the individual's music capacity (genetic endowment, musical aptitude (music capacity plus informal musical encounters), and formal music instruction. Whether *music ability* is a single ability or a collection of rather diverse, but related, abilities is still a topic of controversy and probably stems from the Seashore/Mursell debate. It is an issue that is irrelevant to this paper.

Music achievement seems to be the least controversial of the psychological music constructs. In this paper *music achievement* reflects what has been learned as a result of encounters, structured or less structured, with music. Music achievements (accomplishments) may be very general, e.g., knowledge of impressionistic music style, or very specific, as in mastery of distinguishing between duple and triple meter.

While music achievement reflects what has been learned, *music aptitude* indicates potential for learning music, particularly for developing musical skills. *Music aptitude* might be explained in terms of the potentials measured by musical aptitude tests. Reviews of the content of music aptitude tests (Boyle, 1982; Colwell, 1970; Gordon, 1970; Lehman, 1968; Webster, 1988) disclose unique differences, however, in the characteristics and qualities of the musical measure-ment exercises from which musical potential is predicted. Some musical aptitude tests include

"atomistic" discrimination tasks relative to the dimensions of a musical tone (e.g. pitch, duration, loudness, timbre) that are encountered in a non-musical context. Some aptitude tests ask the responder to make rhythmic, melodic, and harmonic distinctions in terms of recognizing differences in patterns in the context of a short musical phrase. Several tests require preference responses in terms of an excerpt's phrasing, balance, or style (Gordon, 1965). Virtually all of the exercises involve audiation or tonal memory. With such diversity, it seems that defining *music aptitude* in terms of test content lacks a cohesive philosophical basis.

Early scholarship (Seashore, 1938; Wing, 1954) contended that *music aptitude* was largely innate, a product of genetic endowment; and it is true that when music aptitude is viewed as a characteristic that students possess in different degrees, it has connotations of being a product of nature and "genetically oriented" (as opposed to being nurtured in a particular environmental context). More recent scholarship, however, recognizes *music aptitude* as the "result of genetic endowment and maturation plus whatever musical skills [and sensitivities] may develop without formal music education" (Boyle and Radocy, 1987, p. 139), that is through informal encounters with music in the environment such as music on television, singing on the playground, etc. Indeed, Ridley (2003) contends that it is foolhardy to suggest the nature-nurture continuum is a relevant concept for classifying psychological constructs. He contends that genes ". . . are not puppet masters or blueprints. Nor or they just the carriers of heredity. They are active during life; they switch each other on and off; they respond to the environment" (p. 6). Therefore, in responding to modern scholarship, *music aptitude* is viewed in this paper as a product of both nature and nurture.

It follows, then, from embracing the above characteristics of the construct of *music aptitude*, that because music aptitude is responsive to the environment, it can be enhanced through learning what Gordon (2003, p. 43-44) terms "developmental music aptitude." The position taken in this paper was that if music aptitude can be learned, it seems important to be able to predict a learner's potential for success in music and to diagnosis his/her musical strengths and weaknesses, or to measure the individual's music aptitude, because it offers an objective basis for programmatic, curricular, and instructional changes that can be based on learners' individual differences.

RATONALES IN OPPOSITION TO THE RELEVANCY OF MUSIC APTITUDE

If music aptitude is such a relevant construct, why aren't there more standardized music aptitude tests available? Constructing a valid and reliable music aptitude test is certainly not a task for a novice. There should be high demand for such tests, if music educators need to know information about students' music aptitudes to teach more effectively and efficiently. A quick search of the literature reveals that Ed Gordon alone has continued to publish standardized music aptitude tests: *Audie* (Gordon, 1989a), *Music Aptitude Profile* (Gordon, 1965), *Primary Measures of Music Audiation* (Gordon, 1982), *Intermediate Measures of Music Audiation* (Gordon, 1989b), *Advanced Measures of Music Audiation* (Gordon, 1997). Perhaps there are philosophical, practical, and political reasons that account for lack of interest in music aptitude measurement.

Philosophically, music education in the United States and in many other countries around the world is based on the premise: "Music for Every Child, Every Child for Music" (Mark & Gary, 1999, p. 236). In fact, the mission statement of MENC: The National Association for Music Education declares that its mission is: "To advance music education by encouraging the study and making of music by all" (MENC Strategic Plan, 2007). If our mission as music educators is to reach all learners, then some might ask: Why should we take time to assess students' music aptitude (potential) if we are going to teach them all?

Further, there may be less time from a practical standpoint to devote to music education in school settings. In the United States, the passage of the No Child Left Behind Act of 2001 (NCLB) has further raised concerns about the narrowing of the curriculum. While NCLB included the arts as part of the core curriculum, in practice, public school administrators have emphasized reading, science, and math because these are the areas that are assessed and therefore are subject to public scrutiny via mediums such as the internet in many states. As a result, some administrators have reduced time in the schedule for music instruction or have not allowed students to participate in elective music classes until their math and/or reading test scores are at a minimum acceptable level. In this political climate, music educators may choose to spend their limited time with students on music making, rather than assessment activities.

Politically, it may be difficult to rally support for aptitude measurement when some research (Hedden, 1982; Karma, 1983; Rainbow, 1965) shows that certain nonmusical variables greatly increase the accuracy of predicting the potential for success. For example, some of this research shows that socioeconomic status, academic intelligence, and academic achievement are statistically significant predictors of success in music making.

RATONALES SUPPORTING THE RELEVANCY OF MUSIC APTITUDE

On the other hand, Gordon's research (1967) shows that his music aptitude measures contribute significantly to providing relevant information for music

learning. Yes, there are nonmusical cognitive variables that correlate with success in music performance and understanding. This is understandable because there are a number of cognitive decisions involved in encountering music as a performer, as a listener, and as a composer. If music aptitude measurement is relevant to promoting learning in music classrooms and rehearsal halls, then it should: (1) diagnose learners' musical strengths and weaknesses and (2) predict success in encountering music. Music aptitude measurement can provide both of these important advantages for music learning.

Diagnosis is at the heart of good teaching. In fact, it is at the heart of any problem solving activity, and teaching may certainly be viewed as a problem solving activity. The teacher must help the learner solve the problem of correctly performing a rhythmic pattern, for example, by guiding the learner to construct his/her own framework that leads to the understanding of the rhythmic concept and mastery of skill of performing it. Polya (2009), in the book *How to solve it,* postulates that there are four basic principles for solving problems of all kinds. The first principle is to understand the problem, and the second is to devise a plan. This is exactly what good teachers do; they try to understand the problem (in this hypothetical case, the problem the student is having with the rhythm) and then devise a plan to help him/her solve it (understand and perform the rhythm correctly).

An analogy may be drawn from the medical profession. An individual goes to the doctor complaining of headaches and dizziness. First, the doctor tries to understand the problem. She would not think of beginning to devise a plan to solve the patient's medical problem of headaches and dizziness without first gathering some *diagnostic* information about the patient (body temperature, blood pressure, etc.). Should it be any less so with the music learning problems of our students? Should we as teachers devise a plan to help our learners improve their music ability (master a rhythmic problem) without knowing their strengths and weakness in terms of encountering musical stimuli of varying durations and patterns? Of course not, and yet one may fear that devising a plan without understanding the problem is a practice far too common among music educators today. Gathering *diagnostic* information about learners' music perceptive abilities is a necessary first step in the instructional process leading to music achievements that should be provided by music aptitude assessments. Music educators are worried about their loss of contact time with students, but having diagnostic information from music aptitude tests readily available could make the learning process for developing music ability much more efficient.

Secondly, in our world today, is it important to be able to *predict* that a learner's potential in music is likely to lead him/her to meaningful musical encounters—self-expression through playing a musical instrument, shared insights through composition, perhaps even a career in music? Yes, certainly. From a pragmatic point of view, learning to play a musical instrument or selecting a career is a costly venture in terms of both time and money. A parent or guardian should ask the question of a music educator: On what basis do you believe that my child will be successful in learning to play a stringed instrument in orchestra (or participate in the honors choir held several miles from our home school)? This is the age of accountability; objective data such as normative scores are important. While motivation, peer pressure, and other psychological-sociological constructs also play a role in music achievements, all musical encounters have as a part of their framework the capability to process parameters of a tone. The more accurately a learner can discriminate among music stimuli with respect to pitch, loudness, duration, and timbre, the better the chance that he/she will be successful in the musical encounter. This is information that a valid music aptitude test can provide. As a college music educator preparing future music professionals, I'm reminded constantly of the grave injustice we commit when we allow students to begin college as music majors without the students or their teachers having any information about their aural discrimination skills. It should not be a surprise that 20 to 50 percent of beginning music majors change their degree focus after a semester or two of study when they experience difficulty in music theory/aural skills or cannot progress satisfactorily in their applied music study.

In brief, the rationales supporting the relevancy of music aptitude presented in this section seem to support the position taken in this paper. It seems important to be able to predict a learner's potential for success in music and to diagnosis his/her musical strengths and weaknesses, to measure the individual's music aptitude, because it offers an objective basis for programmatic, curricular, and instructional changes that can be based on learners' individual differences.

MAKING MUSIC APTITUDE RELEVANT

Making music aptitude a relevant construct for the 21st century involves changing attitudes about music aptitude, which implies changing beliefs about the construct. Somehow assessment and evaluation must be decoupled from the punitive connotations associated with aptitude testing and its genetic sources. Tests are not merely entities that are passed or failed. Aptitude test scores should not be used decide who may or may not participate in a program, for example. Aptitude tests need to conceptualized as measurement tools that provide us with objective information that can be used to predict and to diagnose better ways to

meet individual leaner's' needs. They are an important, necessary, and normal part of the learning process, a part of helping teachers and learners to solve problems surrounding a particular learning episode and achieve success in music.

The best place to start to influence changes in the belief structure surrounding testing in general and music aptitude testing in particular is with pre-service music teacher education. Music methods courses need to contain units on assessment in which the most current theories of aptitude assessment are presented and the most relevant aptitude measurement tools are reviewed. The International Society for Music Education Research Commission and related national organizations such as the Music Educators National Conference's Assessment Special Research Interest Group (U.S.A) should make aptitude assessment a high priority on their research agendas so that theoretical music aptitude scholarship is advanced and valid standardized assessment tools continue to be developed for use in music classrooms. In this way, music aptitude once again may become an important, relevant construct for developing music ability in school settings.

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Music [education] and social harmony: A reflection on inter-racial harmony in South Africa (Examples from North-West Province)

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ABSTRACT
As a post-doctoral research fellow of North-West University in Potchefstroom, South Africa, for the past 3 years, I have been able to make cursory and focused observations regarding inter-racial/social tensions and to a large extent, intolerance in the country South Africa. While one may attempt to ignore the obvious reflection of racial suspicion, intolerance, and prejudices in the social lives and activities of South Africans and in South Africa, it would be untrue to claim they do not exist at the moment. Yes, there are inter-racial tensions, misrepresentations, bias, and distrust, which are affecting inter-racial/social harmony in the country. In the face of the need to achieve inter-racial harmony and tolerance as contained in the position paper of the African National Congress (ANC, 2007), it becomes critical to search for possible means of achieving the goal of inter-racial harmony or highlighting existing possibilities in the country. Thus, it is critical to investigate any avenues through which inter-racial/social harmony could be attained in the country.
This paper looked at the possible contributions of music to inter-racial harmony in South Africa. Music being itself an embodiment of harmony is considered a paradigm on which the study was hinged. The paper presented sample sites for inter-racial harmony in the country as well as opinion of randomly selected people in South Africa on music as a possible mechanism for inter-racial/social harmony engineering in the country. The paper also attempted an interpretation of the findings with some recommendations for future research. Quantitative and qualitative research methods were combined in this paper.

Keywords
Harmony, music, education, racial, social.

INTRODUCTION
As a Post-Doctoral Research fellow of the School of Music, North-West University, South Africa, the author had the opportunity to observe closely the social tension and lack of inter-racial tolerance in South Africa as a country. Through interactions with people of different racial groups in the country, the author has noted the serious concern with which people are dissatisfied with the present situation. The high level of inter-racial distrust, intolerance, suspicion and hatred is quite palpable in the country. While these may be ignored, such negative emotions hang in the air and reflect in the daily dealings of people. Participation in different social, educational, and religious activities/worships through workshops, church services and music performances however, reveal the potential of music in eliminating such social/inter-racial disharmony. This is due to personal observations of the closing of racial barriers, and gaps, sometimes temporarily but surely, between people of different races during and through musical performances in these contexts. This offers a platform that could be explored further for greater results in inter-racial harmony in the country. On the platform of music, people reach out to the possibility of social integration through racial collaboration in musical performances. The exploration of the potentials of music in social/inter-racial harmony in South Africa is a perspective of a number of possible solutions that are waiting to be seriously explored.

THEORETICAL FRAMEWORK
The concept of social is linked to theories about society both in terms of organization of people and actions (Olsson, 2007). Social facts are ways of being, including (ideal) representations and (material) actions (Deflem, 1999). In general, social issue research focuses on the nature and direction of societies (Risner & Costantino, 2007). Social facts theory reflects intrinsic assessment of material actions and ways of being in symmetry with the goals of a society. The concept of social ultimately borders on the interaction or relationship between two or more persons in a social context at a given time. It points to a social relationship or patterns of behavior developed and accepted by people both culturally and in inter-human structures.

> A social relationship is defined as a reciprocal interaction between two or more individuals, which does not necessarily mean that the meanings of all actors are identical, but that there must be meaning involved in any case on the part of the inter-actors (an orientation to). (Deflem, 1999)

Thus, social relationship could be viewed from different perspectives and cuts across different human and societal structures. Social relationships reflect in the daily lives of people and could be described as good, tense or bad. Of course, changes in social patterns, norms, and values result to changes in social relationships at different layers of societal structures. Social relationship, therefore, is a constant process of reconstructing meaning and values in a society, sometimes in response to individual or global social realities. Good social relationships could and are often also described as harmonious.
In the music discipline, harmony is the use of

simultaneous pitches that form chords. In other words, it is a combination of sounds, often deliberate, in music in a manner that is judged satisfactory. “The term *harmony* derives from the Greek *ἁρμονία* (harmonía), meaning "joint, agreement, concord," from the verb *ἁρμόζω* (*harmozo*), "to fit together, to join." The term was often used for the whole field of music” (Harmony, 2009).

Although the word “harmony” is quite prominently used in music, it is featured in other spheres of human life. Thus, it is quite common to describe a social situation as harmonious. A good relationship between people is described as harmonious relationship due to the agreement of the persons involved. In general, harmony refers to the agreement of people to act together, tolerate one another, live peacefully, respect each other, and view one another with positive commitments. Inter-racial harmony would thus entail agreement between races to co-exist peacefully, positive thoughts and views of different races, racial tolerance, respect, trust, and protection by other races within a social context.

In the multi-racial South African context, racial tolerance seems to still hang precariously. It is common that “conflicts around race...and other kinds of diversity generally occur when values, behavior, knowledge patterns and life styles of people differ” (Lemmer, Mier, & Wyk, 2006, p. 22). Efforts at social transformation of people to a more positive view and tolerance of other races in South Africa, though taking root, still require more work to achieve the desired social harmony in the truest sense of the words. “National research and reports that deal with intolerance and racism in South Africa indicate details of incidence of Racism, the prevalence of racism, and the reason for the absence of racial interaction in many schools” (Lemmer et al., 2006, p. 24). At the macro-level, social/inter-racial harmony is critical to positive national identity of South Africa as a country. At the individual level, however, social harmony in the South African context is critical to solutions of problems associated with crime, rape, orphaned children, murder, armed robbery, violence, etc. According to Soudien (2004), “Young people in South Africa are growing up hardened by their circumstances” (p. 56), for many of whom crime becomes an easy alternative. Young people in South Africa grow up with hatred, bias, distrust, and unkind intentions for people of other races residing in the country. It is a common misconception that children are not aware of racial differences and are not conscious of prejudice and stereotypes. However, “a wide body of research indicates that an awareness of racial differences can exist as early as the age of two and half” (Lemmer, Mier, & Wyk, 2006, p. 25). A serious social campaign is needed to alter the views of South African youths to positive perception of the different races in the country.

Within the tribes of South Africa, there is a shared belief in the axiom of “*Umuntu ngumuntu ngabuntu.*” This “embodies the belief that the individual identity is a function of the collective relationship” ((Levine, 2005, p. 19). However, it seems this shared belief is only operative within the bounds of each race. The recent spate of xenophobic violence and crime betrays any serious inclination to collective relationship beyond specific races in the country. At the moment, racial tension is driving residents to consolidate their social, business and political interests based on race. The following example may clarify the point being made. At the reception of South African athletes from Germany at the Oliver R. Tambo International Airport (25 August, 2009), tensions were high as the African National Congress Youth Leader, Julius Malema, openly indicted the White South Africans for not attending the reception of the athletes because they were not whites or rugby players. On September 11, 2009 the South African Broadcasting Corporation (SABC 2), focused on racial harmony in South Africa and the submissions by various individuals were clear on the existence of deep racial disharmony. Evidence is readily apparent that social/inter-racial prejudice still dominates the minds and thinking of many people in South Africa. Problems associated with these underscore the critical need for social/inter-racial harmony in South Africa. This paper therefore took its bearing from the theory of social/inter-racial harmony as a requisite for social and political development and peace in South Africa. While there are many levels on which social harmony might be looked at, this paper focused on the application of music for social harmony in South Africa.

MUSIC AS TOOL FOR SOCIAL INTEGRATION

Music is a platform for social harmony and integration. Guided by the perception that the words, thoughts, and deeds of individual human beings are profoundly influenced by the nature of the social circumstances in which they occur (Martin, 1995; Mueller, 2002), studies in sociology of music have focused on “music as a social product, social resource and social practice” (Martin, 1995, in Olsson, 2007, p. 989), and “music as device of social ordering; music’s social powers” (DeNora, 2000 in Olsson 2007, p. 989). It is increasingly becoming clearer that music may influence people’s conducts, experience of passage of time, and feelings about themselves, others and situations (DeNora, 2000). Hargreaves, Marshall, and North (2003) believe that all musical behavior is social because musical meanings are socially and culturally constructed. Musical thought not only promoted social cohesion, but also communicated many messages through song texts and dance features (Kruger, 1999). According to Skyllstad (2007), music plays a positive role in facilitating social integration, and conflict trans-formation. Music provides people with feeling that they are still connected to themselves, their emotions and the community (Stokes, 1994). Nussbaum posits that “music has deep connection to our emotional lives” (2001, p. 249) and as well “the means of communication between souls” (p. 266). Musical performance invokes several means of communication, namely motor, visual, kinesthetic, auditory, olfactory, proxemic, and tactile. Thus, music is a unique aspect of cultural systems that allows adaptively valuable information to be communicated between people (Hanna, 1977).

Within the framework of African cultures, the learning of music can be a process, which can build self-

confidence and self-worth of the learners (Smith 2006). Although music could also be a potential dividing line along social and racial structures, being key pointer to social and racial identities, it never-theless, remains a strong platform and tool for reaching out and integrating beyond borders. A valid conclusion from converging views on music as a tool for social integration is that as part of cultural experience and heritage, processes of social/inter-racial harmony in South Africa cannot be understood fully without considering music. This evokes similar views on social change in South Africa (Copland, 1985, 1994; Erlman, 1991; James, 1993; Kruger, 1993). Music is an essential and valid platform on which social integration, construction, evaluation, and re-construction could be investigated. Corroborating the above submissions, evidence from the present study showed music as a potent tool for social harmony and integration resulting from its intrinsic nature to influence and effect change in people.

THE TASK AT HAND

The objective in this study was to illuminate the value of music as a significant agency for social harmony, inter-racial peace, and tolerance in modern South Africa. Although recognition of music as a potent means of social/racial harmony in South Africa at the moment is still hindered by the general perception of music as a frivolous entertainment or for the celebration of successes in economic and political attainments, it is possible to spotlight its potentials in the drive for social/inter-racial harmony. Though music is still marginally recognized as a tool for social harmony in the country, the attempt in this study was not to present a comprehensive study of social harmony processes through music but to highlight aspects of it reflected in the musical practices in different contexts that could interconnect with existing national efforts to convey a broader perspective of social/inter-racial harmony processes in South Africa. Such social contexts and sites as the schools, churches, and sports are highlighted in this study as possible sites for deliberate efforts at social/racial harmony in the country through music. In addition, the perspectives of the people as stakeholders in the quest for social harmony in the country were presented to highlight their views on the contributions of music to social/inter-racial harmony in South Africa. Sample sites and social contexts for explorations of inter-racial harmony through music were briefly discussed next.

SAMPLE SITES FOR EXPLORATION OF SOCIAL/INTER-RACIAL HARMONY AND INTEGRATION THROUGH MUSIC

The School Music Groups

In August and September 2007, the author ran a three-day music (African drumming) workshop for the Technical High School Potchefstroom at the School of Music, North-West University in Potchef-stroom, South Africa. Before the commencement of the workshop sessions, the author observed the usual instinctive convergence of the students according to racial groups. This naturally reflects the social situation in the South African society and is quite normal with the people. However, when the workshop sessions started, it became imperative to get the students to interact with the music and their fellow students. Naturally, they gradually disintegrated their racial groupings and restructured themselves according to the needs of the music. The music performance needs coerced them to accept a new inter-racial/social structure in the context of the performance, which submerged racial bias and groupings. The interactional mood of the students gradually transcended inter-racial "disharmony," opening up channels of new social harmony that could be harnessed and explored further. Also in August 2007, the School of Music conducted an in-service training workshop for teachers of Arts and Culture in the province where the author presented a drum class to the teachers. Again a similar social/racial restructuring occurred during musical performances pointing to the potential of music as agency for inter-racial harmony. A similar situation is found in schools and departments of music in the country where music enables many students of music transcend racial bias and intolerance. The Marimba group in the School of Music of the North-West University is an ensemble that features inter-racial membership (see Figure 1). The existing social/racial tolerance in such music ensemble groups underline Koetting's (1975) view that music helps to "prevent social breakdown on the one hand and social integration on the other" (p. 31). The social/inter-racial harmony existing in such ensembles are microcosms of what could be harnessed in the larger society.

The Church Music Groups/Worship Songs

The church offers another site for inter-racial harmony through the songs and musical performances that are presented during worship sessions. A typical example is found in His People Church in Potchefstroom, South Africa, where a combined service is held once a month for all races who worship there. The band that leads in the hill songs and other music is made up of people from different races. The singing and dancing in the church also enable worshipers to relate beyond their racial groups, which is quite often the focus of the church pastor and the sermons. Music connects the singers and worshipers through its strains of melodies and in its harmonies. Songs in different social and tribal languages performed in the church validate and strengthen the sense of belonging of members while weakening the racial divide. Worshipers not only connect spiritually, they also connect musically, strengthening inter-racial harmony in the church. It is observable that while people may be hindered by their races to interact closely outside the church, they seem to be temporarily influenced by the church music to reach out to others during music performances, irrespective of their race. The church music groups, as sites for inter-racial harmony through music, offer enabling platforms for exploring the potentials of music for inter-racial harmony in South Africa.

Music for Sports

Sports in South Africa have come under heavy political and racial stress. It would be denying the obvious to say that inter-racial harmony is reflected on South African sports. There is almost a dividing line along racial groups in sports, with the whites assumed to own rugby while the blacks own football.

Although athletics feature a mixture of races, different racial groups could be identified dominating specific types of game. Thus, inter-racial harmony in South African sports is still far from being the norm. I had highlighted the case of the reception for athletes earlier.

Fortunately, music for sports has not received the racial stress as the sports itself. A unifying musical instrument in South African sports is the *Vuvuzela* horn. This instrument assumes an iconic posture of sports solidarity and unity that cuts across racial boundaries. Different sizes and colors of the instrument are made, sold and used by South Africa spectators and fan clubs as symbol of unity and harmony during sports. At the moment, its colors and use are not restricted to racial groups. Its origin has also not limited its use to specific race in the country. This iconic instrument could thus be explored as a channel for communicating messages on inter-racial harmony and integration. It could harness the colors of South African races as well as reflect possible benefits of racial peace and harmony in the country. Messages of unity inter-racial harmony on the instrument could be a unifying force for the country through sports music.

Figure 1. Inter-racial marimba group at School of Music, North-West University, Potchefstroom, South Africa.

SELECTED VOICES/VIEWS OF SOUTH AFRICANS

The constraint of space allows the presentation of 5 out of the 50 responses collected. These are representative of the major racial divide of black and white as well as the general belief of the people on the role music plays in inter-racial harmony and integration.

Vhathu vhothe vha takalela u imba na mitshino. Zwi a vha kuvhanganya.

All people are interested in music performances and dances. So performance makes them to come together. (Mudzanga Davhula Junniah, Venda)

I want to answer your question from the standpoint of empowerment through under-standing and therefore audiation in music: music, as a socio-cultural medium, can and do nurture an inclusive understanding and audiation of the processes and products of different musics. From this follows therefore, that the inter-cultural musical experience results in spontaneous appreciation and a positive attitude towards the other. (Gerda Pretorius, Afrikaner)

Mmino ga se mafoko fela, o na le modumo o o monate mo ditsebeng, modumo o o feletsa o batla gore moreetsi a batlisise gore molaetsa ke ofe. Modumo le mafoko di na le bokgoni jo botona thata go kopanya merafe e e farologane ka gonne mo tsebeng ya bareetsi ba ba farologaneng go tswa mo ditsong tse di farologaneng go na le monate wa molodi o ba o utlwang, e bile ba sillega le maikutlo.

Music is not just words alone, it has sweet sound on the ears, and this sound insists that the listener want to know what the message is. Sound and words have a great ability to let different races interact because on (in) the ears of the different listeners from different cultures there is a sweet sound that they want to hear, and their emotions (feelings) are healed. (From Kgomotso Lesabe, Batswana)

Mmino le setso di tsalana ka ntla ya gore segologolo batho ba merafe e farologaneng ba ne ba dirisa mmino goka tlhalosa maikutlo a bona mo morafeng o ba seng mo go ona gape ke tsela ngwe ya go ka ithuta mokgwa le puo ya morafe o monge.

Music and culture relate because people of different races use music to express their feelings to the other nations. Again, it is another way of learning other nation's language. (From Patric Hangula, Batswana)

Mo maikutlong a motho, mmino o na le bokgoni bo bo makatsang go a jesa monate. Fa motho a utlwile botlhoko, mmino o kgona go tlisa kagiso mo moweng wa motho ka tsela eo go se nang ope yo tlhaloganyang gore mmino o kgona jang. Merafe yotlhe e itemogela dikgwetlho tsa botshelo ka go tshwana, kutlobotlhoko e e tlholwang le loso, monate wa lenyalo, keteko ya moletlo, jj. Mo go tsotlhe tse, mmino o baakanya maemo ka tsela e e makatsang.

To a human being's feelings, music has an awesome ability to please. If a person is hurting, music is able to bring peace to the soul of the person in a way that

no one can explain how music is able to do that. All different nations experience challenges of (in) life in different ways, hurt caused by death, happiness of marriage (wedding), celebration of an achievement, etc. In all these, music is able to mend the situations in a very good way. (From Dolly Dlavane, Batswana)

The responses show 90% agreeing to the contribution of music to social/inter-racial harmony, while 7.3% showed no opinion on it, while 2.7% could not make any direct connection between music and racial harmony in South Africa.

DISCUSSION

The discussions and views of respondents point to the general need for inter-racial harmony as well as their awareness of the prospect of music in achieving this objective. It is fairly undeniable that serious racial fractures and disharmony exist in South Africa at the moment, which evidence the critical need for social, cultural, educational, and political interventions that would create enabling platform for engineering inter-racial harmony. Music is among possible processes for this, which has been highlighted, in the preceding discussions as well as from the views of natives. The various micro-sites for inter-racial musical processes could be critically and deliberately explored as potential platforms for the realization of the national objectives. Intensive musical arts education in schools focusing on inter-racial teamwork and creative projects is a healthy tool for instilling in the young minds the need for racial tolerance, respect and commitment. Such inter-cultural exposure and team work nurtures inter-dependence and integration through musical creativity and performance. The drive for group achievement of music performance goals on inter-racial platforms becomes a social mechanism that motivates tolerance that could reflect in other social activities of school children within and outside the school environment.

In an interview with Lisel Van der Merwe of the Department of Education at North-West University, South Africa on September 11, 2009, she revealed that her participation in African drumming classes changed her perception and understanding and those of her students' about African music, the black race, and their culture. According to her, she is better placed now to interact with blacks and other races than before. She insisted that music is the easiest and the subtlest way to achieve inter-racial harmony and understanding in South Africa and elsewhere.

There is overwhelming evidence to the significance of music (education) processes in the achievement of racial harmony and integration in South Africa that does not need more persuasion for one to appreciate. The critical issue is how to pursue this in the light of the significant evidence available. In the closing section below, the author has provided some recommendations on how this could be pursued in order to achieve the desired objectives.

RECOMMENDATIONS

To address the urgent constrains of racial disharmony in South Africa, it is critical to engage in inter-cultural training of social workers and citizens, general culture sensitive-emotion orientation through the mass media, cultural/racial ability workshops and seminars sponsored by the Department of Culture and Education in schools and municipal centers to develop the ability of people to seek better under-standing of different races, inter-racial music group sponsorships by the government to harness the potential of music, inter-racial music competitions, and sponsorship of music projects on inter-racial basis by Department of Culture and Education. There is a need to explore sponsorship of music com-positions that highlight inter-racial harmony. Inter-racial music workshops in schools are critical to reducing incidences of racial intolerance among school children. Collaboration with churches for inter-racial music activities bears significant prospects and should be considered.

CONCLUSION

Music is a social outlet that plays a positive role in facilitating social integration and conflict trans-formation in different cultures. Music presents a basic platform for social integration, re-orientation, personality search and formation, as well as means to social realignment and harmony. It provides an avenue for emotional networking that enhances social interaction and adaptation at the same time as it enables construction of new social structures. The intrinsic qualities of music that enable it to touch the human soul, reawaken feelings and moods as well as affect emotions make it very effective in reaching the mental and emotional states of humans for possible influence in the positive direction. In recognition of music as a catalyst for social integration, African societies have employed it in different social rites that entail physical, mental, and social change or orientation. Thus, music is recognized as a serious art capable of serious influence on human senses in African cultures. The study validates music as a potent tool for social change resulting from its intrinsic nature to influence and effect change in people. The power of music for social integration, identity formation and social harmony points to its special value in the social systems of world cultures that are not to be ignored in addressing social problems of modern South Africa.

The study underscores the effectiveness of music as agency for inter-racial harmony. By applying its subtle qualities in entertainment, creativity, educat-ional and social integration dimensions, inter-racial music ensembles show the potency of music in the general process of racial harmony in South Africa at a micro-level that could be further harnessed. It is also evident that its value extends to the critical need of the nation of South Africa for racial harmony. While music fulfils its role as an entertainment outlet, it also seeks to fulfill a major obligation to the society through its efforts at social/inter-racial harmony. As such, music is appreciated not just as an entertain-ment art but also as an art valued for its function as a tool for social integration and inter-racial harmony.

Finally, this study bears further evidence that although meaning, value, and significance of music vary from culture to culture, evidence of existing studies show that its power to engender emotional, social and spiritual change through its intrinsic qualities are fairly universally acknowledged. Its exploitation and success in the goal of social/inter-racial harmony at various micro-levels is a South African experience that could be explored at various levels to tackle growing social problems impacting negatively on the national identity.

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Score perception and performance at the piano: An evaluation of the effectiveness of cognitive chunking strategies and motor skill development among beginning group piano music majors

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ABSTRACT

Comprehensive training of future music educators includes basic piano proficiency. In the United States, most students acquire basic keyboard skills in group-piano classes. Students who learn to sight-read piano music competently tend to excel in all areas of piano proficiency. However, many students find that reading 2 staves of music simultaneously and hand-coordination problems at the keyboard impair sight-reading success. Previous research indicates that pianists who use cognitive chunking strategies, along with adequately developed motor-skills, sight-read better than those who do not use chunking techniques.

This study compared 2 groups of beginning group-piano music students (N=55) before and after a 3-week treatment where the experimental group was subjected to perceptual chunking exercises and motor-skill drills prior to practicing sight-reading examples. Results revealed that with an equal amount of in-class sight-reading instruction the experimental group scored significantly higher on sight-reading posttests than the control group and demonstrated an 11.4% improvement between their pretest to posttest mean scores. If group-piano teachers can help students sight-read more effectively at the piano, music education students may be able to achieve a satisfactory level of piano proficiency earlier in their degree programs, providing time to develop additional piano skills that support future teaching.

Keywords

Beginning group-piano study, cognitive chunking, motor skills, music perception, sight-reading performance.

INTRODUCTION

In the United States, all music majors are required to pass a piano proficiency examination, regardless of their major instrument (NASM, 2009). The specific piano skills that future music educators will use in the classroom can vary depending upon the grade level and the specific focus (general music, band, orchestra, etc.) that they will be teaching (Christensen, 2000). Therefore, group-piano curricula and text books tend to emphasize using the keyboard as a tool for acquiring basic functional skills, ensuring that students will be comfortable using the instrument as a aid in their future teaching as professional music educators (Uszler, Gordon, & Smith, 2000, p. 352). Since the 1950s, group-piano classes, held in digital piano labs, have become the most widely used method of teaching music students basic piano skills during their first two years of university (Uszler, et al., 2000). Unfortunately, group-piano piano pedagogues are noticing a trend of music majors beginning their university music careers with little or no previous piano training (Pike & Raiber, 2008). Due to the fact that a great deal of musical material must be learned quickly in order to achieve basic piano competency, students who learn to sight-read piano scores effectively (i.e. reading two staves of music simultaneously) tend to achieve more success in group-piano classes and attain higher levels of keyboard proficiency.

Much of the literature on effective sight-reading techniques explores the effective habits of expert piano sight-readers (Clifton, 1986; Drake & Palmer, 2000; Gilman & Underwood, 2003; Goolsby, 1994; Lehmann & Ericsson, 1996, 1993; Lehmann & MacArthur, 2002; Rayner, 1998; Waters, Townsend & Underwood, 1998). Essentially, expert sight-readers at the piano possess “perceptual, kinesthetic, memory, and problem-solving skills” (Lehmann & MacArthur,

2002, p. 138). While isolating specific traits of experts may enable piano instructors to devise systematic practice techniques and reinforce useful sight-reading strategies with beginning piano students, not all of the tactics employed by experts can be readily transferred to novice pianists. However, certain helpful sight-reading skills that can be transferred and applied in various contexts may be beneficial for group-piano students. One such perceptual skill is cognitive chunking, where several pieces of related data are grouped together in the mind to allow working memory to process information more efficiently. A musical example of cognitive chunking would be reading an entire chord instead of individual notes. While all beginning piano students would benefit from visually perceiving patterns on the score, the fact that music majors are reinforcing these concepts in other classes should allow the learning to transfer more readily than it might for a similarly-aged beginning student who has no other supporting musical experiences outside of the piano lesson.

Another common problem experienced by beginning piano students who already have achieved some level of proficiency on another instrument is the lack of coordination between the hands at the keyboard. A critical link in sight-reading performances for pianists is being able to physically execute a pattern that has been recognized on a score (Halsband, Binkofski, & Camp, 1994). It is assumed that if group-piano instructors enable students to perceive musical chunks and perform those patterns early in the process of piano study, these students will sight-read more effectively. A previous experiment (Pike & Carter, 2009) compared three groups of sight-reading performances among beginning piano students who were music majors, but for whom piano was not the primary instrument: a control group practiced sight-reading examples but did not explicitly learn to visually chunk musical materials; a rhythm experimental group was encouraged to chunk rhythmic patterns through the tapping of rhythm drills (large motor skills only); and a pitch experimental group was explicitly shown pitch chunks on scores and practiced playing pitch-chunk drills (using more fine motor skills than the rhythm experimental group). Results demonstrated that both experimental groups improved mean scores more than the control group however, the pitch group scored significantly higher than either of the other groups. Researchers hypothesized that the rehearsal of fine motor skills put the pitch experimental group at an advantage over the rhythm experimental group, which had only practiced large motor skills during treatments. The current study was a follow-up experiment to discover if drilling fine motor skills associated with typical chord patterns found in beginning group-piano sight-reading, harmonization, and repertoire exercises would have a significant impact upon student performance of sight-reading, a critical skill for all beginning-piano music students.

METHOD

Subjects (N=55) were first-year undergraduate music majors at a large university in the United States who were enrolled in the second semester of beginning piano. Piano was not the primary instrument for any of these music majors. All subjects had either completed a 15-week beginning-piano course during the previous term or had been assigned to the second semester beginning-piano class following a placement test during the previous semester. Basic piano competencies that had been met by the students by the beginning of the experiment included: playing major and minor 5-finger patterns; playing 2-octave major scales with separate hands; playing primary chord progressions in major and minor keys; harmonizing simple melodies (covering an octave range) with primary and secondary chords; improvising melodies over primary and secondary block-chord accompaniment patterns in the left hand; performing repertoire at about level 1 or 2 based on the Magrath (1995) leveling system.

Participants were randomly divided into two groups: a control group and an experimental group. Both groups played a pretest prior to the treatment phase of the study and t Test results confirmed no significant differences in mean scores between groups. Performances of both the pretest and posttest took place on a Yamaha acoustic Disklavier™ piano. Students were permitted to study each example silently for 30 seconds prior to performance. Each performance was recorded onto the Disklavier™ for subsequent assessment by two evaluators. Pretests and posttests were scheduled according to each student's schedule, tests were evaluated in random order, and during the assessment process the evaluators had no knowledge of whether participants belonged to the control or experimental group. The treatment phase of the study lasted for three weeks. Both groups met in a digital group-piano lab for two instructional periods each week and worked on sight-reading activities for an equal duration of class time.

Each class culminated with in-class performances of the two sight-reading examples with MIDI accompaniment to promote musical and rhythmic continuity.

During in-class treatments, participants in the control group practiced only the two, eight-measure sight-reading examples that were the focus of the lesson. Students were encouraged to practice hands separately or hands together, according to their preference, and to rehearse problem spots in each piece. All students practiced each example hands together, as a group, before the final in-class performance. There was no special guidance offered with respect to practicing specific motor skills required for each example, nor was there an explicit effort to encourage students to perceptually or physically chunk melodic or harmonic materials. Although both the control and experimental groups spent equal amounts of time working on in-class sight-reading activities, because the control group did not have any additional drills to practice, this group spent more time practicing the actual in-class sight-reading examples. For the final performance of each sight-reading example, a MIDI accompaniment was played over each student's headphones to encourage continuity during performance.

Prior to seeing the in-class sight-reading examples, the experimental group worked through a series of motor-skill drills that outlined specific chord chunks similar to those that would be encountered in the sight-reading examples. The students rehearsed each chunking drill in 3 keys until it was comfortable, but never spent more than 5 minutes on a particular drill. Chunking drills began by focusing students' attention on block chords, in both left and right hands. The drills were then expanded to include basic left-hand accompaniment patterns, typical of sight-reading examples for students at this level, and featured right-hand melodic patterns that outlined harmonic chunks. For all drills, students in the experimental group were encouraged first to recognize musical chunks on the page, then to practice these chunks until the associated motor skill became somewhat automated. These chunks and motor skills were reinforced in three different keys for each drill. Once drills had been rehearsed, a short amount of time was spent looking at and practicing the actual sight-reading examples. As with the control group, the students played with a MIDI accompaniment serving as background for their final performance of each sight-reading example. Following the final treatment, all participants in the study performed a posttest on the acoustic Yamaha Disklavier™.

RESULTS

All anonymous pretests and posttests were evaluated by two instructors of group piano at the university. Both the pretest and posttest consisted of two separate eight-measure musical examples that the students had not seen previously, but that incorporated musical materials that could be perceptually chunked and that called on similar physical motor-skills as those rehearsed in the experimental-group drills. Each sight-reading example was evaluated in terms of correct right hand (RH) pitches, correct left hand (LH) pitches, correct RH rhythms, correct LH rhythm, and overall continuity. If a rhythm was incorrect by less than one beat, rhythm points were deducted. If there was a pause greater than one beat, especially at bar lines or at chord changes, a continuity point was deducted. A maximum of 280 points could be earned for the pretests and for the posttests. In a random sample of 20% of the tests, the inter-evaluator reliability for the pretests and posttests was R=97.

For the pretests, the control group mean was 2.8% higher than the experimental group, but t-test analysis confirmed that this difference was not significant. The posttest scores revealed that the experimental group achieved both a higher mean score increase (11.4%) over the control group and also, made a significant improvement from pretest to posttest (see Figure 1). T-tests revealed a significant difference in the posttest scores between control and experimental groups (with an alpha level of 0.05 and $df = 53$, $t = 1.7$ exceeded the critical value), suggesting that the null hypothesis could be rejected and that the experimental treatment had, in fact, impacted sight-reading performance. Overall, the experimental group displayed less standard deviation between overall scores on the posttest. Closer investigation revealed that individual posttest scores for each participant in the experimental group increased from pretest to posttest; whereas the scores of two subjects in the control group remained the same from pretest to posttest and two participants experienced a decline in their test scores.

DISCUSSION

The data suggests that with this particular group of second-semester beginning piano students, who were 17- to 18-year-old music majors, the combined benefit of written-out drills that encouraged perception of musical chunks and then drilling the motor skills associated with those patterns until automaticity was achieved in several keys, had great benefit for

subsequent sight-reading performances. It is hypothesized that the in-class instructional time that was devoted specifically to practicing sight-reading examples caused the mean scores of both groups to improve from the sight-reading pretest to the posttest. That is to say, these results suggest that the mere act of practicing sight-reading twice each week, even if that rehearsal is largely unstructured, will cause the majority of students at this beginning-level to improve their sight-reading scores. However, the fact that 15% of the control group subjects' scores either remained unchanged or declined between the two tests may indicate that the unstructured nature of the in-class rehearsal experienced by the control group did not benefit all students.

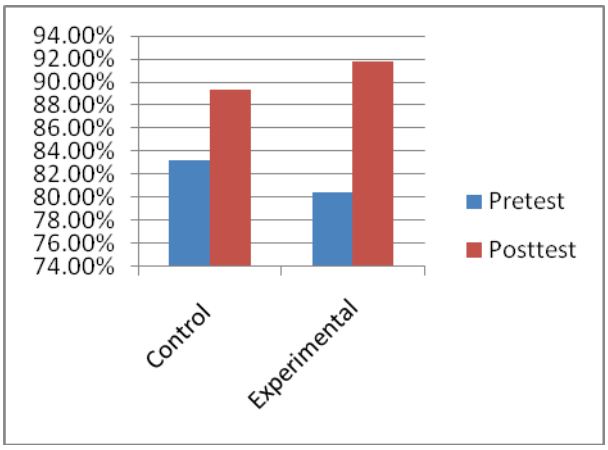

Figure 1. Mean score of pretest and posttest for control and experimental groups.

While some students may begin to associate specific motor skills with perceived patterns on the page, other students may not make the connection between the physical and visual score cues or they may not even perceive the musical chunks on the score. In light of the improvement made by all subjects in the experimental group, it is hypothesized that the 15% of control-group participants whose scores did not increase would have benefited from teacher intervention, where attention is directed toward recognition of perceptual patterns on the page and where there is rehearsal of the associated motor skills.

Since all subjects in the experimental group improved their test scores at the conclusion of the treatment period, and since the mean posttest score increased more dramatically than the control group scores, it is hypothesized that explicitly pointing out visual patterns on the score, encouraging students to perceive these patterns in various keys, practicing the motor skills associated with these patterns until a certain degree of automaticity is achieved, and practicing these motor skills in several keys greatly enhances students' performance of unfamiliar sight-reading examples. Additionally, it should be noted that since the amount of class time devoted to rehearsing sight-reading was the same for the control and experimental groups, the targeted visual chunking and motor skill practice was a more efficient and effective use of the students' practice time.

Subsequent research involving larger numbers of subjects should be conducted to determine if the findings of this research hold true with more participants. A long-term or semester-long chunking and motor skill research study is recommended to explore whether or not sight-reading improvements made by the experimental group continue at a greater rate than for the control group. It may be of value to determine if there is a leveling off of sight-reading performance of the experimental group at any subsequent point between the three-week duration of this study and the typical 15-week end point of a traditional semester, in order to discover for how long significant differences between the two groups' sight-reading performances will continue.

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Development of methods of teaching singing in Finland 1863-1969

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ABSTRACT

The chief task of this analytic-historical research was to examine the development of methods of teaching singing in Finland 1863-1969. Teaching was mostly based on singing by ear as well as Chevé's numerical method. At the turn of the 19th and 20th centuries, the Dessirier-Wegelius and the Anjou-Nyberg pattern method were created, which incurred changes in the 1910s in the hands of A. Törnudd. The patterns were to be used only when the scale and the triad were not enough. Another reformer of the pattern method, P. af Heurlin, changed singing names into numbers. In the 1920s, the most significant developer was V.Siukonen. The starting point of this analytic-synthetic method was singing by ear, from which accented tone, duration and rhythm were analyzed. O. Ingman (1952) started using the toonika-do ear training method as well as a method based on the German Werlé's pedagogy. School instruments were included in the teaching in the 1960's, when Orff-ish influences as well as influences of the Kodály ear-training method could be seen. Closer scrutiny was given to songbooks, teaching of singing, archive material, periodicals of that time, and developers of methods. The main emphasis of the research was on the examination of didactis and methods.

Keywords

Methods of teaching singing, songbook.

RESEARCH TASK

The chief task of this research was to examine the development of methods of teaching singing in Finland 1863-1969. Closer scrutiny was given to songbooks, teaching of singing, archive material, periodicals of that time, and developers of methods. The main emphasis was on the examination of didactics and methods, where the analytic-historical method was used. In this method we analyze old documents and examine how people of the time have understood and documented issues related to the teaching of singing of the music of their time.

SINGING BY EAR, INTERVAL, AND NUMERICAL METHODS

Finland's first teacher training college was founded by Cygnaeus in Jyväskylä in 1863 and was how the training of elementary school teachers started. Singing and playing music were also included in the teaching program (Seminaarien vuosikertomukset. KHA.KA; JYK.). Erik August Hagfors (1827-1913) was the first lecturer of singing and playing music in the Jyväskylä Teacher Training College. During his time, teaching was mostly based on singing by ear since textbooks were hardly used. In addition to singing by ear, Hagfors also used the so-called interval method, which later spread into Finnish-language schools and teacher training colleges (Salminen, 1939). In the interval method, songs were taught by using stages. For example, when practicing the fifth, the interval was first sung according to the degrees, then via the third, and at the end, straight to the fifth. (Nurmi, 1964; Nyberg 1899)

In Swedish-language schools and teacher training colleges, singing was taught with the help of Chevé's numerical method. In this method, numbers were used instead of notes. Major scale tones were marked with numbers, from 1 to 7, starting from the keynote. Holds were marked with a dot and pauses with a zero. A line divided the beat (Piha, 1958).

After the mid-19th century, there was debate over *which songs* should be taught at schools and which should not. In the 20th century, the central question in the teaching of singing was how *singing* should be taught in elementary schools. More and more attention was paid to teaching methods.

PATTERN SINGING METHOD

The period of the pattern method started at the end of 1889, when Martin Wegelius, the director of Helsinki Music College, became acquainted with the ear training method developed by the French master Dessirier in the Brussels conservatory. Wegelius got so excited about this pattern method that he adapted it for Finnish needs. This method was based on each note in the scale having a certain kind of melodic theme (i.e. 2-5 note pattern), which always ends in "do." Wegelius introduced his method in his book published in 1893, *Kurs i tonträffning I. Lärobok* [A Course in Ear Training I. Textbook] (Wegelius, 1893).

At the turn of the century, several books based on the Dessirier-Wegelius method were published. The pattern method was always based on one major and one minor key at a time. For this reason, the song books of our country were compiled according to this principle: first there were songs in C major, then in F and G major, and

then in their parallel keys.
Another developer of pattern singing was Mikael Nyberg (1871-1940), the music lecturer of Sortavala Teacher Training College. The Swedish Nils Emil Anjou visited Nyberg in Sortavala in 1903. Inspired by the meeting, Nyberg further developed the pattern method initially created by Anjou (Nyberg, 1903). The pattern singing method was now divided into two separate trends: the Dessirier-Wegelius method and the Anjou-Nyberg method. Over the course of time, the pattern method acquired a number of new variants especially in the 1910's, when it was realized that these methods did not bring about desired outcomes in the teaching of singing (Rautiainen, 2003).

NEW METHODS ALONGSIDE PATTERN SINGING METHOD

Pattern singing awakened great enthusiasm at first. It was even expected to revolutionize the entire teaching of singing. This did not happen, however. In the 1910's, new applications were sought alongside pattern singing. The music lecturer of the Jyäskylä Teacher Training College, P.J. Hannikainen, recommended in his 1912 article to reduce the use of patterns, because the method had turned out to be too difficult to be used in elementary schools (P. J. Hannikaisen arkisto. HYK). The pattern method required fluent ability to read music as well as confidence to sing a pattern for each note in the scale, for instance. On the basis of feedback from practical experience, Hannikainen further developed Wegelius's patterns, which he modified so that they were rhythmically different, for instance (Heurlin, 1914).
Aksel Törnudd (1874-1923), lecturer of music at Rauma Teacher Training College, was also in favor of abandoning the pattern method. He created a scale-chord system and a method based on patterns, which he introduced in his book *Kansakoulun lauluoppi* [Theory of Teaching Singing in Elementary Schools]. The pupil's textbook called *Koulun laulukirja* [School Songbook] was also part of the same series. Both books were published in 1913. According to Törnudd, patterns should be used only when singing by ear and the scale and triad were not sufficient in order to learn the song. Törnudd's method was based on folk songs, which were also illustrated aesthetically. For the illustration Törnudd used ladders, whose steps represented the scale (Törnudd, 1913a, 1913b). Singing lesson was divided according to the formal degrees of Herbart-Ziller. In this way Törnudd was the first music pedagogue in Finland who had merged and applied the contemporary educational principles into the course of a singing lesson (Rautiainen, 2003).
In 1917, Paula af Heurlin, teacher of singing at Töölö Elementary School and Pukinmäki School, published her book *Kansakoulun uusi laulukirja* [New Songbook for Elementary Schools]. This book can be considered as the last songbook based on the pattern method. Heurlin changed the do-re-mi singing names into numbers from 1 to 7, which corresponded to the syllables "en-toi-ko-ne-vi-ku-sei". She also taught pupils to play instruments with the help of a key table. Children could also play harmonium. This method came to be known as the En-toi-ko method (Heurlin, 1915) Heurlin's method was considered progressive and it received plenty of attention at the time.

ABANDONING THE PATTERN METHOD AND NEW METHODOLOGICAL STARTING POINTS

Vilho Siukonen (1885-1941) had started developing his own analytic-synthetic method of teaching singing already in the 1910's. In his article for the magazine *Kasvatus ja Koulu* (1916-1917), he discussed whether melody or rhythm should be taught first (Siukonen, 1916-1917). The starting point of Siukonen's method was singing by ear, from which the accented tone, duration, and rhythm were first analyzed and recorded. A significant change was that the rhythm became the starting point. When observing the melody, the keynote and the triad were noted first. These were named with the singing names (Siukonen 1929a, 1929b).
Siukonen's reform brought about significant changes in the teaching of singing. This was also reflected in the choice of music textbooks used at teacher training colleges, when Törnudd's pattern method books were abandoned. Thus, the aspiration for reform, which had started in the 1910's and followed by a new changeover period in the 1920's and 1930's, during which patterns were abandoned and replaced by more liberal trends. This was also reflected in the contents of songbooks, which were now organized according to topics instead of keys (Rautiainen, 2003).
Olavi Ingman, the music lecturer of the Jyväskylä College of Education, developed his own method that he introduced in his book published in 1952, *Laulun opetus* [Teaching of Singing]. In the same year, the songbook *Laula sinäkin* [You Sing, Too] was also published. Ingman's ear training method was based on the toonika-do method, the German Werlé's hand signs and birds on a telephone wire. Instruments were included in the revised edition of the book in 1963, called *Laula sinä, minä soitan* [You Sing, I'll Play]. In this book Orff-like influences could clearly be seen (Ingman, 1952a, 1952b, 1963).

SCHOOL INSTRUMENTS BECOME PART OF TEACHING

The Orff method broke through at the turn of the 1950's and 1960's, when this method was applied in various textbooks, such as *Musiikkia oppimaan* [Let's Learn Music] by Pukkila and Rautio (1957), and Pohjola and Cederlöf's *Piiri pieni pyörii* (1964) [Around Goes the Circle] and *Musiikin maailma* (1969) [World of Music]. These textbooks can be looked upon as the most explicit textbooks of the time in regards of the methodological

representation. In these books Orff-ish starting points had been applied and the Kodály method had been used in ear training, while taking Finnish needs into consideration. Jenö Ádám was the first to apply Kodály for elementary school's needs. (Rautiainen 2009, 106-107.) On the basis of this, the method was further developed in Finland by for example Péter, Vainio, Koivukoski, Vänttinen and Kiiski, who co-published a book called *SO-LA-SO-MI Opettajan ohjekirja* [SO-LA-SO-MI Teacher's Guide Book] (Péter, Vainio, Koivukoski, Vänttinen & Kiiski 1968).

CODA

From the mid-19th century up until the beginning of the 20th century, the emphasis of the teaching of singing was especially on children's songs as well as on patriotic-national and religious tradition. At the same time singing teachers eagerly wanted to develop the methods and pedagogy of teaching singing in order to ensure that pupils' enthusiasm and singing skills would endure throughout their lives.

In the 1950's and especially in the 1960's, pop and dance music as well as multicultural music came alongside children's songs. The number of religious songs also decreased as we approached the 21st century. Changes in the song program reflect the development of the Finnish music culture and values. For instance, multicultural starting points have risen alongside the former national identity. In addition, the music culture formerly directed at "adults," now attracts younger and younger audiences. Influences of this phenomenon are restricted outside this research. Research on the author's own national tradition has extended and taught a realization and appreciation of her own music cultural tradition, where the methodological roots of the Finnish teaching of singing are laid.

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What is missing from the Australian solo bassoon repertoire?

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ABSTRACT

In today's globalized world, where elements of artistic expression are often forced to compete as a commodity in order to remain viable, regional and national identity in art is prized. Ironically, however, the means of developing and perpetuating this artistic identity are not always readily apparent. The future of the bassoon in Australia is challenged by this dynamic, as well as by other difficulties. Classical music itself is, today, often poorly understood, despite the fact that many individuals and organizations are endeavoring to rehabilitate and preserve it. The bassoon, moreover, is often considered an endangered instrument, with a dearth of new repertoire, a relative absence of pieces that truly make use of the instrument's prodigious range, and occasional negative stereotyping of the instrument as the "clown" of the orchestra. Nevertheless, Australian composers are still writing repertoire for the bassoon. This paper discussed a survey of Australian repertoire for solo bassoon, bassoon and piano, and bassoon with one other instrument and outlined composer, date, origin, level of difficulty, style, and publisher. Important trends emerged as a result of the survey. These included periods of interest and non-interest in writing for the bassoon; a distinction between pieces written for solo bassoon and bassoon with piano; style preferences (neo-romantic); and levels of difficulty, which are well served and not well served. The evidence of a modest resurgence in interest in the bassoon convinces me that there is indeed a niche to be filled based upon the elements currently missing from Australian bassoon repertoire.

INTRODUCTION

This paper focused on a pedagogical survey of Australian bassoon music – specifically the 11 pieces for solo bassoon written from 1940 to the present and outlined why the survey was undertaken, survey design, results and implications for music education.

The bassoon is often seen as in danger of becoming obsolete (Letts, 2008). As part of a larger study about how the bassoon can engage with contemporary art music audiences, a pedagogical survey of Australian bassoon music offered an opportunity to review and analyze existing repertoire for the instrument to determine what existed and what was missing.

Designing a pedagogical survey of specific repertoire presents a challenge, as the designer needs to determine what type of information will be identified. Part of this process was to look at other surveys of classical music repertoire that have been conducted, and, in a sense, to make a "survey of surveys." Many previous surveys examined concentrated on historical repertoire (Thorpe, 1994), or repertoire specifically written for students (Scott, 1971). Because of the focus of the larger study, this pedagogical survey needed additional information: musical styles of the repertoire; range of the bassoon; presence or lack of extended techniques; difficulty level of the pieces; and valuable information about how accessible the pieces are. The survey was conducted on all the bassoon music housed at the Australian Music Centre (2009). This musical repository is a non- profit national service organization dedicated to increasing the profile of classical music in Australia in order to foster its long-term sustainability through publishing compositions or collecting and making available an exhaustive collection of Australian repertoire.

The survey allowed for identification of trends and strengths/deficiencies of current Australian bassoon repertoire. For example, the key role of the Australian Music Centre in perpetuating interest in the bassoon and the important role of individual Australian musicians and composers in encouraging and perpetuating the writing of bassoon music. This illustrated the importance of the local production of culture that is specifically embedded within a place and which seems to optimize and intensify the interest in and authenticity of the cultural product (Ranciere, 2003).

The survey content was based on the style, range, date and origin of pieces written for the bassoon, as well as styles, aesthetics and characteristics adopted by Australian composers. The survey included five principle types of information: 1. *Contextual* (date of the piece; commissioned or not, and for whom, and under what circumstances); 2. *Stylistic* (style of the piece, an overview of techniques, difficulty level); 3. *Technical* (range, clefs, rhythmic character); 4. *Factual* (title, composer, instru-ments); and 5. *Availability* (publisher).

Survey Findings

Contextual Findings

There were 11 pieces for solo bassoon, compared with 32 for bassoon and piano, and 13 for bassoon and one other (usually woodwind) instrument. Most of the solo bassoon pieces were written since 1990. Only two pieces were written earlier than 1990, and these date from the 1980s. Two of pieces were composed more recently than 2000,

and no existing solo bassoon pieces were written between 1940-1980.

Many of the works for solo bassoon have been commissioned. One example is Australian bassoonist Wendy Cooper who commissioned works for a presentation for the International Double Reed Society conference held in West Virginia, USA, in 2001. These works that she played – in particular, a composition by Peter Sculthorpe – generated great public intererest, and the interest thus inspired may lead to the creation of more new work, or the re-examination of older work.

Stylistic Findings

Six of the solo bassoon pieces are predominantly Neo-Romantic in style and include sonatas, sonatinas, serenades, plus other broad musical titles (i.e. composer Ross Edwards). The other styles of composition include World Music/Eclectic (i.e. composers David Basden, Larry Sitsky) and Atonal/ Avant-garde (i.e. Peter Tahourdin). There are no blues or jazz pieces in the in the solo bassoon category. This is interesting because the bassoon can play jazz (*Economy Class Blues* by Elena Kats-Chernin) and jazz influence is a very important crossover style for the bassoon

Level of difficulty

Levels of difficulty were determined through personal experience as a player and teacher of bassoon, plus a critical friend who evaluated the six levels (1=music is easily accessible to students; 6=professional level). All of the solo bassoon pieces rate 4 or above, and the majority are rated 5 or 6 (see Table 1).

Table 1. Difficulty levels of Australian bassoon repertoire.

Category	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
Solo bassoon	0	0	0	2	4	4

Technical Findings

The majority of the works for solo bassoon (7 of the total 11) feature a narrow range of possible notes, as defined by the degrees of variation in notes throughout the piece. A minority of pieces feature a significantly broader range. The bassoon has an exceptionally broad range, so the lack of range in some of these pieces constitutes a conscious choice on the part of the composer rather than any inherent limitation of the instrument. Overall, there is a relative absence of atonality and extended techniques.

Availability Findings

The Australian Music Centre is the publisher of more than half of the pieces examined in the Pedagogical Survey. The most prolific and influential publisher of Australian bassoon repertoire is the Australian Music Centre (AMC), a non-profit national service organization whose mission is to increase the profile of classical music in Australia in order to foster its long-term sustainability. Unlike a commercial enterprise, the AMC chooses pieces for publication based less on their marketability than on their fitness for promot-ing the organization's mission; that is, the AMC tends to look at the big picture, the overall sustainability of the genre. The presence of many bassoon compositions publ-ished by the AMC demonstrates that this organization is aware of the merit and possibilities of the bassoon and the need to preserve and promote it. The AMC is the publisher of more than half of the pieces in this pedagogical survey.

Other significant publishers, albeit responsible for a much smaller number of the listed compositions, are the London-based company Boosey & Hawkes, and the Perth company The Keys Press. Diverse international publishers are also listed in the pedagogical survey, but are a less pervasive presence. The Keys Press and the AMC are the only prolific Australian publishers according to the pedagogical survey.

Implications of Survey Findings

The implications of the survey findings relate to the future of the bassoon and to a CD of newly commissioned works for bassoon to be recorded as part of the larger study.

Opportunities and Challenges

The existing repertoire indicates some very significant strengths and deficiencies. Both individuals and institutions have a powerful role to play in the future of the bassoon with the Australian Musical Center playing such an active role in preservation, offering support and promotion for composers and musicians through its publications and the events that it sponsors, and the keen interest of key musicians and composers. Cooper’s initiative and creative collaboration with several composers demonstrates the power of an individual to make a positive difference with regard to generating interest in the bassoon. Creative merit converges with effective strategizing to attain larger audiences. For example, Cooper knew that the promise of a new piece by Sculthorpe would be a draw to audiences and would likely open their eyes to the contributions of other composers as well (Cooper, 2009).

The pedagogical survey indicated a lack of variety in the bassoon music currently being composed and played in Australia. However, this general observation based on measurable characteristics of the works is, to a certain degree, deceptive. Many of the pieces studied in this survey, including repertoire for bassoon and one other instrument as well, are highly individual and inspiring. Moreover, there are unique opportunities for musicians and composers in Australia. Although the Romantic/orchestral style (European in origin) prevails in these pieces, composers sometimes note that the artistic milieu in Australia allows for a much greater degree of exploration and innovation than that enjoyed by European composers. The Russian-born Australian composer Elena Kats-Chernin echoed this idea in an interview, saying:

> I've become incredibly free. There is an admirable tolerance here for all ranges of music. Everybody writes very different things, and nobody really cares here if you write. . . I mean in Germany, it's not possible I'm telling you. In Germany you couldn't . . . you become placed into a school. Because there's less going on [in Australia], you can get on with your work. In Germany the cities are close together and there's so much going on. Here, we hear what's going on, but there's not the rush. (Davidson, 2003)

There are great possibilities inherent in the "incredible freedom" that Kats-Chernin refers to in this interview. Moreover, as a result of our current awareness of world music and eclectic styles, there are many diverse possibilities for the future of bassoon repertoire. The bassoon is an instrument with a very impressive range and the possibility of diverse and innovative extended techniques. Australia is situated in a place that welcomes rather than inhibits novel expression, while devoting public resources to funding new music. The pedagogical survey demonstrated the fact that individuals and organizations can successfully re-generate waning interest in an instrument, as evidenced by the resurgence of solo bassoon compositions since 1990, following a period of time during which no solo bassoon pieces were written in Australia. The modest resurgence that has already begun can be encouraged and maximized.

However, there are significant challenges facing the bassoon as well. Some of these relate to the negative image that the bassoon sometimes has in the public consciousness. The instrument is sometimes ignored. In fact, listeners may incorrectly attribute the sound of the bassoon in an orchestral group due to its versatility and large range. Also, because of its range and the way some composers have written for it, the bassoon may have a negative image as the "clown" of the orchestra. The large range of sounds that the bassoon is capable of producing means that it is: "...too often ... caricatured as joker in the woodwind pack, whose comical staccatos conjure up images of prancing circus horses, or quacking ducks" (The Range of the Bassoon, n.d). For example, Prokofiev used the bassoon in a very low register to represent Peter's grandfather in his epic composition "Peter and the Wolf." The use of the reed alone can produce a humorous and unexpected sound; one, which Peter Schickele applied in a humorous quartet, entitled "Lip My Reeds" from his "Last Tango in Bayreuth" (Sound Junction, n.d.). It is because the bassoon is so successfully used in pieces such as this, that the bassoon has acquired this image as a "clown of the orchestra." These general observations, however, do not apply specifically to the pieces reviewed in the pedagogical survey; in fact, the opposite may be true, as many composers do not make use of the more extreme or surprising elements of the bassoon's range. Nevertheless, both extremes, the use of the bassoon's range for humorous effects, and the relative lack of range, speak to a common limitation in existing Australian repertoire. Simply stated, the technical capabilities and marketing possibilities of the bassoon have not yet been explored.

There are relatively few pieces for jazz bassoon in the entire Australian repertoire and none at all among the pieces written for solo bassoon since 1940. Yet jazz bassoon is one of the most important areas of for crossover bassoon music. Crossover musicians such as Daniel Smith (2010) are finding great success in adapting the instrument to original jazz compositions, which are very appealing to a mass audience. The importance of crossover music in general is huge when one considers the future of the classical music genre. Popular music predominates in general with regard to public attention, education, and the marketability of music within the industry. Even music education within the schools tends to focus on popular rather than classical music (Letts, 2008). Crossover music allows elements of the classical genre or classical instru-ments to receive similar popular attention. With regard to Australian solo bassoon compositions, there are very significant untapped possibilities with regard to the composition of crossover music.

The observations that are made about Australian bassoon repertoire and the future of the bassoon in Australia could not exist without awareness of and reference to the position of classical music in society today. Moreover, locally produced Australian music is subject to global forces. The local nature of Australian bassoon music is something that I will explore in the larger study surrounding the pedagogical survey. Globalization has changed the music industry just as it has changed the conception and practice of all cultural creation. For one thing, globalization has created the market for eclectic and world music. Sounds and themes that are associated specifically with Australia are potentially attractive to a much wider market than could be conceived of prior to globalization. By encouraging composers to write for and explore the potential of the bassoon, the repertoire will increase.

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A spiral design delivers recognition towards harmony

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ABSTRACT

This paper reports on a research design planned to reveal lived experiences of individuals who live with a disharmony between their potential human musicality and everyday reality. Out of a cohort of 29 self-perceived non-musicians, 20 individuals uncovered a world where music was something performed by the "talented;" there was no place for them. In a system dominated by the belief that only a minority is musical, music educators struggle, only some individuals have access to music learning. My on-going project aims to work towards an understanding that will help to unravel this puzzle where participants deny inherent musicality. Especially planned to be responsive to participants' lived experiences, the research uses a composite framework where initial qualitative analysis leads through constructed narrative to a final philosophical reflection. Participant experiences echo perceptions that appear to be responding to "invisible rules." My project aims to explore these unseen directives, which impose limitations that disallow musical expression and preclude action toward healthy being. Free of such constraints, this conference considers a holistic view of human musicality and so paves a way towards musical development within and across nations; its work provides an opportunity to move towards harmony and cooperation.

Keywords

Research design; human musicality; cultural constraints.

INTRODUCTION

Through space the universe grasps me and swallows me up like a speck; through thought I grasp it.
(Pascal, 1966, p. 59)

This paper reports on a research design that was especially planned to be responsive to participants as they revealed disharmony between living reality and potential human musicality. A constructed narrative tells of everyday experiences before it "spirals" through a philosophical filter to explore a dislocated musical reality. My recent research (Ruddock, 2007) demonstrated the power of music to promote wellness as it acted as a conduit for developing selves and communal identities as well as being a balm for emotional distress. An unexpected revelation of my study was that this pervasive power of music maintained its widespread subliminal effect despite participant protestations of being non-musical. Such a perception conflicts with reliable research which verifies the instinctive musical nature of humans (Peretz, 2003; Tramo, 2001); it raises many questions.

One question relates to opportunities for individuals in our Australian communities to engage in music learning. Although music educators endeavor to provide a music environment for all, efforts to ensure holistic education are hindered by a societal perception that only some people are born to *do* music and the dominance of the notion of "performativity threatens to marginalize music and music education" (Koopman, 2005, p. 119). In my recent study (Ruddock, 2007), for instance, 20 self-perceived non-musicians contributed in-depth perceptions of their daily musical experiences to reveal a world where music was something performed by the talented, the gifted; these individuals were consumers of other peoples' music. When I spoke to a young friend about this predicament he thought for several moments before commenting:

> We are vessels through which we experience,
> BUT are we being tuned?
> Do we tune ourselves?

"Are we being tuned? Do we tune ourselves?" Or are we already tuned? In direct opposition to recent research (Peretz, 2003), one participant reflected the belief of many professionals (Sloboda, 1996) when he insisted that humans are born musical or they are not. These questions bring to mind the consideration of Huberman and Miles (2002) where they see human beings as complex entities for whom "social phenomena not only exist in the mind but are externally derived from the regularities and determinisms that surround [them]" (p. 1). When participants told tales of their non-musicality they created a research quest to find how musical creatures could feel so distanced from their instinctive human quality. A cacophony of voices overwhelmed initial attempts to unravel their delivered puzzle; of the 29-member cohort, 20 said they *knew* that they were not musical. Nine individuals were satisfied to engage in music in their own way; they saw themselves as musical non-musicians. This study focused on those who lived with a debilitating knowledge that undermined the extent to which they dared to *do* music.

It was not that these individuals eschewed music in their lives. They enjoyed music made by others and some would even join in with the music making when satisfied that they were alone or as inhibitions left their conscious control when drunk. Yet music is a communicative medium; it is a way to connect and be human through non-verbal aural connection not limited by text and time; it can offer a means whereby we can experience a harmony that is not limited *by* time as it exists *in* time. As Cross and Morely (2009) argue, music has evolved as a ubiquitous part of human culture to become an embedded aspect of our social human development that offers us ways of knowing who we are and where we belong. Yet, despite recognizing the vital role that music played in their self-knowing, two-

thirds of the participants accepted their non-musical status without question. It is important to ask to what degree this perception might be attributed to participants' restricted active musicking; only the fortunate few in Australia have access to sequential, sound music education (Pascoe et al., 2005).

Arguments for the inclusion of music in the curriculum make sense and become compelling when viewed through the reflective lens of Bowman (2002); he recognizes the potential of music education to embrace body and mind (as one) in a learning that leads towards whole self-knowing. Since musical education experience can lead to deeper human knowing, given appropriate learning conditions (Bowman), it is important to challenge widespread denial of such experiences that deprive students from essential educational provision with its potential for the nurturing of spiritual and social awareness.

Despite the recognized value of music learning and music-making in primary education, when it comes to policy decisions, music does not rate as an essential subject. With our system only providing a substantial background in music experiences for some children, and where teacher education institutions continue to tolerate a minimal music component, many teachers feel that they lack basic musical skills that would enable them to include music in their everyday practice (Russell-Bowie, 1997). As long as many professionals (including educators) maintain the belief that we are either musical or not (Welch, 2001) then it remains a challenge to convince policy makers that music has a rightful place in the curriculum.

METHODOLOGY

Use of narrative form and philosophical reflection grew from the demands of the participant data itself. While narrative form might not provide a basis for truth claims (Bruner, 1985), its value was evident because it delivered insights not otherwise apparent. I became conscious that the rigorous process of detailed listening, coding, and analyzing uncovered previously hidden complexities and contradictions. Engagement with participants and their perceptions over a period of five years added depth to the interpretative process and provided an increasingly fair representation of their disparate views. The framework for this aspect of the study is summarized in Table 1 (modified after Lincoln, 2002, p. 329, 330).

Table 1. Criteria to ensure fair (and so useful) research practice

Criteria	Action	Effect
Authenticity	Iterative discourse with participants to ensure their views are truly told	Ethical considerations maintained throughout every phase.
Fairness	Views of all contributors (interviewees and authors of documents) to be given balanced exposure.	With no dominating view, societal effects on non-musicians are articulated and so can be heard in social and educational planning.
Researcher/Researched Mutuality	Humility of researcher by maintaining an awareness of equal partnership in exploring feelings of musicality	Increased understanding happens for both researcher and researched;
Educative	Sharing new understandings, encouraging change and providing information for education planning.	Provides an opportunity for the view that it is as normal to do music as mathematics, so that music could be included as part of the core curriculum.
Philosophic lens	On-going reading brings philosophic insights to the interpreting of data.	Deeper philosophical and theoretical awareness provide a framework within which broader and deeper reflections bring new meanings to participant data.
Systematic	Careful recording of all data; on-going reflection to strive for conscious awareness of assumptions; constant member-checks to verify accuracy of interpretations.	Checks and re-checks so that queries from participants and interested educators or researchers can be accurately addressed.

Understandings emerging from data evolved to speak in theoretical terms as the research process progressed through a spiral of data gathering, data analysis, and philosophical reflection using social perceptions theorized by Habermas (1997), Small (1977, 1998), and Bhaskar (1989). Figure 1 outlines the process of iterative analysis where work on data progressed through initial qualitative analysis before being reduced to manageable proportions in narrative form (in this case as a ballad) and thence undergoing philosophical reflection.

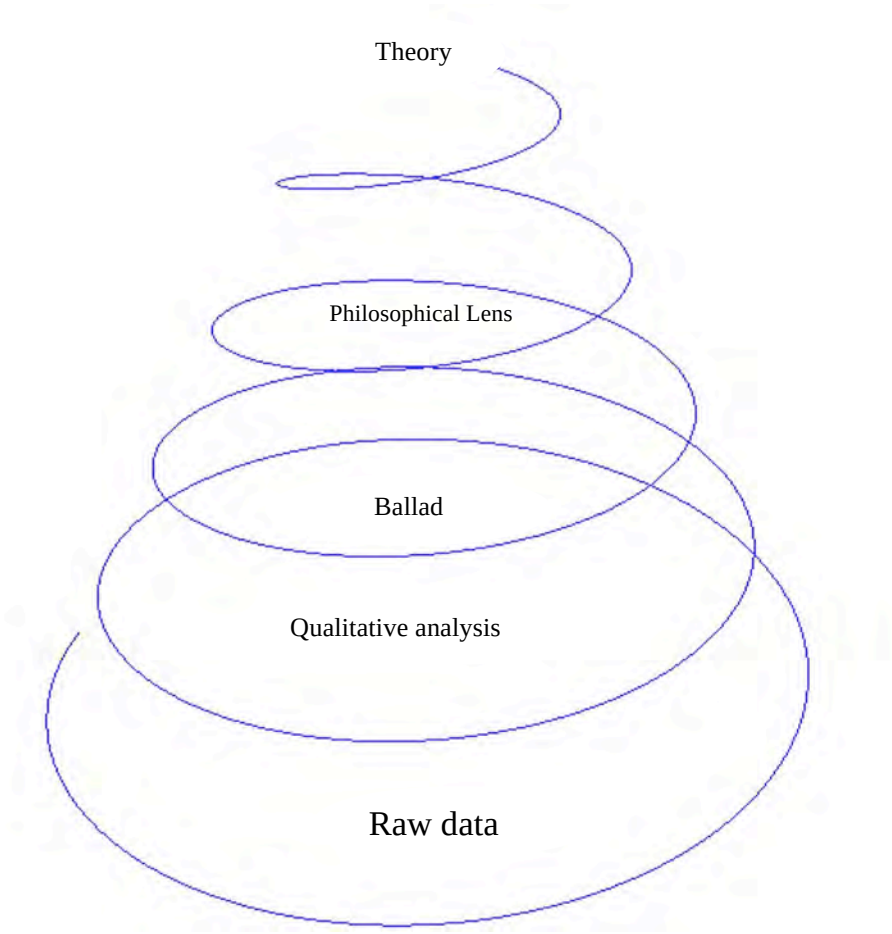

Figure 1. Overarching spiral research design reflects reduction of data through qualitative analyses and narrative construction before final philosophical reflection.

PHILOSOPHICAL REFLECTIONS

Influences of Western dualism came to light as complex layers of lived musical experiences revealed a dominance of negative self-judgment and convictions that individuals were either "musical" or "not musical." Participant experiences told of unfortunate attempts to learn to sing or play an instrument that led to beliefs that to be musical is to have a "gift," something inherited by only the few. Their stories revealed a domination of entrenched societal notions of "performance" and "talent" (see Howe et al., 1998). As a wealth of participant material brought this reality to life, I recognized the importance of allowing the data to speak for itself. My assumptions about what is "music" and what is "musical" were challenged as I absorbed and reflected on the data. I began to understand that participant stories raised ever deeper questions about the experience of music in our society and about our approach to the teaching of music in our schools. Dictated by the words and actions of participants, this study began to reveal why many people in our society might feel excluded from involvement in active music making. This investigation became a vehicle for an expression of and a reflection on participant data.

An understanding of musical harmony tells us that dissonance can enhance harmonic tension as it heightens movement towards resolution; in such a way, voices of participant conflict led this research project through levels of interaction to narrative cohesion thence through understandings of expert thinkers. As the journey continued that seeks to understand how it is that so many of us in the "west" live with a reduced access to our musical expression, this overarching spiral design assisted by providing a "purposeful" methodological way of coming to know the "present" while helping to keep excess clutter at bay (Foucault, 1972, p. 232). It helped me to avoid imposing my limiting worldview on what might be revealed and to work towards a recognition of what *is*. This made clear that, despite our supposedly advanced state, we are often left to contend with mystery (Foucault, 1972). The crucial aspect this research, then, is to wonder – to discover the question. This *is* the quest — to question again and again until the work can reveal more from within the lived experiences of individuals, until the question leads to fruitful thought and to an enhanced perception.

Evidence from participant experiences revealed a central

problem; these individuals lacked a freedom to *be* musical in their everyday lives. As their stories uncovered an unnatural distancing from inherent musicality they revealed that this imposed "unlearning" was often an outcome of interactions with teachers, oftentimes music teachers. This led me to wonder how it could be that the "owners" of musical knowledge were those whose comments cast a limiting, long-lasting judgment onto the self-perception of individuals.

Gadamer referred to "[P]opular consciousness [being] affected by the eighteenth-century cult of genius and the sacralization of art that we have found to be characteristic of bourgeois society in the nineteenth century" (1993 p. 93). Dominant in the mind of the observer, the doing of the arts became something expectant of public criticism, where judgment, rather than an appreciation of meaning, became an important aspect of "art." It is such "judgment" that interferes with the development of musical ability as it leads to self-consciousness and withdrawal. However, via the work of thinkers such as Gadamer (1993) and Foucault (1972) we may further explore this phenomenon; we can embrace their insights as guides towards understanding. Indeed, following the practice of Merleau-Ponty (1962), we may recognize that a careful phenomenological examination of individual experiences can reveal a raised consciousness of our reality.

From their lived experience, participant perceptions indicated that there was a subconscious directive to their acceptance of a non-musical disposition. If we are to allow music to be a widespread and expressive part of our society that can help us move towards harmony between our neighbors and ourselves, then it is crucial that we are able to recognize this pervasive and persuasive directive that affects our musical reality. Participant experiences echo an understanding that comes from within our "western" consciousness, an understanding that is not accessible to our knowing although it directs us by "rules" about which we remain unaware (Foucault, 1972, p. 232). Through harmonious discourse wherein the players find disagreement enlightening, we can hope to uncover unhidden "rules," which usurp a freedom to engage in human musical action. While they remain in the unconscious, these unseen directives disallow musical expression (and other ways of expressing human connection); they reduce an important way of healthy being. Where a majority perceive musicking to be an occupation for the "gifted" it will continue to be viewed as a peripheral "frill" and music will remain an optional extra in the curriculum, something to be included if there happens to be a staff member who is able to *do* music.

A FINAL THOUGHT

To Pascal's aphorism at the beginning of this paper, I would add: *through music I become in tune with it*, in reference to a music that is understood in its broadest sense to include particular sounds that result from human action as well as our perceptions of, and responses to, the sounds of nature. This conference, with its focus on harmony, provides a way where we can connect across nations to work towards harmony and cooperation. As we reflect on this, I would like to recall Pascal's words where he emphasizes the importance of individual thought. To his perceptive understanding of the importance of thought, let us emphasize our inner human harmonic dimension. If we wish to live in accord with others, it is essential that we first learn to live with our own inner harmony. But in our world, where we so often leave musicking to the professionals, we find ourselves missing a vital aspect of our humanity; an essential part that offers a way towards communicating and being in harmony with ourselves and others. Rather than aspiring to advance and dominate our world, the possibility of global harmony would be more truly enhanced through our recognition of a connective role that music can play in the home, the school and across nations. Through music we can become in tune with our world.

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Pedagogical means of developing child's musical hearing notions at preschool

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ABSTRACT
This research analyzes the development of children's musical hearing notions and perception. A theoretical and experimental empirical study of the gradual development of musical hearing notions and perception reveals the typical features of the formation of children's development from the age of 3 to 5. The indicator of well-developed musical hearing notions and perception is precision of intonation when singing a song and/or playing an instrument. It has been found that the sequence of perception in 5-year olds are indicated by the children's interest (attitude) in music and the child's description (musical hearing notions) of the music just heard. The progress of a child's musical perception has been revealed by an experimental study and analyzed. The authors conclude that the gradual development of musical hearing notions and perception is promoted by means of the following active forms of musical activity: 1) engagement in musical activity and 2) skilful and purposeful cooperation between children and adults. The authors have developed a series of recommendations for preschool teachers promoting children's musical perception through musical activities: concentration exercises, well-balanced music content, rich musical environment, and purposeful cooperation.

Keywords
Music perception, children's development, musical hearing notions, musicality, cooperation.

INTRODUCTION
Early manifestation of musical ability is indicative of a child's musicality (at the age of 3 to 5). A pedagogical observation of 343 respondents during the years 1996-2002 (Liduma, 2004) reveals that many children are delayed in the development of musicality. One of the reasons for such delay is the underdevelopment of musical hearing notions and perception. Most preschoolers develop such ability as late as 5 years of age. According to the pedagogue Radinova, late manifestation of musical abilities does not necessarily mean a lack of musical ability. In some cases, however, delayed development of musical abilities may hamper the development of other abilities of the child (*Радынова*, 35). Therefore Radinova (Radinova, Katinene, & Palavandishvili, 1994), with the psychologist Druzhinin (2000), (who are experts in music teaching methods and practicing pedagogues) explain that a musical environment is necessary from early childhood to provide for the timely development of a child's musicality. A proper environment is one of the most significant pedagogical means in development of a child's perception and musical hearing notions. Images of musical percpetoin are stored in the memory in the form of hearing notions (inner hearings).

Theoretical background
In the theoretical background of this study are conclusions regarding the succession in development of children's musical hearing notions and perception. The pedagogical scientists Spona (2006) and Radinova et al. (1999) and psychologist have presented conclusions about the significance of pedagogical means, in particular, the well-balanced music content, in a child's balanced development. Liduma's approach to music perception as an important component of musicality development, Gotsdiner's conclusions about the regularities of the genesis of a child's perception, and the conclusions of Mackevica's (1999) study regarding the structure of music perception have all informed this study.
The aims of the project are to identify the pedagogical means that promote the development of preschooler's musical hearing notions and perception.
The authors made use of theoretical study methods, and analyzed pedagogical and psychological literature. Theoretical conclusions regarding the pedagogical means that promote children's musical hearing notions and perception formed a theoretical ground for choosing the methods of empirical study: pedagogical observation and experimental experience-based study.

ANALYSIS OF THEORETICAL SOURCES AND EXPERIENCE
Musicality is an integrated and united personal feature, which comprises emotional perception and responsiveness, musical hearing, musical memory, sense of rhythm, voice volume, singing skills and musical thinking (Liduma, 2004). Musicality quality indicators are skills and attitudes. An indicator of well-developed musical hearing notions and perception is precision of intonation when singing a song and/or playing an instrument. If, for some reason, a child finds it difficult to sing but he/she can play a melody by ear, then he/she has a developed ability for music hearing notions (inner hearing) (Ioffe, 1991). However, according to the theoretical sources conclusions and the musical pedagogue's practice of Liduma during the years 2002-

2009, the criteria of sound sequence perception (ability of discerning sound regularities) in 5 year-olds (200 respondents) are as follows: first, a child's interest (attitude) in music, and, second, child's description (musical hearing notions) of the piece of music he/she has just listened to. Indicators have been identified for each criterion, and each indicator has three levels for determination of the quality of sound sequence perception (see Table 1).

Table 1. Criteria, indicators and levels of sound sequence perception

Criterion 1. Interest in music (attitudes)	
Indicators	**Levels**
1. Attention when listening to music	Always listens attentively (a) Often listens attentively (b) Sometimes listens attentively (c)
2. External expression through movements and facial expression	Always responds with motions and facial expression Sometimes responds with motions and facial expression Does not respond with motions or facial expression
3. Requests to play a piece of music or sing a song again	Always asks to repeat music or song Often asks to repeat music or song Seldom asks to repeat music or song
4. Has his/her favorite music and songs	Many favorite pieces of music and songs Some favorite pieces of music and songs No favorite music or songs
Criterion 2. Describing the music just heard (musical hearing notions)	
5. Able to describe what he/she experienced when listening to the music	Always describes his/her musical experience Sometimes describes his/her musical experience Does not describe his/her musical experience
6. Able to distinguish stable and unstable sounds	Always distinguishes stable and unstable sounds Sometimes able to distinguish stable and unstable sounds Unable to distinguish stable and unstable sounds
7. Able to characterise the melody as he/she perceives it	Always able to characterize a melody Sometimes characterizes a melody Seldom characterizes a melody

After the empirical experimental study, we may conclude that music hearing notions and perception in 5–6 year-olds is getting richer due to musical activities in the following sequence. The child can: 1. sing a known melody with accompaniment; 2. sing a known melody *a cappella*; 3. play a well-known melody by ear; sing a little known melody after having listened to it a few times; 4. play a little known melody by ear after having listened to it a few times; 5. sing an unknown melody after having listened to it a few times; 6. compose his/her own melody. The fulfillment of the tasks, which are designed for each age group, shows the quality and dynamics of musical hearing notions and perception development. It takes a pedagogue several lessons to diagnose the dynamics and level of child's musical perception. Long-term observations in pedagogical activity show that children's musicality and music perception have a different quality. In practice, various techniques are used to gradually promote the development of hearing, including movements, and vocalization motor movements.

According to Gotsdiner (1974), *in the early genesis* are two stages of music perception: 1. sensory and motor and aperceptive activity; 2. perceptive activity. *In the later genesis* of music perception another two stages are formed: 3. formation of aesthetic models and 4. heuristic (creative) activity.

In the early genesis, at the stage of switching in sensory and motor training and aperceptive activity (1), when speech and musical hearing start forming, the authors identify four types of baby's reactions to such pedagogical means of development as the mother's voice, sound of a rattle, accidental music, a soothing lullaby melody. These are outlined below:

1. Rejecting reactions: babies of 3–4 months may react to the sound of a rattle and music in three ways – fright, an expression of dissatisfaction, crying.
2. Orientating reactions (first 1.5 month) and listening in, that is a baby stops moving, freezes for a moment and listens in, later on (4–6 months) – concentrated listening for 2–4 seconds up to 20–30 seconds, first reactions to the source of sound.
3. Positive reactions: a smile, general liveliness, rapid motions of the head, arms and legs.

When the second type of reaction is quickly replaced by the third, one may say that the baby has learned to know his mother's voice.

An important fact is that fixation of hearing takes place alongside the fixation of vision. A child's activity is connected with motor activity. Voice reactions appear in the hearing system – prattling, emotional cries, speech elements. It means that the child's development has

entered a new qualitative state: transition from sensation to perception.

The distinctive features of the second stage – perceptive activity – are as follows: 1. differentiating activity, prompting an acute reaction to music, therefore enhancing the quality of perception; and 2. memorizing the constant (invariable, permanent) features of music – sound sequence, rhythm, timbre, and dynamic feature, which determines the melody and sound quality.

Pedagogical observations in practice show that the perceptive activity period may take place over a long time period (up to school or even up to adolescence). Many people, who do not practice music in their everyday lives, remain at the stage of hearing perception. Reaching the next stage requires more active forms of musical activity such as: 1. Active musical activity (music-making) process and 2. Skilful and purposeful cooperation between children and adults.

Thus, it is essential for the parents to encourage their child to sing at home from early childhood and to sing along with the child. The theoretical sources (e.g. findings of Elkonin, 1989) (Liduma, 2009, p. 105) show that children's memory capacity is gradually increasing, whereas the practice proves that children's attention span differs a lot. In many cases it is much lower than the age norm. There are three distinguishable phases in the perception process: 1. baby listens to the environment's sounds via attentive ; 2. baby's movements and prattle partly conform to the environment; and 3. baby's movements and prattle conform to the environment.

A perception process is activated by the child's listening to such music forms (song, dance) that suit his/her age and that contain repetitions or contrasting parts. At the stage of perceptive activity, the child's perception activity depends on his/her experience of musical impressions. Typical of this stage is perception acuity, evaluation and interpretation. Anticipative processes encourage sensibility, meaningful experience, deeper insight into music and creative participation. Of great importance are aperception, musical experience and knowledge of the music studied at the previous stage. Aperception prepares one or another emotional reaction to anticipated music perception.

The gradual improvement of preschooler's memory and thinking affects more purposeful formation of musical hearing notions and perception. Therefore, preschool teachers should make a purposeful use of such pedagogical means that promote the child's conscientious hearing perception. It is this conscientious music perception that makes a difference between a musically educated person and the *'like-or-dislike'* category of music listeners.

Listening to music stirs up music perception and enriches one's emotional world; therefore a child is consistently and systematically introduced into the process of listening to music since early childhood. In practice preschooler's perception may be gradually prepared for conscientious music mastering by means of a few minutes of concentration exercises, and by encouraging listening to balanced music contents – classical, folk and light music, to ensure well-balanced musicality development.

In accordance with the data of practical experience, children's balanced musical development necessitates studying of all the musical genres since each genre of music has its own specific developing function. The content of classical music, for the most part, inspires psychic (intellectual, emotional, volitional) development, popular music contributes to child's socialization or integration into the society, and folksongs promotes the formation of one's personal identity and sense of belonging to one's people and country.

Based on the data from Mackevica's study (1999), three stages characterizing the process dynamics may be identified in the structure of conscientious music perception (see Fig.1).

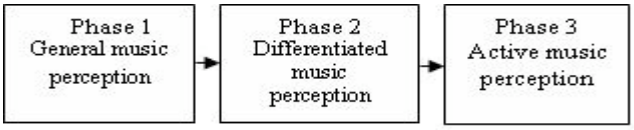

Figure 1. Music perception structure

The first stage consists of listening to a musical work. By responding emotionally to the nature of the musical work, a child enriches his/her musical experience.

Sample listening tasks: Listening to music → Musical notions→ Memorizing → Recalling → Recollection.

The second stage includes repeated listening to a musical work, differentiated listening to parts of the music, and analysis of the musical expression means. The child's musical thinking is promoted. Sample listening tasks: *Listening to music → Listening by parts → Musical notions → Memorizing → Recalling → Recollection.*

The third stage suggests multiple listening to a musical work. The child's interest in the contents of the musical work is getting deeper. The child gets an idea of music structure and means of expression. When the content is emotionally balanced, the child perceives the music actively. Sample listening tasks:

Listening to music → Listening by parts → Listening to means of expression → Musical notions → Memorizing→ Recalling→ Recollection.

The child's musical memory and musical thinking develop alongside with the development of musical hearing notions perception.

By promoting the development of musical memory, one can bring about the formation of musical hearing notions perception (inner hearing) and improve hearing of sound pitches. Summing up our observations in practice (500 respondents), we can conclude that the structure of musical memory may be conditionally divided into five basic phases:

1) listening to music

2) formation of musical hearing notions

3) storing in memory/memorizing
4) recognizing (recalling)
5) recollection

In terms of pedagogy, recalling is a process, while recollection is a state. Repeated listening to music enhances the child's experience, improves the quality of musical hearing notions (inner hearing). Active perception and comprehension of music forms links and activates the development of musicality and general abilities.

CONCLUSIONS

The formation of music perception is a genetically dependent development process. Music perception development may be fast, or it may also be lengthy, reaching the perceptive level only. Music perception is encouraged by the following pedagogical means: rich musical environment, singing, listening, mastering of rhythm and forms of musical activity: active music-making (and/or singing) process and skilful and purposeful cooperation between children and adults.

The sound pitch perception process is linked with the voice apparatus motions – vocal motor movements. Music perception and musical hearing development is encouraged by body movements when singing. Music perception images are stored in the memory in the form of a musical hearing notions (inner hearing).

The indicator of well-developed musical hearing notions and perception is intonation precision when singing a melody and/or playing a melody on an instrument.

A transfer from the lowest melodic hearing stages – a perceptive level, where sound sequence components predominate (timbre or speech hearing), – to the musical or sound pitch hearing level (reproductive or musical hearing level) takes place at the age of 4 to 5. The criteria of sound sequence perception are a child's interest (attitude) to music and a child's description (musical hearing notions) of the music just heard. Music perception can be fostered by pedagogical means (content, methods and forms) observing the regularities and succession of musical perception development.

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NOTES

Pedagogical strategy (not strategies) includes three pedagogical principles: 1) purposefulness, 2) focus in a positive in a person and 3) agreement between one' s words and acts (according to Spona, 2006 and Liduma & Jurgena, 2007, p. 143)

Pedagogical tactics include: pedagogical means (i.e. content, methods and forms) (Spona, 2006)

Musical hearing notions means children's inner hearing which develops gradually from birth. (Ioffe, 1991, pp.10-11)

Using cross-curricular classes to help meet the mandated goals of Japanese music classes

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ABSTRACT
Finding time to properly teach music in Japanese classrooms has become even more difficult as government authorities push educators to focus on more academic subjects. This paper presents the idea of using integrated-subject classes to cultivate students' expressive abilities. To overcome time constraints, the author had an idea to integrate a creative music class that included improvised performances using methods pioneered by Orff, Kodaly and Dalcrose with a mandated English lesson. The author, assisted by two junior high school English teachers, created a series of lessons that included musical performances by students as well as grammar, translation, and other related study activities. As a result, many students, through questionnaires provided by the teachers, expressed a greater interest in both the content of the English lesson and in expressing themselves through music-related activities. Given both the stated educational goals and the time constraints imposed by a more narrow academic focus, it is important that Japanese music teachers find ways to integrate their lessons with other subjects. Since all music is equally valuable, teachers have the chance to create a new curriculum that focuses on a wider-array of communicative and expressive abilities.

Keywords
Music and culture, cross-curriculum, physical activities, improvised performances

THEORETICAL BACKGROUND
In accordance with the improvement of new courses of study, the standards for educational courses in junior high schools are provided by Ministry of Education, Culture, Sports, Science and Technology (MEXT). Hence, the purpose of music education was defined as "a deep understanding of music culture" in 2008 (MEXT, 2008a).
Mantle Hood (1960), the American ethnomusicologist, coined the term "bi-musicality" to mean the ability to speak and write two different types of music. Koizumi (1980), a Japanese ethnomusicologist, noted that bi-musical children can easily acquire a third and forth music. It is a long time since these hypotheses were proposed, but Japanese music education is still too much dependent upon Western Classical Music. Music education in Japan, so far, places too much emphasis on Western classic music. The author would like to shift the emphasis from Western music to more varied music, such as traditional Japanese music and ethnic music, including creative musical activities (Tokie, 2009).
One good example of this approach is a case of the public elementary school, PS-87 in Manhattan in U.S.A. The school introduced dancing into music class. Through such physical expressions, the students can learn the cultures and differences of each tribe of Native Americans like the Navaho, the Sioux, and the Muskogee. In addition, they can also master the idea that music comes together with dancing (Tokie, 1994).

METHOD
Purpose of Research
This research combined music and English as a foreign language classes with environmental studies in expressive cross-curriculum activities. The author's hypothesis was that by using the cross-curriculum approach, teachers can provide students with a deeper understanding of musical elements. The author also hopes to evaluate how cross-curriculum activities can cultivate students' expressive abilities, such as singing, dancing and other physical activities related to music (Tokie, Endo & Kami, 2008). Further, the research also aimed to determine how these cross-curriculum classes affect the students' English abilities.

Research Method
The subject of this survey was a second-year junior high school class that included 20 males and 20 females. This unit of study consisted of a five-hour curriculum. The initial three-hours took place over a three-day period in November 2008 during which the students mainly learned English from one of the school's English teachers.
The focus of the class was the English lyrics of a song, "The Three R's" (Johnson, 2006). The song, which focuses on environmental activism, also allowed the teacher to discuss this issue with the students. At the end of each one-hour class, a music teacher joined the students and taught them the song's melody and they all practiced singing the song.
Because of school events, the final two hours of the unit took place roughly a month later. During this class, five amateur musicians, including two English teachers at the school, joined the students. During the first hour, students formed groups and practiced the song. During the final hour, students performed the song on a small stage.
During the second session, the number of students was reduced to 37 due to absences caused by an outbreak of

influenza. The boys were divided into three groups consisting of five, six, and seven per group. The girls were divided into four groups of four and three groups of five. Each group had one CD-player and practiced the performances, such as singing and dancing, on their own. Six adults including the author assisted the students, counting rhythms, and conveying "groove," R&B, and Rap music. The students learned the music and its culture through physical approaches rather than listening to and singing the music. Also, the students showed special interest in the creative activities through physical performances rather than listening to and singing music. As a result, the exposure to many kinds of music allowed the students to become more flexible as to the understanding of different cultures.

Details of the Research

For the final two-hour session, two guitarists – one was the English teacher at the junior high school, the other was a graduate student – one bassist, and a vocal percussionist joined the class along with two vocal instructors – one, the author, a music instructor connected to Joetsu University, and the other, the English teacher of the survey class – also participated.

Prior to the cross-curriculum class, 29 of the 37 students reported that they had experienced listening to English songs during their English studies at school. However, only 12 students experienced singing English songs during their English studies at school.

The English teacher was the guitar accompanist, another English teacher was disguised as a rapper and charge of rhythm, and the author, who was responsible for singing, focused on conveying the "groove," which is a dynamic and joyful rhythm in popular or jazz music. Each teacher has studied in an English-speaking country and had an understanding that learning specific music styles requires understanding its culture and background.

This common understanding of the three teachers made it possible to organize the program, which emphasized learning music through physical movements in order to master after beat. The physically-based approach worked well and enabled the students to master improvised performances based on an R&B style.

This style of music, which has a lot of elements of Rap, has yet to appear in Japanese music textbooks. However, this fresh sense of music motivated the students to engage in lively stage performances. For example, a student who attended the performance said, "I really want to make use of this experience next year." This school has a long history of stage performances, which are created by the students themselves (Kami & Endo, 2006). The student told us that he would like to make good use of it for the musical performances. Since these kinds of replies were given from several students, this attempt appeared to be meaningful to widen the students' views.

The author employed a five-point Likert-type Scale questionnaire to determine student attitudes before and after the five-hour session. The prêt-class survey included 14 questions while the post-class survey included 11 questions. The results clearly indicated that student interest in these types of activities increased after they completed this unit.

Pre-class questionnaire.

① *Do you usually listen to English songs?*
② *Do you usually sing English songs?*
③ *Do you like listening to English songs?*
④ *Do you like singing English songs?*
⑤ *Do you like listening to English songs in class?*
⑥ *Do you like singing English songs in class?*
⑦ *Do you think that it is useful for improving your English ability to listen to English songs in class?*
⑧ *Why?*
⑨ *Do you think that it is useful for improving your English ability to sing English songs in class?*
⑩ *Why?*
⑪ *Have you ever listened to English songs in former English classes?*
⑫ *The person who says yes about Q11 can answer: Write down the title and the singers of these songs as many as possible.*
⑬ *Have you ever sung English songs in former English class?*
⑭ *The person who says yes about Q13 can answer: Write down the title and the singers of these songs as many as possible.*

Post-class questionnaire

③ *Do you like listening to English songs?*
④ *Do you like singing English songs?*
⑤ *Do you like listening to English songs in class?*
⑥ *Do you like singing English songs in class?*
⑦ *Do you think that it is useful for improving your English ability to listen to English songs in class?*
⑧ *Why?*
⑨ *Do you think that it is useful for improving your English ability to sing English songs in class?*
⑩ *Why?*
⑪ *Write down what you feel about classes.*

For reasons of space, the author has left out the students' opinions from the point of view of English learning. The followings were the students' post-class response to the question "What do you think gave you the greatest merit in the five one-hour classes?" which were roughly classified into three categories: 1. Dancing to the rhythm made me learn the popular music with joy; 2. I would like to make good use of this experience for stage musicals next year; and 3. Memorizing and singing English songs with others enabled me to improve my English conversation.

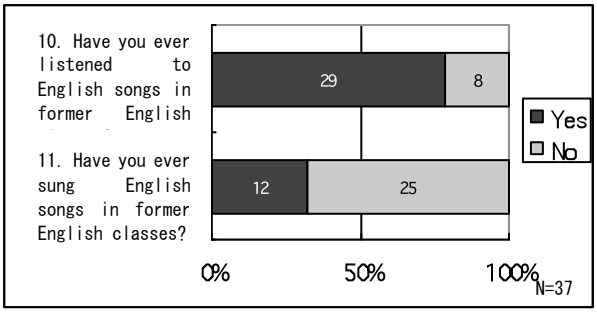

Figure 1. The students' involvement in English songs in former English classes. (*Note: These numbers are connected with the items of the Questionnaire*)

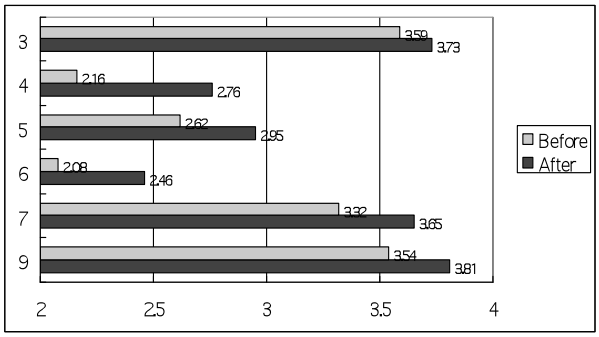

Figure 2. The comparison between before and after of each category. (*Note: This graph shows each score of each category based on five-point Likert-type scale. To match the questionnaire before the activity with the one after the activity so as to create the following bar chart, the author used Q3 through Q11.*)

CONCLUSION

As mentioned earlier, it is next to impossible to deal with a variety of music cultures in the limited time. One of the answers to solve the difficulty is "integrated study," or a cross-curricular approach. For and truly effective cross-curricular approach, music teachers and teachers of other subjects should cooperate with one another (i.e. English and social studies).

Since 2008, the Japanese National Course of Study (MEXT, 2008b) required English-language studies beginning at the fifth-grade elementary school level. However, these lessons lean heavily on the grammatical approach. The authors of this study believe that this study indicated that school curriculums should use multiple approaches to enhance student experience with English.

Rather than just learning words and sentences, integrating other subjects, such as music, allows students to "feel and touch" English in a more meaningful way. Singing songs, for instance, appeared to be a useful way to understand English-language culture and can cultivate student interest in the subject.

Currently in Japan, first- and second-grade students at the junior high school level study music only one hour a week. For third-year students, music is an elective, which is a reduction from past levels. In such limited hours, music teachers must carefully prioritize what concepts and skills they will teach. Therefore, music needs to be integrated with other subjects such as social studies, English, and integrated studies. With integrated lessons, a history teacher can put a certain piece of music into historical perspective, a social studies teacher can discuss its social implications, and, if the song's lyrics are in English, an English teacher can practice pronunciation and other communication skills.

Japanese music education should include more opportunities to create, not just teach music theory and the reproduction of sounds and notes. It should include chances to "feel" music, to dance and to create. Now is a consequential point in Japanese music education. Teachers have the chance to create a new curriculum focused on a wider-array of student communicative and expressive abilities.

Beginning in 2011, English classes will be officially required starting at the fifth-grade elementary school level. Like music, English should not focus solely on grammatical aspects, but should give students chances to sing, dance, communicate, and experience cultural activities so that they will have more self-motivation to learn English. In an attempt to cultivate students' global views, the author believes that it is important to teach students using multiple approaches.

The world is changing and education must change with it. Teachers need to provide a variety of classroom practices and employ new methods in order to find a better way of providing students with the education they will need. During these cross-curricular lessons, the students, who were divided into small same-sex groups of five or six, were given a lot of freedom to be creative and, through group cooperation, students learned how to communicate better with their peer, teachers, and adults. Many students also learned the value of self-expression through their performances.

The performances included memorizing lyrics and music notes. All of the girl groups stuck to those activities. The boys, on the other hand, expressed themselves physically, even using improvised dancing. Only one of the girl groups chose to do a physical expression activity, albeit, in a more cautious fashion than the boys. The other girl groups hesitated to go to the next step at all. The difference might be due to the separate cultures of boys and girls in Japan. Thus, a future challenge will be creating assignments that allow female students greater freedom to express themselves.

These types of physical expression activities are mostly neglected in music classes in Japan. However, in the course of studying rhythm and blues (R & B) style music during these lessons, the author realized that physical expression activities, including dance, were an essential part of black culture and perhaps a greater emphasis should be placed on providing opportunities to express themselves physically.

In addition, from this research, the author would like to suggest: 1. The idea of open space rooms should be

introduced into Japanese school music rooms to give teachers the flexibility to teach various kinds of music in many different ways; 2. Paying closer attention to the creative activities and how they might relate to gender differences; and 3. The creative activities through physical performances appear to be effective for helping students to achieve independence in solving problems in music classes.

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I do and I understand: Music performance skills in teacher training

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ABSTRACT
This article reports on ways in which student teachers could be trained in order to implement music education effectively in South African primary schools. The requirements of music as a performance-based art in the implementation of the national curriculum were examined. Literature supports the authors' view that too little emphasis is placed on acquiring music skills, both in school practices and in pre-service training. The challenges faced by teacher training courses are numerous. These include diversity in students enrolling with differing cultural and musical backgrounds; training music teachers as performers by emphasizing both theoretical knowledge and music skills; engaging in community projects; and meeting the demands of the South African national curriculum. Findings indicate that facilitating music making activities in a classroom imply being a performer. Teacher preparation should emphasize music performance skills to facilitate active music making in classrooms, balanced with a solid theoretical base. The authors conclude that music can be best experienced and understood through active involvement (doing) rather than by placing all the emphasis on gaining theoretical knowledge. This is reflected in the Chinese proverb "I hear and I forget, I see and I remember, I do and I understand."

Keywords
Practical; performing; music skills; pre-service music teachers; student teachers; cultural diversity.

INTRODUCTION

> *I hear and I forget*
> *I see and I remember*
> *I do and I understand* (Chinese proverb)

The purpose of this study was to explore ways in which student teachers could be trained in order to implement music education effectively in South African primary schools. The significance of active involvement in music making during tertiary training is investigated. The primary research question focused on how to obtain a balance between music knowledge and music performance skills in teacher training. Can it be expected of the music teacher to be equally fluent in communicating as a teacher and as a performer? What are the requirements of music as performance based art in the implementation of the national curriculum? Consequently, this led to identifying crucial music skills essential in the preparation of pre-service music teachers and how these could be implemented in a well-balanced program.

Both authors have been involved in tertiary preparation of music education students at the University of Pretoria, South Africa for the past eight years. The challenges we have experienced led to a need for rethinking the content and focus of teacher training programs in music education in order to balance knowledge and skills.

THEORETICAL FRAMEWORK

Research pointed out that balancing theoretical knowledge with music skills in tertiary training as well as in school practice is demanding (Vermeulen, 2009). Scholars supporting the finding that schools place too little emphasis on acquiring music skills include Rijsdijk (2003) and Klopper (2004).

A contrary view is advocated by Dachs (1998), stating that more emphasis should be placed on cognitive processes in music education which were largely neglected in many in-service training courses for music education: "too often the focus [rests] on psychomotor skill development […] few activities are consciously designed to meet cognitive development needs" (p. 140). This research was conducted more than a decade ago and indicates that the pendulum of practical music skills versus theoretical knowledge is constantly moving. Teacher training courses at well-resourced former colleges of education in South Africa emphasized instrumental training, while these skills were neglected when facilities were not available at these institutions (Herbst, De Wet, & Rijsdijk, 2005). The result of music education implemented by teachers who are not well trained as musicians is that learners lose interest in music (Herbst et al. 2005).

In his praxial philosophy towards music education, Elliott maintains that music education should focus on practical experiences in music making or musicking (Elliott, 1995). Regelski (2005) concurs with this view, stating that practical music making experiences "make a difference" in the lives of students (p. 21). He advocates a music

education based on active involvement by "doing" instead of a theoretical knowledge "about" music, which focuses on aesthetics (Regelski, 2005, p. 20).

The national curriculum for all South African schools includes knowledge and skills in all the arts (music, visual art, dance and drama) (Joseph, van Aswegen, & Vermeulen, 2008). Since the national curriculum requires the integration of four art forms, less time and emphasis is allocated to music. The total learning area for arts and culture encompass 8% of the total notional time (South Africa DoE, 2002a). This implies that a maximum of 2 % is available for music, in which both knowledge and skills should be included.

Teachers as performers

Research conducted by Joseph et al. (2008) pointed out a lack of performance skills by students and learners alike: "during auditions for regional choirs in South Africa, it is found that more children seem to know little songs and are able to sing in tune. The majority of schools do not have music specialists and accompanists" (p. 5). This is an increasing trend (Forrest, 1994; Hauptfleisch, 1997; Klopper, 2004; Russell-Bowie, 2006) also noted during interviews conducted for this research with lecturers at universities both nationally and internationally. In traditional African musical arts practices, however, the role of the teacher as performer is an integral part of society (Okafor, 2000). Performance-based learning plays an all-important role in African cultures, "implying that teachers can only impart musical skills successfully when they have mastered these skills themselves" (Herbst et al. 2005, p. 274).

Cultural diversity

The tendency to embrace cultural diversity in a democratic South Africa directly influences curriculum content and tertiary training institutions (Joseph et al., 2008). This is seen as a positive enhancement in the training of future teachers, creating opportunities for students to be involved in a variety of African musical arts. Elliott's praxial philosophy is compatible with African "experience-oriented" music practices, which is viewed as the original manifestation of praxialism by Nzewi (2002, p. 19). In the African culture, music making is an inseparable part of community life: "The young are taught music so that they can participate in group activities – so that eventually they can become valued members of their communities" (Levine 2005, p. 19).

To train students in knowledge and skills in a wide variety of musics has demanding consequences. Before the new curriculum was designed or implemented, teachers felt that "they don't even have the requisite skills to cope with teaching one musical practice", let alone integrate musics from other African cultures (van Niekerk, 1997, p. 267).

The dilemmas of teacher education at tertiary level are summarized by the research questions outlined in the next section.

RESEARCH METHOD

A qualitative approach was implemented, based on action research. Course content had to be constantly revised and adapted to suit the needs of students enrolling. Furthermore, changes were necessary to relate to the demands set by school practice and the national curriculum. The research questions included in this study were:

- How can a balance between music knowledge and music performance skills be obtained in teacher training?
- What are the requirements of music as performance based art in the implementation of the national curriculum and including cultural diversity?
- Which music skills are essential in the preparation of pre-service music teachers?

To find answers for the research questions, a twofold approach for data collection was implemented:

- The experiences of the researchers in the context of preparing students to become teachers in music education
- Interviews conducted with twelve lecturers involved in teacher education nationally and internationally.

DISCUSSION OF RESULTS

The most important finding from the research is that there is a worldwide current trend in teacher training programs for primary school teachers to focus on a generalist approach. In these courses, music is one of numerous disciplines and consequently sufficient time is not available to develop skills in music making. Although some universities offer opportunities for education students to become specialists in music (e.g. the Universities of Pretoria and the Witwatersrand, South Africa), these are exceptions rather than the rule.

The analysis of data revealed a tendency for music programs of education students to be constrained in terms of time. This concurs with findings by Herbst et al., (2005). The result of inadequate time available for music education programs is an emphasis on the implementation of the curriculum instead of focusing on developing the unique skills required to perform music. This is underlined by the following comment made by a lecturer during an interview: "it is a myth that strength in teaching skills can compensate for weakness in music performance skills" (Vermeulen 2009, 5:22 - 5:23). Some interviewees reported that striving to cover the entire curriculum, integrating various art forms into one learning area as required by the South African and Australian national curricula, leads to a theoretical based music education profile. There is also a strong emphasis on assessment, implemented through theoretical knowledge assignments. This focus causes music-making skills and artistic development to be neglected (Vermeulen, 2009).

It was also noted that in some instances that visual art overshadow arts programs in schools and that music is reduced to background listening if teachers do not have performance skills in music (Vermeulen 2009, 4-40).

The research results indicated a strong case for including both knowledge and skills in tertiary education programs for music teachers. The inclusion of both these ingredients in teacher training directly influences whether future music teachers will operate on a higher level. Instead of following the trend where the pendulum swings from one extreme to the other, the challenge was to find a balance between knowledge and skills based learning. Although the idea of following the midway seems simplistic, the authors found it to be highly complex. Fortunately, factors contributing to this complexity offered challenges but also opportunities.

The authors identified some factors that influence tertiary training and which offer both the following challenges and opportunities:

Students enrolling

Music background

Lecturers have to deal with contrasting entrance levels of students, as well as divergence regarding former music training.

Cultural diversity

Challenges include crossing cultural and language barriers as well as fostering cultural diversity in music performance. Exposure to various cultures and collection of indigenous music material demonstrate opportunities, which should be nurtured and expanded.

Training program

Music knowledge

Offering a well-balanced program with the inclusion of diverse cultural music practices in South Africa prove to be a complex and time-consuming process. A further challenge is to present diverse musical arts within appropriate contexts (South Africa, DoE, 2002b). On the other hand, including western as well as non-western music, specifically African folk music from South Africa, adds to variety and rich content.

Music skills

The challenge in tertiary training is to prepare students adequately to perform singing and instrumental activities with confidence, within constraints such as time limits and contrasting music backgrounds and skills. Viewed as opportunities, students' music skills could be developed regardless of their former experience towards becoming capable teacher musicians. Adapting the training of students revealed that the best way to achieve a high level of musicianship in pre-service education students is through a praxial approach.

Didactical skills

To develop didactical performance skills are vital to enable students to facilitate group music activities. Furthermore, challenges include the development of self-confidence, positive body language and other communication skills in student teachers in order for them to efficiently direct music activities in classrooms.

Community projects

Although arts programs are globally confronted with financial implications and time constraints, community projects prove to be viable and can offer hands-on experiences for pre-service teachers through which communities also benefit.

These challenges and opportunities reflect the two sides of the coin regarding the role of tertiary training. Although the preparation of students involves complex issues, it also offers unique and exciting prospects.

CONCLUSION

Through this research the authors conclude that there is a lack of sufficient music performance skills in most teacher training programs as well as in schools. We concur that sharing music during group activities implies being a performer. This emphasizes the significance of developing skills in music making during teacher education programs. The combination of two strong ingredients, music knowledge and music skills, have shown to be a complex challenge. The authors found that, although balancing the pendulum of knowledge versus skills in music education seems uncomplicated, it is a highly demanding process. This balance, however, is probably the best solution to ensure quality music programs in schools. Consequently, a combination of theoretical knowledge and skills may offer one solution by which student teachers could be trained in order to implement music education effectively in South African primary schools. However, this study revealed that a praxial approach focusing on performance skills form the more important ingredient in pre-service training of music education teachers, rather than a theoretical and reflective approach based on knowledge 'about' music. As suggested by the Chinese proverb at the beginning of this paper - in music "I do and I understand."

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Motivation and retention in the private music studio

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ABSTRACT
This paper shows the results of a qualitative, collaborative action research project conducted by 5 independent music teacher/researchers, inquiring into what motivates private music students to continue their music studies. The 5 teacher/researchers belong to the Independent Music Teachers' Research Group, the first of its kind in Canada, and are all members of the Nova Scotia Registered Music Teachers' Association and the Canadian Federation of Music Teachers' Associations. Four of the teacher-researchers each interviewed 2 students, 2 teachers, and 2 parents of students and asked open-ended questions about what they thought motivated students to take lessons in the first place and why students continued their music lessons? The data showed that parents and teachers have a major influence on student motivation and retention and as a result, we need to understand the concerns of each of these stakeholders, build on the connection between students, families, and teachers, provide academic and social support and monitor progress.

Keywords
Motivation, retention, music students, teacher/researchers.

INTRODUCTION
The Independent Music Teachers' Research Group (IMTRG) is a group of five independent music teachers who teach in their own private studios, who came together to consider how they might do research and add to the knowledge they use in the practice of their profession. Over a period of five years the group formulated and implemented the research project described below.

This paper documents a qualitative action research project, aimed at improving retention and motivation of music students in the private music studio. What makes this research unusual is that this project was practitioner-led. These teacher/researchers located the question they wanted to study and pursued it. The questions the IMTRG asked were why do so many students, who start off well, discontinue lessons beyond the elementary or early intermediate level? What causes those students who do complete their Associate diplomas to continue their studies? What causes students to discontinue their lessons?

LITERATURE REVIEW
Most educators would agree on the importance of motivation for student success. Some educators, including the authors, would argue that motivation is a sufficient condition for success. These educators believe that students who are fully motivated will overcome barriers and find ways to develop the appropriate skills to deal with the pressures and strains involved in their studies (Woolfolk, 2007). Theorists distinguish between two kinds of motivation, extrinsic and intrinsic (Deci, 1975). Participation in an activity is said to be extrinsically motivated if it is directed toward achieving a result that is external to the activity, for example, obtaining a reward. On the other hand behavior is said to be intrinsically motivated if it is sustained by consequences that are central to the task, for example, the pleasure involved in playing a piece of music.

According to Lepper and Greene's (1975) over-justification hypothesis, children who are promised rewards for playing a piece of music will attribute their behavior to these rewards rather than to the inherent pleasure of performing a piece of music. As a result, if the reward is removed, they will be less motivated to perform other pieces of music. However, other types of rewards actually encourage interest. For example, if children are praised for their skill (performance-contingent rewards), rather than for simply participating (task-contingent rewards), the praise sometimes increases their interest (Ryan, Mims, & Koestner, 1983).

Current theories on learning motivation include:

- Self-determination Theory (Vansteenkiste, 2004) This emphasizes "autonomous study motivation" which implies that students' motivation depends on having some freedom about their study behavior.
- Epistemological Identity Theory (Mansell, Greene, & DeBacker, 2004) means students are able to say "I believe this course is perfect for me."
- Achievement Goal Theory (Skaalvik, 2004) tells us there are three different types of goals: 1. Mastery Goals – related to reaching competence. ii) Performance Goals – related to demonstrating competence to others. Iii) Performance Avoidance Goals – related to avoiding appearing inadequate.

There are other theories but they tend to be similar to these already named. All of these theories, while offering helpful explanations about motivation, do not lead to practical methods for teachers to use in helping students improve their motivation. Two that have shown some evidence of success in learning situations are:

- Positive psychology – the "strengths approach;"
- Theories of self.

Positive psychology is fundamentally the study of people's strengths and well-being and stands in contrast to classical psychology's study of people's weaknesses and unhappiness (Snyder & Lopez, 2002). Research suggests

that students do better when they focus on their strengths rather than weaknesses. The key to success is to identify and build on existing talents. One suggestion is to ask students to tell you about themselves and their successes (Boniwell, 2003).

There is another theory of motivation that may be important to students as well as their teachers. The Self Theory (Dweck, 1999) relates to what a student's theory is about his or her intelligence. Entity theorists believe that their intelligence is largely fixed and cannot be changed by effort. Incremental theorists believe that their intelligence can be increased by effort. Dweck appears to use the word "intelligence" and "success" in lay terms. "Intelligence" appears to be a person's perception of their innate ability and "success" appears to be defined in terms of a person's potential rather than external achievement. Dweck found that it is more useful to praise students' efforts than their achievements. She suggested students need to be convinced that successes can be attained best through resilience, perseverance, and conquering setbacks by learning from them and going on. If teachers used these theories in a pro-active way this would enable a teacher to focus on an individual student's needs; encourage learners to interact more with their supporters rather than have a "try anything" approach. This would encourage motivation and be informed by the use of both Self Theory and the Strengths Approach.

METHODOLOGY

Each of the four teacher/researchers interviewed two independent music teachers, two students, and two parents of students. The teachers who were interviewed were all still actively teaching and ranged in age from early 20s to middle 80s. All except one were female. The students ranged in age from teens to 60s. Again, all were female except one. Six were former students and two were current students when they were interviewed. All the parents interviewed were mothers except one. It should be noted that most of the students interviewed were female. Another limitation relates to the absence of socioeconomic data on informants. It was not known if they were well off or struggling economically, because the teacher/researchers were not comfortable asking for this information during their interviews. The interviews varied in length, some lasting up to an hour. Two of the interviewers wrote notes during the interviews while the other two used tape recorders and transcribed their recordings.

The group met to read the transcriptions and notes taken during the interviews. Data analysis revealed two main themes that emerged from the data. In qualitative research, one assumes that if an interviewee mentions the same theme several times, or spends some time expressing herself on a particular theme, it is important. Similarly, if several interviewees express a similar theme, it was deemed important.

ENCOURAGEMENT

Several students mentioned that their parents sat down with them during practice when they were younger. A parent, usually the mother, would pay for and take them to music examinations, concerts, festivals, and contests. Their parents provided musical experiences such as attending public concerts, operas, and listening to the radio and were willing to pay for lessons. In interviews, parents stated that they believed music was very important and they encouraged their children to follow their musical preferences when it came to a choice of instruments.

Teachers interviewed said they believed parents' interest and participation in a child's learning contributed significantly to her success with their music studies. Findings made it difficult to believe that without a great deal of parental support and encouragement, students would not have good teachers, practice regularly, and develop a commitment to continue their music studies.

FINANCES

Taking private music lessons depends on the financial circumstances of the family. Parents said they were willing to pay for lessons because they thought music was important and/or they thought their child was talented. They could either afford an instrument(s) or made owning one a priority. In some cases parents were musicians themselves.

FESTIVALS AND EXAMINATIONS

Festivals were seen as motivators to students who did well in them. They appealed to students who have a competitive spirit but can be intimidating to others. For those who enjoy working towards a near future goal, these have their benefits. These events give students and teachers something very specific to work toward and provide a way of evaluating one's progress over a period of time. They also bring students' work that is often done in solitude into a public arena. Although winning a competition or receiving a high mark was certainly an incentive and motivation for continued work, the failure to win a prize or receive a high mark could discourage some students.

Examinations have traditionally been used to encourage mastery of skills but research has raised the possibility that exams could have the unintentional side effect of discouraging one of the main goals of education, that of encouraging student interest. These findings are consistent with two previous experiments (Lepper & Greene, 1975; Lepper, Greene & Nisbett, 1973).

Some students said they enjoyed participating in festivals and examinations, others did not enjoy them. Findings agreed with those of anxiety theorists who suggest that test anxiety is caused by a person's perception of the test as a form of pressure to do well (Sarason & Sarason, 1990). This claim supports the over-justification hypothesis because it alludes to attention being directed away from internal reasons for engaging in a task (e.g. "I'm taking piano lessons because I love playing the music") to an external reason (e.g. "I'm taking piano lessons because I know I am going to be graded in a piano exam"). Data suggest that students who dislike taking exams confirm what both these theories suggested, that anticipation of a

forthcoming exam was likely to de-motivate a student because it directed their attention towards the results of being graded rather than the inherent joy of playing the piano (Harackiewicz, Manderlink, & Sansone, 1984).

DROP OUTS

When students who had discontinued their music lessons were asked why they stopped, their answers included that they had other priorities or they felt isolated when practicing the piano alone. Some did not drop out but transferred to another instrument, which had better sound appeal to them or maybe a band or orchestral instrument, which made music making more social. There was no way to determine whether this year's drop out students resumed music lessons at some other point in their lives.

TIME

Time was a common factor. Students said they had many activities. Teachers recognized that students have more opportunities these days and there are many more opportunities for involvement (i. e. sports). It was observed by the teachers who were interviewed, that many of the role models children have today with large salaries, are those involved in highly visible sports. The Canadian Government even allows special tax breaks for children involved in sporting activities, but not for music lessons.

OTHER FACTORS

Other factors mentioned that that motivated a student to want to perform music manifested in comments such as "I know that tune" or "I wanted to make my teacher happy." Students said they enjoyed listening to CDs of their pieces. Each of the teachers stated they taught music because they loved it. One teacher said: "teaching privately is an opportunity to give each student a chance to express her individuality and creativity. My mother taught me that a person is never lonely as long as music is a part of their life."

One parent said she thought the arts were very important because it "helps the child to better understand about the world and themselves." Another parent felt that music was "soothing to the soul." They had many family problems and she felt music lessons were therapeutic for her child, especially where she had such a sensitive teacher who encouraged her. Another parent said she enjoyed hearing her daughter play and had wanted her daughter to take lessons because she had been deprived of piano lessons as a child.

One student stated that: "Music has always been and always will be a huge part of my life. Music allows me to express myself." Another student said: "My family has always been supportive, especially my grandpa. He would call sometimes just for me to put the phone up to the piano and for me to play away."

The intimate relationship that a student has with his or her teacher appears to be highly motivational. One student said of her teacher: "With – I have a teacher who has taught me to be all that I can be, someone who made me reach for the unreachable, someone who has been there for me every single step of the way."

Another student stated her parents encouraged her to take music lessons because they believed that the study of music enhances learning abilities. Success and achievement are great motivators. One student said:

> I can still remember the day that I finally perfected 'My Heart Will Go On.' I swear that was the best day of my life." This student also said: "It was such a blessing to be able to perform with my two close friends and share the love of music with them.

We see from her comments how emotions affect motivation. She claimed that "music is my best friend."

A mother said: "I believe that music in whatever form and the arts of all types serve as a vessel for a child to grow and develop into all they can be."

CLOSING COMMENTS AND RECOMMENDATIONS FOR FUTURE RESEARCH

One theme that was repeated throughout all the interviews related to the emotional support and inspiration students received from other people while taking music lessons. The IMTRG, as a group, have assumed from the beginning that learning is typically an interpersonal activity, not something one does solely in isolation. Families, teachers, peers, and others play an important role in what and how a student learns. Thus, the interviews were designed to uncover who the students worked with, how they worked with these people, and what parents and teachers did to encourage music learning. We did not anticipate, however, just how important the emotional contributions of all these people were to a student's motivation and retention. We would concur with Anderson and Clifton's (2001) suggestion that the best forecaster of student retention is motivation (Anderson & Clifton, 2001). Research that tests theories of long-term retention are limited because it is difficult to track students. It is limited primarily by its inability to distinguish a dropout from a transfer student, or a student who may resume lessons later in life.

Implications of this research are that good, active communication with parents is needed and that the best motivator for students is their love of music and joy in performing it. The IMTRG feels that as teachers of piano, violin, and singing, they feel they are teaching music, not only instrumental skills. There is much music teachers can learn from psychologists, because one often feels that to be an effective teacher, one needs to be a psychologist as well. Future research should look at ways of engaging more males as informants so that their perspectives on motivation and retention can be heard. Due to lack of socio-economic data on our informants, future research could ascertain the impact of finances on retention by using anonymous surveys.

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Teachers' perceptions of the impact of ICT in secondary music education

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ABSTRACT
This paper explored the perceptions of the use of ICT by 9 teachers in 4 secondary schools in New Zealand. In particular, it focused on how they have adapted or adopted digital technology in their classrooms its impact on their pedagogical approaches. In a number of countries around the world, considerable time and money has been allocated to the implementation of technology in music education. Much research has been under-taken in the use of digital technology and its effectiveness. Some of this research has focused on how teachers are using technology to help students achieve curriculum require-ments and national standards at particular developmental stages. Other research has ex-amined how any pedagogical changes teachers may need to undertake, or have undertaken as a result of the technology now being used in their classroom. This paper explored how these teachers are using technology, what informs the choices they have made with regards to the activities they create for students and how they may or may not be changing their pedagogy because of the technology available to them.

Keywords
Music education, technology, pedagogy

INTRODUCTION
Is technology a new means of serving traditional goals in music education or can it do something different? Is it able to bring real world experiences into the classroom? We know that technology is deeply embedded in the contemporary lexicon of young people's musical lives and that the Internet is their playground. In many ways young people have familiarized themselves with innovations before their parents and teachers have – a reversal of the usual hierarchical roles. Although we know that many students are high-end users or consumers of music technology as evidenced by postings of their compositions on YouTube and social networking sites like Facebook, we know less about what teachers know and learn about technology in practice and how this knowledge may be deployed in the classroom. Questions arise concerning how the teacher's role may change in different pedagogical contexts, what creative practices enhance effective use of technology in the classroom and what is learned from experience and from the students themselves and also how teachers experience being new learners themselves (Burnard, 2007).

This paper describes research undertaken as part of a larger project that examined the impact of Information and Communication Technology (ICT) on music education in secondary schools. This paper explored the perceptions of nine music teachers in four New Zealand secondary schools. Key to this examination was how teachers used technology in various activities related to the curriculum; how they may or may not be changing their pedagogical approaches to meet the needs of the "digital natives" that are now in their classes, and what they think they may do differently in the future to continue to meet students' needs in their particular schools.

BACKGROUND
The use of digital technology as part of the resources used to support learning in a music classroom has been accepted as a necessary and desirable part of the current teaching and learning environment. The development and proliferation of music technology and the use of digital technology in the music classroom has developed hugely in the last ten years with major implications for music educators (Pitts & Kwami, 2002).

More recent developments include more powerful computers becoming cheaper and more accessible for a greater number of people and faster Internet connections, via broadband, have meant more software and files are easily accessible. New technology allows people, who up to now did not consider themselves musicians, to handle, create and communicate music using their computers. They are able to use inexpensive software that does not require "traditional" music skills or conceptual understanding (Crow, 2006). Almost anyone is now able to create music layer by layer, edit it and replay it utilizing a range of tempi and/or timbres, meaning they can now compose music that they cannot physically play (Cain, 2004).

Students today do not know a world without computers, electronic keyboards, MP3 files and players, compact discs, the Internet, and a range of other digital music devices and formats. In the future they will come to know new music technology that people cannot completely understand today (Webster, 2002). Given this, it appears that there is a real need to closely examine the pedagogical practice of music educators in the 21st century (Savage, 2005). There needs to be a wider appreciation of the working practices for music educators that accompany such technologies.

RESEARCH INTO PEDAGOGY AND ICT
The research literature on ICT use and pedagogy generally distinguishes between teacher-centered approaches and student-centered approaches, and is sometimes associated with innovative classroom

practice (Way & Webb, 2007). They refer to a growing body of research that identifies the potential of ICT to transform pedagogy in the following ways:

- A shift from instructivist to constructivist educational philosophies;
- A move from teacher-centered to student-centered learning activities;
- A shift from a focus on local resources to global resources; and
- An increased complexity of tasks and use of multimodal information.

Kreisler (cited in Beckstead, 2001)) refers to the use of technology as either "amplicative" or "transformative" meaning technology can be used to do the same things better or more efficiently as opposed to a transformative impact that "shows a qualitative change in how people think, act and react" (Beckstead, 2001, p.47).

Much of the literature surrounding the popular rhetoric about technology revolutionizing teaching or teachers fundamentally changing their lessons plans would indicate that although their may be some "re-shuffling of the cards" there is little evidence of anybody "trying a new game" (Hennessey, Ruthven & Brindley, 2005 p.156). The ImpaCT2 study, a longitudinal study undertaken by the UK Department for Education and Skills (DfES) and the British Educational Communications and Technology (BECTA 2004) showed that "relatively few teachers are integrating ICT in a way that motivates pupils and enriches learning or stimulates higher-level thinking and reasoning"(p.156). Cuban's (2001) study of Californian schools with a long exposure to ICT confirms that ICT use was more often restricted to teachers using technology to do what they have always done, even though they often claimed to have changed their practice

THE STUDY

Four schools were purposefully chosen for this study. They were as follows:

- School A - Independent boys' school
- School B - Independent girls' school
- School C - Large co-educational state school
- School D - Smaller co-educational state school

These schools were chosen because they were all considered to have flourishing music departments that incorporate a high level of ICT in the courses offered to students. School A and School D have Apple Mac computers in their departments and School B and School C have PCs.

Table 1: Summary of teacher profiles

School	Teacher	Age Range	Teaching Experience	Specialism(s) in Degree	Composition Responsibility in School music
A	1	41-50yrs	25-30yrs	Performance Classical Composition	Choir Composition
	2	51-60yrs	25-30yrs	Performance Classical	Orchestra Composition
B	1	41-50yrs	21-25yrs	Performance Classical	Orchestra Composition
	2	31-40yrs	16-20yrs	General Arts Vocal	Choir Composition
C	1	31-40yrs	11-15yrs	Performance Jazz/Rock	Rock, Jazz Composition
	2	51-60yrs	25-30yrs	General Arts	Assistant Composition
D	1	31-40yrs	11-15yrs	Performance Jazz/Rock	Jazz, Rock and Concert Bands
	2	31-40yrs	11-15yrs	Performance Jazz/Rock	Rock Composition
	3	21-30yrs	6-10yrs	Performance Jazz/Rock Composition	Rock, Jazz Composition

Nine teachers were involved in this study, three female and six male. Profiles of the group are summarized in Table 1. Included here are the age range of the nine teachers, teaching experience, specialism in their music degrees and their role in their departments.

FINDINGS

Data was gathered via an initial questionnaire, researcher observation notes and followed up with semi-structured individual or group interviews as described earlier. Questions asked in the interviews focused on the following: 1. The software that they use regularly and why they use it; 2. Their impression of looping software; and 3. Their pedagogical processes in utilizing the technology they now have available and if they have changed their way of teaching as a result.

Software for Composition

The only item of software referred to by all teachers in all of the schools was Sibelius. This software has become the industry standard when traditional music scores are being created and is the most commonly used software in composition where a score is required with traditional Western music notation. Teachers in Schools A and D also made reference to GarageBand, a sequencing software program incorporating pre-recorded loops, that comes as part of the integrated

iLife package with Mac computers. GarageBand allows users to create pieces of music using pre-recorded loops of a wide range of instruments. Users can also add their own parts via a MIDI keyboard or via a guitar that can be connected to the computer. The use of these two pieces of software is now described.

Sibelius

When asked how they used Sibelius, teachers in Schools A, B and C described some very similar activities. In all cases, students were originally required to copy examples provided by the teacher. From there, students progressed to simple tasks where they were provided rhythms and chose pitches in a particular style (School A and B) or provided with chord progressions and they provided a suitable melody to play over the chord progression (School C). Key to this use was the requirement for the student to be able to read music and understand traditional theoretical and harmonic concepts. Typical of the comments from the initial survey referring to Sibelius was:

> *What I have noticed with Sibelius becoming more and more important within the classroom, is it actually teaches kids how to read….once they start sitting down and using Sibelius their reading starts really improving and combining that with live music. It is not only beneficial to composition but it is beneficial to theory as well. (Teacher 2, School C)*

GarageBand

Schools A and D made extensive use of GarageBand in their respective music courses.

Teacher 1 in School D described a different approach to her work with students when using GarageBand and spoke about what she viewed as a real advantage.

> *I think, for composition, at a school like School D, they are not that good at writing out compositions. They are full of ideas, so they can play their idea in and then we can….it is almost like doing it in reverse, their ears are so good, that they naturally write things that have great form and good ideas and extension of ideas, but they tend to do it by ear.*

Teacher 2 at School D put it this way:

> *I think for the kids in this school, if you were to say, "right, this is a crotchet and this is a quaver and this is what you will do" they would go…off!" It is as simple as that. But with this (GarageBand) it is like "hey, woo, you have got a good little idea there, let's find a beat, let's find this, let's find that" and then suddenly two months later, this kid is writing their own raps and all that kind of stuff….It does mean you can link the theory in later on, after they are hooked completely.*

School A Teacher 1 described something similar but in the very different context of that school:

> *The reason I have used GarageBand is because of the loops where they can still understand the structure and what makes music work. They do various layering processes where they have just got to have a rhythm section and then layer it accordingly. So they come up with fantastic things. One of their units is advertising and so they have to write a jingle, they have to do the backing for the jingle and it has to be 30seconds long. So, there is all the parameters of what you would do with a normal composition class except that they are doing it in this way.*

In summary the main findings from the first two questions were as follows:

1. All the teachers made extensive use of either Sibelius or GarageBand in their music classes;
2. The teachers in Schools A, B and C all discussed the importance of knowledge of Western music theoretical concepts and notation. The tasks they created for the students appear to be designed as part of a sequential learning process leading towards the composition Achievement Standards as part of NCEA (National Certificate of Educational Achievement), a New Zealand external examination; and
3. Teachers in School D made special mention of the context in which they work and the type of students they have. These students appear to respond best to looping software that allows them to create compositions that are relevant to them without the necessity of understanding Western music theoretical concepts and notation.

Pedagogical Shifts

All teachers were asked if they felt that the technology they had available to them had changed their pedagogical approaches to teaching music. Teachers in Schools A and C indicated that they believed they had changed their teaching styles in a number of ways. Specifically, Teacher 1 in School A described in some detail the way that he believed technology has changed the way a music teacher now works. Specific reference was made to iTunes, a digital music player allowing storage and playback, replacing CDs or tapes. He no longer relied on physical media; instead he was able to prepare playlists in iTunes to support the work he was doing with the students. He felt that these students expected to have access to the Internet and that music would be available in iTunes on the computers they were using in class. He also indicated that he had adopted a far more student-centered approach and was comfort-able in setting students a task at the beginning of a lesson and being confident they would achieve the task without a lot of teacher-directed intervention.

Teacher 1 at School C pointed out that in the eleven years he had been teaching, he had only ever taught with technology available. He described always using some form of sequencing software for teaching composition and using some form of presentation software in the classroom. However new technologies, in particular data projectors, meant that he had changed the way he did things. He described how he was now able to project material from his classroom computer so that all the class could easily view it. Also, he employed a lot of wireless technology and for some of the activities he described sitting alongside the students and manipulating material on the screen using a wireless mouse. The freedom to move around the room and sit among the students was something he felt was a considerable change for him and one he enjoyed and the

students enjoyed.
The teachers at Schools B and D said that they had not changed their teaching style that much despite the technology they had available to them. Teacher 1 at School B said that although she uses YouTube because "it is a fantastic tool" she has not really changed what she presents to the students and the way she does it. Teacher 2 (School B) indicated she was able to use the technology to reinforce what she was already doing and having computers available for the students certainly made teaching composition easier, but she was still teaching composition more or less the same way as she had always done.
Teacher 1 at School D said that she was able to do what she had done at a previous school in a more effective manner because of the technology available to her but the actual content was the same, only this time the students were able to use the computers to create music, not just keyboards and other instruments.

CONCLUSION

The teachers involved in the four schools appear to use technology in a way that is designed to meet the needs of their students as best they can dependent on the social-cultural imperatives placed upon them. Although they are using technology to "serve" tradition (Burnard, 2007), they appear to be able to enhance the learning experience of their students using digital technology with, at times, some quite dramatic results. They are working hard at providing authentic learning experiences for students. Their approach is becoming more student-centered as they become more comfortable with the technology they are using and how the students are reacting to it.
While it could be said there is little evidence of a transformative change, there is potential for it to develop. Further, more detailed research remains ongoing and an investigation as to how the teachers are changing their practice will be a key part of this. Teacher 1 at School A spoke at length at his surprise at what some of his "non-musical" students were able to do using GarageBand. He made specific reference to the aural skills they were relying on; skills that he recognized were highly advanced but were not easily measured or identified using traditional Western music education approaches. As a result he described a real change in his thinking about many aspects of traditional Western music education and, as a result, has started to adjust tasks for his students to allow them more freedom to explore GarageBand without the emphasis on traditional theoretical skills, which he felt appeared to be limiting their creative opportunities.

IMPLICATIONS FOR PRACTICE

These nine teachers were beginning to examine their practice in response to the requirements of a new music curriculum and the "digital natives" that are arriving in their classrooms. They were looking closely at their beliefs about music education and traditional Western music concepts and understandings and beginning to adapt these to meet the challenges that these students pose.
In School A, School B, and School C, the teachers used digital technologies in a way that could be described as "amplicative" and appeared to beginning to first examine what this technology is able to do to help students achieve in areas in which the teachers currently feel comfortable. These teachers were becoming increasingly aware of the possibilities of traditional concepts being more easily taught using technology. They were aware that their pedagogical processes are being modified as a result.
Teachers in School D indicated progress toward a transformation of their practice through a range of computer-mediated activities. They realized that traditional approaches to music education were not appropriate for the students they work with and, as a result, have changed their approach when working with these students. The high number of Maori and Pasifika students attend-ing their school had considerably less exposure to traditional Western Music than students at the other schools, being exposed instead to mainly contemporary styles.
This transformation will take time and the teachers involved need to have confidence in what they are doing and why they are doing it for this to occur. As Somekh (2008) indicated, although teachers' beliefs and attitudes and their confidence and competence with ICT remain centrally important in their adoption of ICT into their pedagogy, teachers are not "free agents" and their use of ICT for teaching and learning depends on the inter-locking cultural, social and organizational contexts in which they live and work. Key to this seems to be the importance that external examinations have in these New Zealand schools and the need to teach traditional theoretical concepts to enable students to achieve well in these areas.
At the national level, one implication may be the need to closely examine the theoretical concepts and skills that are tested in the current external examination system to see if they remain relevant to students who are "digital natives" and who may be more comfortable working with digital technologies that allow them to create sophisticated and well-crafted pieces of work without needing to be aware of traditional notation and theory skills. The way of measuring aural skills may also need to change to measure different yet valid advanced musical skills that these students possess.

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Transmitting and developing traditional folk songs in primary and high schools: Hua Yao folk songs of Hunan Province in China

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Abstract:

Hua Yao folk song is a star of Chinese traditional folk music. It is a culmination of the Hua Yao people in their long history of work and social life, and a reflection of the Hua Yao people's life style. The life style of hunting and farming and positive attitudes are the bases of their abundant folk songs. These folk songs have been transmitted and developed unceasingly as their unique features have gradually taken shape. This article concerns the categorization of the Hua Yao folk songs and of their artistic traits. The author presents a model of Hua Yao folk songs as local teaching material and reports research on four teaching modes. The purpose was to collect and utilize local resources for music courses and to form a music course system with local folk features. It should help students to develop an idea in the value of music to include folk music and a multiplex of music in the world and to develop an aesthetic concept of music to include folk music and modern music. It offers an educational model of protecting and transmitting traditional music and culture in the schools as a pioneer.

Key words

Hua Yao folk songs, artistic traits, local teaching material, teaching modes.

INTRODUCTION

China is a "big family" with 56 Chinese ethnic groups. In this "family," every ethnic group has its inimitable folk music. These folk musics helped form a florid, multicolored Chinese music culture and incarnates Chinese civilized history, national culture, faith, and ethos. Chinese people should study, protect, and preserve the cultural tradition that belongs to them. They also should strengthen the connection of culture with every country in the world and China. It is important and meaningful for Chinese people to carry forward their national culture and spirit, to participate in the exchange of music cultures, and to build friendship around the world.

Under the impact of high-tech and modern music, traditional folk music is gradually being ignored and forgotten with some almost lost. This phenomenon happens not only in China, but also around the world. So every music educator should be obligated to transmit traditional music cultures.

This article, based on the field research of Hua Yao folk songs, a kind of traditional music in the southwestern region of Hunan province in China, attempted to practice teaching Hua Yao folk song to primary and high school students using Hua Yao music teaching materials and analyzing and categorizing its artistic traits and cultural meaning. The intention was to collect and utilize local resources for music courses, to form music course system with the local and folk features, to help students to develop an idea concerning the value of music to include folk music and a multiplex of music in the world, and to develop aesthetic concept of music to include folk music and modern music. It provides an educational model to transmit and develop traditional music culture for schools.

The Categorization and Artistic Traits of Hua Yao Folk Song

Hua Yao is an embranchment of the Yao ethnicity in China, mainly found in five or six counties in Hunan province and Guangxi province. They are scattered near various mountains. Hunan Hua Yao resides mainly in Huxing village, Longhui county, and Xuefeng mountain on the border between Huaihua county and Xupu county. Hua Yao does not have its own written characters but inherited its own culture by a spoken language. Besides language, folk song is an important fashion and tool for imparting Yao history and culture, socialization, and expression in their life.

Hua Yao folk songs are reflections of Hua Yao people's life style created through their work (hunting, farming) and social life (positive outlook) and is the basis of their abundant folk songs whose unique features have gradually developed over many years of this orally transmitted tradition. Hua Yao people enjoy singing (called "Sai") very much and do so while working, at festivals or weddings, when falling in love, and in the fields and mountains. It is an organic part of Hua Yao people's life and can be sorted into three categories: mountain songs, love songs, and etiquette and custom songs.

Wuwua mountain song

Wuwua mountain song is sung by Hua Yao people while working or hunting in the mountains (see Figure 1). It has the name "Wuwua" due to the shouting of "Wuwua" in every verse. Singers play the drum and the gong while

singing. Usually sung by men, one person serves as a lead singer and the others echo. At the end of every segment, they shout “Huo Huo Huo” as if they were driving wild animals. Their voices echo between mountains and gives strength to everyone who hears it. They have advanced singing skills and can use their real voice and falsetto in performance.

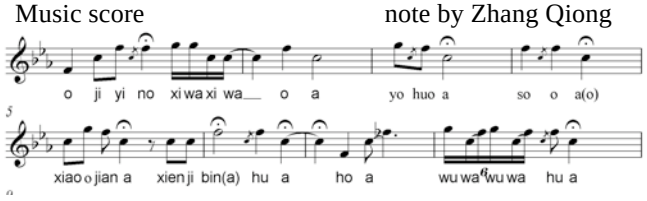

Figure 1. Wuwua mountain song.

The music is in the key of Yu, which means La, with La Re Mi three tones as the keynotes. The end of every phrase has a stated pattern, and the ending of every phrase uses Re or La. The rhythm of song is free. The music is continuous and resounding just like a rushing river

Love Song

Love song has a very important position in Hua Yao people’s life. Most young people make friends and date by singing love songs dialogically. Hua Yao love songs are abundant. They have simple tunes and use improvisational lyrics (see Figure 2). In other words, one has to sing about what the other sings. The improvisational lyrics can show the singer’s wisdom, so the process of singing becomes that of raillery and a competition of literary talent, not just for expressing love. Usually, an excellent male singer could gain a girl’s favor.

For example, there is a kind of love song that often has repeated meaningless lyrics. They have some common characters such as having five tones (Do Re Mi So La) and are sung in Chinese. We collected some of them, such as “Luo Nan Tone,” “Liu Liu Tone,” “Luo Lie Luo Tone,” and “Deng Deng Tone.” These folk songs are named according to the meaningless lyrics of the ending. The singers dance while singing.

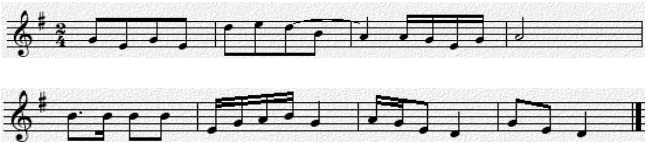

Figure 2. Love song.

At nightfall, the young Hua Yao people come in twos and threes to sing dialogically. On holidays or at weddings, young people sit around and sing at night. If a pair of girl and boy falls in love, the girl will lump down on the boy’s leg. In winter days, people make a fire with charcoal in the house and sit down around the fire and sing, chatting and playing. Here the songs are in a soft voice just like whispering. Hua Yao people call the songs Night Sai. Most of them have two or three tones and sound archaic and rustic. Figure 3 is an example of its daring and intense lyrics.

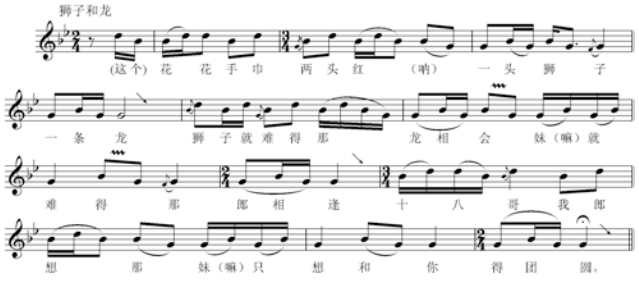

Figure 3. Night sai song.

The lyrics are simple, perspicuous and often use geminate technique, which means that the meaning of the second sentences is associated with the first sentence. It is humorous, simple and has sentiment. Analyzing from the tune, the melody progresses according to the principle of thirds (i.e. Mi-Do, Do-Mi, La-Do, or Do-La). The music is lyrical, soft, and graceful.

Etiquette and Custom Song

Age-old Song

Age-old Song is a song that is sung in the old language of the Yao ethnicity. It is sung in wedding ceremonies. The dissimilarity between Age-old Song and Love Song is that Age-old Song has constant lyrics and sung with the old language of the Yao. Just like classical Chinese, the lyrics of Age-old Song include laudatory and instructional words. Age-old Song has both spoken and sung words, however singing is primary and spoken words are secondary (see Figure 4).

It is interesting that we hear some sound effects, which preponderate over an octave. The music sounds phantasmagoric and mysterious due to a slightly raised La in the bass. While a singer sings bass La, he makes a tremolo by wobbling his larynx tempestuously. The rhythm is one word matching with one tone. When a drawn-out tone appears, the intensity of the music changed intensively. The high pitch is grandiose and the undertone is massive.

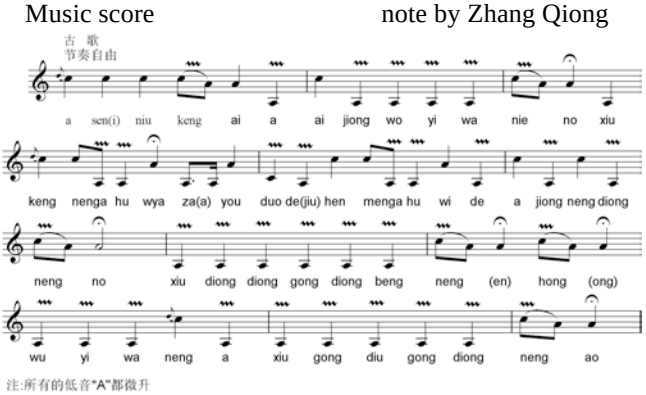

Figure 4. Age-old song.

The Song of Block Out of the Door

Blocking guests out of the door is a custom of the Yao ethnicity, which is the highest comity of reception. When blocking guests out of the door, the master and guests must drink alcohol and sing songs. There are two forms of drinking. One is a comity of meeting for guests far away. The other is for wedding. For instance, when members of the boy's family visit the girl's home, the girl's family should set a table for them to drink at least three times. The girl's parents would not let their guests in until they could make musical dialogues (see Figure 5).

The meaning of the lyric:

> *The matchmaker's coming; I have not made any preparation as how to serve them. Matchmakers, you see there are 12 roads, and you don't know who you are looking for? You come to my poor home, gold in your right hand and silver in your left hand and please don't mind if [we are] serving you not so well as you expected*.

Music score note by Zhang Qiong

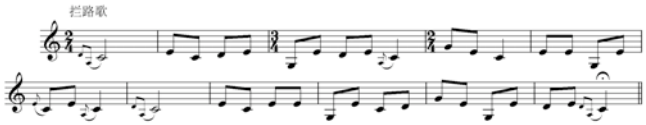

Figure 5. The song of block out the door

Research into Teaching Hua Yao Folk Songs in Music Classroom

Write teaching materials of local music with features of Hua Yao folk songs.

The Course Standard of Obligatory Education issued by China states, the course of obligation education should be managed by the country, the district, and the school. "Besides the national course outline of teaching material, those of the district and the school should have the right to establish local music by 15 percent to 20 percent of the whole" (Ministry of Education of the People's Republic of China, 2002, p. 19). According to the direction, we can select some Hua Yao folk song tradition of educational value as teaching materials. Besides the original songs, we should use its elements to compose some songs for students. For the extents, teaching materials should be arranged step-by-step along with the teaching materials of the nation. For contents, it should have four domains ordained in *Course Standard of Obligatory Education:* (a) appreciation of Hua Yao folk song, (b) singing and performance, (c) creating, and (d) the relationship between Hua Yao folk song and life, folk-custom. For format, there are not only written characters and pictures but also sound and video.

Discussion of Teaching Modes

Aesthetic Teaching Mode

Aesthetic teaching mode expects students to listen and experience music works by discussing. It focuses on the leading of student's learning of the music: with his ear and heart for tasting sentiment; by realizing the frame, style, and characteristics; tasting the meaning of art and culture in Hua Yao folk song; experiencing traditional culture and spirit; and understanding ethnologic aesthetic concepts.

When teaching, we can contrast Hua Yao folk songs with other folk songs, experience the relation between music and the environment, language, custom, work, and so forth, so as to understand traditional culture, ways of thinking, and the styles of the life. Teachers should give students plenty of time to discuss, and recognize students when they have individuality and created an understanding of music.

Creating and performing mode

Creating and performing mode expects students to create and perform with a fodder of Hua Yao folk songs. The intention of this mode is to inspire and train students' ability in creating and developing expressional appetency, so students can raise their interests and sentiment for Hua Yao folk songs through teaching activities. Creative activities can be divided into three forms. One is *writing lyrics* for Hua Yao folk songs. The content of the lyrics can include the following: tribute to the motherland, inspiration to study, care of the environment, care of the animals, love of life, respect for teachers, filial piety to parents, cooperation, helping each other, and so on. They can be written with primary and altered Hua Yao folk songs. Another form is to rewrite Hua Yao folk songs to new ones. It is possible to *rewrite the rhythm or the melody of a song*. The last form is *music created with elements of Hua Yao folk song*. It is a little difficult to create the music. The teacher could demonstrate creating a song with a motif of a Hua Yao folk song at first; after that, the teacher could explain the basic rules and methods. Then the teacher may instruct students to create the music. Students can compose melody and lyrics for any given emotions and scenes.

There are three forms of performing activities: 1. singing and playing an original or creative song with elements of Hua Yao folk songs; 2. performing altered Hua Yao folk song or creative song with elements of Hua Yao folk songs written by the students in the classroom.; and 3. performing a simple creation of music or music drama. The proposition of performance is about their life on campus, in the society, and in their family. The rule is to ad-lib with Hua Yao folk songs.

Mode of Collecting Folk Songs

The mode of collecting folk songs allows students to go to a village to collect Hua Yao folk songs during or after school time. When collecting the folk songs, students can personally experience the relation between Hua Yao folk songs and societal life and culture, which would intensify the students' sensation and interests in Hua Yao folk songs. In the activity, students and the teacher can learn from folk singers firsthand. This lively and vivid teaching mode is not only good for increasing efficiency but also as inspiration for the transmission and development of the folk songs. If it is possible, we should use a recorder, video,

and camera to collect the songs. After collecting the songs, the teacher instructs students to sort the collected materials and transform them into teaching materials.

Watching and Communication Mode

Watching and communication mode is a mode in which students take part in local vocal concert or competition of Hua Yao folk songs. There are various convocations and singing competitions in Hua Yao every year. One of them is Tao Liao Fan, which is the oldest traditional festival. It is staged on Chinese calendar from July 2 to July 4 and from July 8 to July 10. It is the best observational and performance opportunity for students.

The authors attended one of these convocations in August 2004 in Huxing village. There was a large-scale performance that afternoon. Besides local Yao people, there were approximately 20,000 people from different places. The program included music and dance of Hua Yao folk songs. It gave the authors profound memories.

We investigated incorporating Hua Yao folk songs in music classrooms for both primary and high schools. Actually, we can teach using various modes in extracurricular activities as well. But for the limited space here, we can only report a few examples. We hope that this article has the effect of urging music educators to adopt an ethnologic music education to approach, to join the work of protecting, transmitting, and developing folk music, and to make this approach a bridge to respecting each other, understanding each other, and communicating with each other all over the world.

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Achieving harmony in the instrumental studio: Becoming a reflective teacher

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ABSTRACT

In the past 300 years, learning to play a musical instrument has been transformed from the creative art of performing into a specialist reproductive art. Instrumental music teaching has changed from the craft passed down in an oral tradition through an apprenticeship founded on an exploratory and improvisatory approach to text-based methods focused on technique. In the 20th century, the gap between professional and amateur musicians has widened, with the absolute levels attained by the best performers increasing dramatically. The teaching format of instrumental lessons has remained a tutorial. Formal instrumental music teacher training is still largely lacking. The use of reflection in non-music teacher training has been well developed and documented. Reflection is best practiced as a group activity that examines every aspect of our teaching. This paper applies a four-lens approach (autobiographical, students', peer, and theoretical) to structure critical reflection about instrumental music teaching in an higher education setting to gain insight into assumptions, goals and values and to enhance understanding of the effects of teaching on students.

Keywords

Reflection, studio teaching, higher education.

HISTORICAL OVERVIEW OF INSTRUMENTAL TEACHING PRACTICE

The aim of the instrumental music teaching of the 20th century has been very different from that of the 18th and 19th centuries. In the earlier centuries, instrumental practice was regarded as a craft, with a system of rules passed down in an oral tradition (Gellrich, 1993). Novice musicians learned the technique of playing the instrument and the interpretation of music from more experienced masters through a system of apprenticeship (Gellrich & Parncutt, 1998). This included performance of passages and ornaments, which were intended to teach fingering rules, transposition, metrical patterns and expression.

During the first half of the 19th century, this oral tradition of instrumental music teaching gradually changed, due to the growth of publications of technical exercises. As the amount of available information and knowledge increased, musicians became more reliant on "method" texts. The industrialization of Western Europe led to the change in focus of playing an instrument from an exploratory and improvisatory approach to an increasing emphasis on a technical regime regulated by prescribed curricula, thus transforming the creative art of performing into a specialist reproductive art (Gellrich & Parncutt, 1998). Virtuosos like Liszt and Paganini expanded the limits of piano and violin technique.

The emphasis on technique for technique's sake has increased significantly during the 20th century with the publication of numerous manuals (e.g., Breithaup, 1909; Cortot, 1920). While the proliferation of sound recordings has brought classical music of the highest caliber into the homes of millions, the gap between the amateur and professional musicians has become greater. Today many amateurs have adopted a more passive, listener's role, while in the earlier centuries they participated actively in music making. At the same time the absolute level attained by the best performers has increased dramatically over this last century (Ericsson, 1997).

While the focus of instrumental teaching in the 20th century has changed, with music lessons becoming more text-based and having an ever greater emphasis on technical perfection to compete with ideal recordings by famous artists, the teaching methodology remained in the tutorial format of the earlier centuries with the teacher demonstrating, directing, commenting, and the student watching, listening, and imitating (Uszler, 1992). One of the distinguishing features of instrumental music teaching concerns the lack of formal teacher education. While classroom music teaching has become very structured and based on the results of empirical research, applied music teaching has remained an oral tradition which involves transmission of knowledge and experience from teacher to student in an intuitive way (Kennell, 1992).

BECOMING A REFLECTIVE STUDIO TEACHER

Reflection has played an important part in non-music teacher training for a long time. Dewey (1933) was first to raise the idea of "routine action" (typical teaching activities that were executed through habit and tradition) and "reflective action" (teaching strategies developed with careful consideration). The three components of reflective action according to Dewey are open-mindedness (desire to listen to more than one side of an argument), responsibility (careful consideration of personal, academic and social consequences of our actions) and whole-heartedness (continual striving for improvement). Schön (1983, 1987) developed these concepts further by identifying "reflection-in-action" (thinking on the spot) and "reflection-on-action" (thinking before and after the event). Some of the criticisms of Schön's conception include viewing reflection as a solitary activity rather than social

practice (Zeichner & Liston, 1996). Many authors emphasize the need for reflection to be a group action. For example, Loughran (2002) suggested that reflection offers teachers a possibility to improve their practice through feedback when it is shared with colleagues and questions their assumptions. Distad and Brownstein (2004) proposed the use of Reflective Practice Groups to encourage new teachers to engage in reflection. In such groups experienced and novice teachers exchange ideas and describe the challenges they face in their daily work. Craft and Paige-Smith (2008) stressed that in the early years of teaching it is particularly important to have opportunities to discuss teaching activities and compare understanding.

Pollard (2002) described seven characteristics of reflective practice as active focus on goals, commitment to a continuous cycle, focus on informed judgments, open-mindedness, capacity to re-frame own practice, dialogue with colleagues and capacity to mediate. Reflective teaching involves questioning the goals and values, examining the context of teaching and assumptions, and playing a leadership role in curriculum development and reform (Zeichner & Liston, 1996). Taking responsibility for one's own professional development is a key feature of a reflective teacher.

In the past 20 years, the rapid social and economic changes have had a significant impact on higher education, which resulted in greater emphasis on teaching and learning in this setting, focusing both on student experience (perception, approaches to learning and outcomes) and effective teaching (constructive alignment of course goals with assessment, evaluation of teaching quality and staff development)(Biggs & Tang, 2007; Prosser & Trigwell, 1999; Ramsden, 2003). To become a reflective practitioner in higher education now requires an understanding of the wider professional and academic context (Light & Cox, 2001; Macfarlane, 2004).

Many authors suggest various structures to help develop reflective teaching. For example, Zeichner and Liston (1996) recommended that the teachers should "focus both internally on their own practice, and externally on the social conditions of their practice, and that their action plans for change should involve efforts to improve both individual practice and their situations" (p. 19). Craft and Paige-Smith (2008) emphasized the need to document the teaching practice through the use of journals, images and sound recordings. Brookfield (1995) suggested that in order to critically reflect on teaching and examine their assumptions teachers need to view their practice through four interconnected lenses: autobiographical, students', peer and theoretical lenses (p. xiii). Analyzing our autobiographies can help us gain insights into how our educational experiences had influenced our approaches to teaching. Seeing ourselves through our students' eyes can surprise us with different interpretations of the intended meaning. Talking with colleagues can provide us with alternative versions of the same events to help us check, reframe and broaden our views. Reading theoretical literature can help us to identify and classify diverse elements of teaching and offer new perceptions and enhanced understanding. Applying the four-lens approach to my studio teaching has resulted in a critical reflective self-study.

Autobiographical lens

The first step was to reflect on my piano teachers, educational and performance experiences and to evaluate how these have shaped my views on music teaching. My very first piano teacher in Ukraine was a competent pianist with a natural technique. This meant that her approach to solving technical problems was "to do more practice." This worked well enough while I was a young student, but later, as the repertoire became more demanding, this method proved to be less and less successful. I was a hard-working student but needed more explanations of how to overcome particular difficulties. My teacher's reaction to my inability to deal with some of the problems was to circle the bars in red pencil and write "Shame" in large letters. The consequence of this approach was that I became more and more nervous about performing.

When my family immigrated to Australia, I was allowed access to a piano in my new high school and was overheard playing by the classroom music teacher who realized that I had had substantial training. He introduced me to the best piano teacher in town who immediately started work on my technique and let me read Gat's book (1980) on piano technique. While the text was difficult to understand (I believe it suffered in the translation from Hungarian to English), the book was full of photographs of hands executing particular piano tasks. The fact that piano technique could be observed, documented and explained was a revelation to me. My search for solutions had begun.

On graduating, I received an ITT Fellowship for a Masters degree in the US and went to the Juilliard School, New York. My first year there was very unhappy. My piano teacher turned out to be similar to my very first teacher: his suggestions for improvements were limited to going home to practice more and when I couldn't overcome technical problems, he put me on a diet of increasingly simpler pieces that I could manage to play perfectly. This was the first time I began thinking about differences in my piano teachers' approaches and how this made me feel. I realized that teaching by humiliation was something I would never do myself.

In my second year at the Juilliard I changed teachers. I had come across a book on piano technique by Gyorgy Sandor (1981) where he seemed to be able to answer questions about piano technique in a simple, straightforward manner. My second year at the School was life changing. The piano lessons were very intense: we would spend 1hour lesson on how to play an ascending scale, dissecting every movement of each finger, wrist and arm. Then the following week we would spend 1hour on how to play a descending scale. For about four months I could not actually play any repertoire – I was too pre-occupied with every movement. But slowly the movements became more and more automated and I could begin applying them to

pieces. By the end of the year I performed a recital of challenging repertoire confidently. Most importantly I knew that I could now learn any new piece and be able to overcome whatever technical challenges it posed. I would also be able to explain to my future students how to deal with their technical difficulties.

Reflecting through the autobiographical lens resulted in an increased awareness of biases about what constitutes "good" and "bad" teaching. Research has shown that expert instrumental music teachers use a great deal more praise than criticism (Zhukov, 2008). When faced with a students' inability to overcome particular problems, the author tends to question them about their practice routine and practice strategies, offer technical solutions and encouragement. The teacher's role should be as a facilitator not a dictator, and should facilitate students to acquire the necessary skills to become an independent learner.

Student lens

The use of faculty evaluation forms has become standard with university administrations (Brand, 1983). Though such forms provide easy statistical data, they are highly subjective, relying on students' opinions of their grade expectations and preferences for a certain teacher. In one-to-one teaching, researchers often do not have sufficient numbers of student forms to do statistically reliable analyses of the results. Abeles, Goffi and Levasseur (1992) warn that such evaluation forms are inappropriate for the assessment of applied music teaching as the nature of instrumental music teaching in higher education institutions is different from other teaching on campuses.

Zhukov (2009) interview three of her piano students of varying ability about their approaches to learning with the aim of gaining some insight into their perceptions of the author's teaching. From this study, the author learned more about student backgrounds and how that affected their choices of learning approaches. This provided me with a new perspective of the effect of my teaching on their behavior. For example, it was difficult to convince one of these students to memorize music. Yet, for the author, memorizing seemed a natural progression in the learning process to achieve the best possible performance outcome. When it was found that the student had many interruptions in learning to play the piano, was equally interested in composition during her undergraduate degree, and was nervous about performing, it then made perfect sense for her to play well from music rather than to invest a disproportionate amount of time on memorizing music. What was perceived as limited understanding of benefits of memorization on quality of performance turned out to be a clever strategy for survival.

Viewing teaching through students' eyes can make one realize that student perceptions do not always coincide with the meaning intended by the teacher. This necessitates more frequent questioning to gauge student understanding of concepts and tasks. In particular, instead of being satisfied with student indication of understanding such as nodding of the head and saying "Yes, I see," further questions such are asked such as "What exactly do we mean by this?" "How would you describe this in your own words?" and "How would you go about practicing this?"

Peer lens

In instrumental teaching, we are often too engrossed in the musical content to think about how we teach. For example, we are much more likely to ask a colleague's opinion about a pedal mark, speed of the piece, or good fingering for a tricky passage than to discuss handling a "difficult" student. In fact, when reflecting on 13 years of piano teaching at the Sydney Conservatorium, only example of such a discussion comes to mind as concerns were more focused on a student's lack of attendance or practice and anticipated a failure to pass the final examination. This was documented as advised by the department head. The student promptly managed to "put it all together" in the final week and did well enough in the examination. Perhaps previous consultation with the department head or the student's previous piano teacher might have foreseen this "last minute rush" approach was the student's preferred mode of learning.

Peer lens perspective suggests frequent contact and consultation with colleagues regarding my teaching decisions as possible validation of assessment of situations in an attempt to avoid under- or over-reaction. Because studio teaching is a solitary pursuit even in higher education settings, it creates a mixture of arrogance ("I know how to handle my own students") and fear of embarrassment ("What if I am doing this all wrong?") that often prevents studio teachers from such discussions, particularly with their superiors.

Theoretical lens

Reading the literature on reflective teaching can make one acutely aware how little time is spent thinking about teaching instead of focusing on musical challenges facing students. Making time to reflect on past educational experiences can help to crystallize perceptions of what constitutes "good" and "bad" instrumental music teaching. Viewing teaching through students' eyes allows an awareness that student perceptions do not always coincide with the meaning intended by the teacher. Consulting with colleagues on student issues instead of only musical issues has been elevated in priority as means of checking and reframing my interpretations of events.

CONCLUSIONS

The four-lens approach can help to focus reflection on diverse elements of teaching, consider alternative points of view, and question assumptions and values. This critical self-study demonstrates that reflection can be a useful tool for instrumental music teachers. Engaging in reflection can enhance understanding of what it means to be an instrumental teacher in higher education and to achieve greater harmony within a studio.

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