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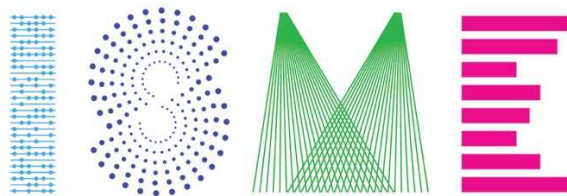
Proceedings of the International Society for Music Education  
32<sup>nd</sup> World Conference on Music Education  
Glasgow, Scotland  
25-29 July 2016



# **Proceedings of the International Society for Music Education 32<sup>nd</sup> World Conference on Music Education**

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**David Forrest & Louise Godwin  
Editors**



**Glasgow 2016**

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# Cultural intelligence in facilitating musical arts experiences at the Kenya Music Festival

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## Abstract

Music learning is a factor of gaining meaning in the presence of a music stimulus. The experience of music in any context leads to the transfer of knowledge of both a cultural and aesthetic nature. Participation at music festivals, with their diverse artistic and cultural demands and provisions, is one avenue for the development of knowledge in music. It calls for the development of multiple intelligences, some of which facilitate the negotiation of cultural meanings. Cultural Intelligence (CQ) provides a conceptual framework for negotiating the learning that occurs in music performance, and that one needs to develop to enable them function effectively as musicians in different cultural orientations. This paper considers CQ Knowledge and behaviour in a bid to account for the ability to effectively negotiate and interpret music from diverse cultures. The study is situated in the activities of the Kenya Music Festival (KMF), a context of many music styles from diverse cultural backgrounds. This environment provides a challenging platform for the activities of both performer and judge. Both artist and critic ought to make meaning of their musical experiences in order to either perform meaningfully or adjudicate effectively. With the understanding that music perception and learning do not happen in a vacuum, and that new understanding is built on concepts acquired from previous (cultural) experiences, a performer relies on past (musical arts) experiences to negotiate the intricacies of the artistic expressions from cultures other than his/her own. This paper explores the role of CQ in facilitating experiences that result in musical arts education at KMF. It further articulates the role of CQ in the learning of music of diverse cultures. This is achieved through the interrogation of several festival scenarios and activities. It confirms that CQ is a significant contributor to an effective musical arts education.

**Keywords:** cultural intelligence, musical arts education, culture, music perception, music festivals

## Introduction

### Background

The Kenya Music Festival is a site for multi-cultural interaction through the performing arts of music, dance and elocution. It is an annual event that brings together learners from Nursery school to University, presenting solo, small and large ensemble works. Each year, the Festival Executive Committee articulates a theme to create cohesion in the activities. The works of art presented at the festival are either composed or selected by the competitors, other than for the classes referred to as 'Set Piece', for which a common item is presented by all eligible and qualifying participants.

The works include:

1. Cultural Dance:
  - a. Solo – of oriental genres;
  - b. Group – Kenyan, Oriental, the rest of Africa and Western styles;
  - c. Singing games – for nursery and lower primary school pupils, African and Western styles.
2. Elocution:

- a. Solo – in English, Kiswahili, French, German and Kenyan dialects. This covers verse and chants, set piece or own composition. The category also includes public speaking;
  - b. Choral – with more than 18 participants, in the languages above, either a set piece or own creation on an own choice or provided theme (by a sponsor on a topic found requiring of sensitisation, such as alcohol and substance abuse, respect and care for the environment etc).
3. Music:
- a. Vocal
    - i. Solo – Indigenous African, Western classical, oriental genres;
    - ii. Ensemble – duets, trios, quartets and small choirs of up to 12 performers;
    - iii. Choral – with indigenous folk songs, Western classical pieces, set pieces, African-American spirituals, compositions, adaptation and arrangement of existing pieces for voice; treble, male and mixed voices.
  - b. Instrumental
    - i. Solo – African and Western instruments, with set pieces and own selection of music;
    - ii. Ensemble – duets and small ensembles of African instruments – up to 24 players;
    - iii. Orchestra – wind, string and full orchestra, with own selection of music.

There is provision for learners with special needs who have opportunity to participate in all relevant categories. It is always interesting and humbling to watch the hearing impaired learners perform intricate cultural dances and sign verses; watch and hear the physically handicapped perform singing games and observe the visually impaired compete in the set piece classes.

## Context

The Kenya Music Festival activities present a global context for the practice of performing arts (Omolo-Ongati, 2015). The diverse genres and styles of musical arts require a level of cultural awareness for both performers and observers (Mushira, 2015), and especially adjudicators who must make decisions on standards and quality of works in order to determine performances that are more successful than others in representing the selected genres (Wambugu, 2015). Cultural awareness is a critical capability that determines the effectiveness of both performers and judges in of works from multiple cultures.

Music has been reckoned as the window into a people's culture (Akuno, 2005). It is a cultural expression that combines symbols that are meaningful to its users. In order to derive meaning from the experience of music, one needs a level of Cultural Intelligence. Firstly, this marks their ability to recognise other cultures' music expressions as valid (music). Secondly, it allows them to take part in musical activities. Thirdly, it allows them to derive meaning from the cultural experiences that the performances present. This combined effect of perception, performance and understanding is musical arts education.

In traditional Africa, music-making normally includes such communicative expressions as sound, movement and speech. They are complemented by costume and décor that enhance the expression of the cultural content through movement and visuals. Since these expressions go beyond the commonly held notion of music, the term 'musical arts' is more successful in describing the complex events of cultural music-making.

The Kenya Music Festival contains musical arts practices from various Kenyan and international communities. These demand a level of exposure and conceptual and perceptual ability to decipher. It is only people with adequate cultural knowledge who may be able to derive meaning from watching music of cultures other than their own.

## Theoretical Framework

Cultural Intelligence (CQ) has been defined as a person's "ability to adapt to new cultural contexts" (Earley & Ang, 2003a). Seen as one's ability to function effectively in situations characterised by cultural diversity (Ang, van Dyne, & Koh, 2006; Earley & Ang, 2003b; Earley & Mosakowski, 2004), it is a developed trait that is as significant as emotional intelligence (EQ) and intelligence quotient (IQ). In the performing arts that involve cultural expressions, the capacity to accommodate and make meaning of cultural situations different from one's own facilitates growth that enables one to transcend cultural boundaries. It distinguishes those who can perform effectively in contexts of diverse cultures from those whose perceptions are locked in a mono-cultural space.

Cultural Intelligence has been applied effectively in intelligence, defence and business. In business, the knowledge or understanding of how a person from a particular country, race or religion lives and behaves leads to understanding how that affects the way they do business<sup>1</sup>. In music, such knowledge will also serve to facilitate an understanding of people's music-making processes. CQ is also seen as a "measure of a person's capacity to function effectively in a multi-cultural environment"<sup>2</sup>. It is adapted by organisations and businesses as a way of fostering tolerance and enhancing cross-cultural interactions. CQ thus provides a strong basis for the interrogation of how individuals interact effectively with issues in a culturally challenging environment, towards assimilation and adaptation of new cultural concepts and skills.

There are several perspectives in Cultural Intelligence. Whereas *CQ Strategy* allows us to make sense of culturally diverse experiences, facilitating the interrogation of one's thought processes; *CQ Knowledge* is about determining the similarities and differences between cultures. Further, *CQ Motivation* spurs interest and confidence in the one who functions effectively in culturally diverse situations, while *CQ Behaviour* is the individual's capacity to adapt verbal and non-verbal behaviour so that it is appropriate to diverse cultures. All these aspects of CQ provide perspectives for engaging with diversities of cultures in an intelligent and coherent fashion. It refers to both content and process, a comprehensive intelligence that should enable one to make sense of diverse cultural experiences (strategy), differentiate between cultures (knowledge), function effectively in diverse cultural situations (motivation) and behave appropriately in diverse cultural situations (behaviour). These are capacities that develop through the experience of cultural activities.

This study approaches CQ as a way of analysing the processes that make for success in music performance and development as acquired through participation at the KMF. *CQ Knowledge* is adapted as a conceptual position to facilitate the making of value judgement in relation to musical arts performance, aesthetics (culture-specific), the manner in which the resources are utilised and level of success in communicating the cultural content through the art medium. It guides and contributes to the performer's success in the interpretation of works of art. *CQ behaviour* is appropriate for the performer who must adapt behaviours that are appropriate to specific cultures, and needs to develop behavioural responses that will adequately cover specific cultural situations. This paper adopts personal reflection,

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<sup>1</sup> Cambridge Business English Dictionary, Cambridge University Press

<sup>2</sup> [www.businessdictionary.com/definition/cultural-intelligence-CQ.html](http://www.businessdictionary.com/definition/cultural-intelligence-CQ.html). Accessed on June 3rd 2015



interrogating the author's experiences against observed behaviour at the 2015 Kenya Music Festival national competitions held in Kisumu from 3<sup>rd</sup> to 13<sup>th</sup> August 2015.

## **Experiences at the KMF**

### **Reflections**

My first experience of the Kenya Music Festival was as a 9 year old, with the joy of being in the school choir that performed at a distant school where I met girls and boys from many primary (and secondary) schools. Without knowledge of the KMF categories or the stiff competition, my focus was on singing the songs taught to me by my choir master<sup>3</sup>. We presented a three-part set piece (*Sister Awake* - Thomas Bateson) where I sang soprano and a folk song. The next year, I remember singing alto in *Joseph Dearest Joseph Mine* (Music: *Resonet in Laudibus*, 14<sup>th</sup> Century German carol, lyrics Translated by Percy Dearmer, 1867-1936) and *The Fisherman's Night Song* (In the Calm Hour of Evening, Arr. R. Jacques) when I was in Std 6. These were my introduction to a music culture that has greatly contributed to my understanding of and inclination towards choral art music.

Secondary school gave me six glorious years of female vocal music repertoire in a school that had a rich music performing and learning tradition. Not only did we have a Junior and Senior choir, but each house had a choir that participated in the annual Inter-House Music Competition, for which we composed songs, selected folk songs, and learned set-pieces. In the choir (s), my experience of Western choral art music expanded, with songs including *Young Molly*; *Hark the Echoing Air*; *Tell Me Why You Come and Go*; *The Handsome Butcher*; *O Hoy Night*; *Listen to the Lambs* etc. From simple songs to complex madrigals, my experience of female voice singing grew. In the music class, writing for female voices was a favourite composition exercise. This art music experience was enhanced by solo singing of art songs and arias, contributing to my performance at the Kenya Music Festival.

Later, as a teacher in a girls' school, I taught set piece, wrote part-songs and selected pieces for the choir under my charge. This music was for school functions as well as competition at the Kenya Music Festival. When music was not available, I arranged what I could for the female voices, yielding literature that was acceptable and liked by both singers and audience.

### **Multidimensional perspective of CQ**

At the 2015 KMF competitions, I observed a number of presentations that I wish to interrogate.

#### **1. Kenyan children performing *Singing Games - Western Style*.**

This took the form of an array of mostly English children's songs and rhymes with movement. The children's costume was fancy clothes, mostly soft colours, chiffon and lace material for the girls. The accessories included earrings, gloves and hats and the décor comprised rouge and red lipstick. The singing included mispronounced texts, and the movements included dance and skipping. With music being the window through which we understand a people by contemplating their cultural expressions, observing these games and listening to the songs caused me to wonder if we knew English children well enough, or English culture sufficiently to do justice to their children's songs. I feared that we did not effectively negotiate Western culture, and wondered what it would take for our children to meaningfully perform this cultural art.

#### **2. Primary school boys' set piece**

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<sup>3</sup> Mr. Alphonse Maroko was my English teacher, who played a *melodica* and taught us the set piece, 'Sister Awake' and a folk song. He was a music composer and gifted fine artist, who would draw the most insightful sketches on the chalkboard.

Lou Williams Wimberly's setting of Henry Wadsworth Longfellow's lyrics, *Nightfall*, is a gently flowing 60 crotchets per minute piece, calling for a contemplative mood. The song appears far removed from the evening experiences of a typical Kenyan boy of the age that performed the piece (9-14 years), for whom darkness and rain would not necessarily bring such sadness as to require a poem to soothe away restlessness and bring sleep. I imagine the Kenyan boy's thoughts would be a reflection of his daytime chores. His cultural heritage would include song and/or narrative at the close of the day, engaging in music, dance and riddles. Yet the experience of music at evening is shared. Since the common factor is the expressive art, what the young boys had to negotiate in this song was the emotion of sadness, as opposed to tranquility and contentment marking the end of a successful day.

3. In the composition classes, the new practice of writing choral art music presented a challenge to teachers who would perhaps have been more entrenched in folk song traditions. Yet, the increased nationwide access to part-songs, with prevailing practice of writing music on a given text theme, and the freedom to write in Kiswahili, have made this category less daunting. Despite ready access to diverse musical styles, a lot of music composed for this category can be identified idiomatically with local indigenous communities from the rhythmic and/or melodic tendencies and nuances. Composers in this class use a lot of the more localised beats, such as the 2+3 quintuple setting prominent in Kikuyu music (Line 1 below) as well as rumba beat (line 2 below). Several songs use an upbeat, a mixture of regular and irregular note groupings, such as Line 3 below, that appear very common with songs in Kiswahili:

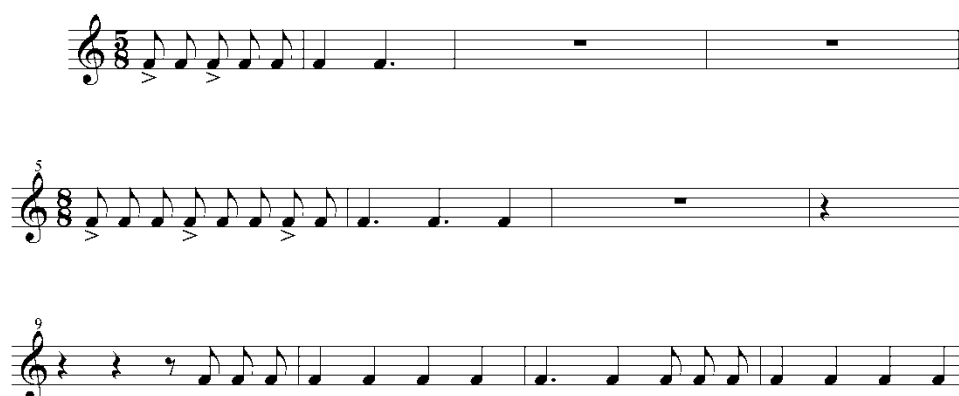


Figure 1: Sample beats and rhythmic patterns

This mixture of the common and the new demonstrates composers' recourse to the familiar to negotiate the novel, where grounding in the practices of one's culture assists in effective engagement with foreign cultural resources and materials. There is evidence of the use of one's own cultural knowledge to make use of the new challenges and experiences. Rooting or grounding in one's culture provides the basic tools for negotiating other cultures. The more similar the new cultural expression is to one's indigenous culture, the smoother and more efficient the process of understanding. This was clearly observed in folk dances with children performing dances from communities other than their own. There are similar actions that are yet distinct, distinguished by subtle gestures or size and direction of movement. This became very clear when we discussed the Luo *nyono* and the Samia *ibodi* that are so similar.

## Conclusion

The value of CQ knowledge is the artist's accumulated concepts, the wealth of knowledge that provide the vocabulary for the understanding of the diverse cultural phenomena that characterise musical arts. It is also significant for performance, the musical behaviour that

results from the selection of appropriate verbal and non-verbal behaviour for the interpretation of music from diverse cultures. For an adjudicator to make intelligent remarks about the different performances, and for an artist to discriminate and employ the correct actions, they need a level of cultural understanding that leads to recognition of cultural identities as expressed in the artistic expressions.

CQ knowledge and behaviour are key capabilities developed through exposure to the music of other cultures. This is a crucial component of music development and learning that allows one to function effectively as a performer. In all circumstances, each musical work performed speaks to a cultural context due to its cultural content. KMF music activities call for intercultural performance, to gauge and predict which requires cultural intelligence. Performers often delve into 'strange' works – new styles that describe or characterise different cultures. Through the KMF, participants are exposed to a variety of styles. The experience of these styles leads to the development of skills and knowledge that facilitate appreciation and discrimination, key elements for effective participation in music experiences leading to learning. The KMF has proved to be a useful context for musical arts education through the development and application of Cultural Intelligence.

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# What does the musical child look like: Teachers' perceptions of measuring music potential

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## Abstract

During the 1990s, much educational reform in Australia and elsewhere was characterised by neo-liberal practices of devolution with a greater emphasis on individual accountability. Consequently this altered school management structures and directed curriculum practices towards a focus on outcomes-based education. Within prevailing political and educational landscapes, NSW's first gifted education policy was introduced in May 1991 (revised 2004). In referring to Gagné's Differentiated Model of Giftedness and Talent (Gagné, 2003) the policy suggests a balanced, multivariate approach for the identification of gifted and talented students (Department of Education and Training [DET], 2004). This paper outlines the policy and guidelines in New South Wales, Australia for the identification of gifted and talented students and reports initial findings of a multi-phase research project based on current and past teachers' perceptions of measurements to determine placement into a specialist high school for musically gifted primary school graduates. The data collected through online questionnaires and semi-structured interviews offer a representative framework for the investigation. The overall purpose in gathering the data for this phase of the study was to track and trial valid, equitable and reliable entry test strategies in the identification and selection of students for high stakes placement. Phase 1 of the study involved interviews with past and current teachers about the school's entry tests through online questionnaires and semi-directed individual interviews. The results for this part of the study presented in this paper indicate teachers' perceptions on factors relating to musical ability and the measurement of musical potential through subjective and objective tasks within an entry test process. It is intended to examine the relationship between teacher's perceptions of factors and tasks in the context of identification and selection.

**Keywords:** gifted education policy, teachers' perceptions, musical aptitude, test standardization.

## Introduction

This paper reports on one aspect of a larger study based on testing for the identification of gifted and talented music students. The current view is that there is no agreement on how best to measure musical ability using objective tasks (Law & Zentner, 2012). Similarly consensus as to what leads to musical success depends on a variety of definitions and meanings such as exceptional ability through deliberate practice (Ericsson, Nandogopal, & Roring, 2005); environment and intrapersonal catalysts (Sloboda & Howe, 1991) and/or innate giftedness (Gagné, 2003).

The period of adult stakeholder data collection began early in 2013 prior to Phase 2 (August 2013) and 3 (May, 2014). In Phase 2 Gordon's Advanced Measure of Music Audiation (Gordon, 1989) and Gordon's Iowa Test of Music Literacy Level 5 (ITML, 1970, revised 1991) both objective in providing standardised norms and rank percentiles, were administered to all primary school applicants (N=70). In Phase 3 Gordon's ITML Level 6 was administered post-entry to the Year 7 cohort (N=25) during Term 2, 2014.

Rowley (2012) has noted that the number of selective high schools is continuing to rise in both Australia and abroad. Intense competition for student numbers between secondary

government and independent schools accounts in part for the rationale behind a change in direction and curriculum at the Sydney Conservatorium High School. In 2012 an inaugural Junior Vocal Stream opened the gate for the entry of vocally gifted primary school graduates. A multivariate entry process as recommended by the New South Wales Department of Education Strategy (DET, 2004) is comprised of “workshops involving diagnostic testing together with individual instrumental auditions (where applicable) and academic assessment through the NSW Selective Schools Test or a Wechsler Intelligence Scale for children, 4<sup>th</sup> edition 2004” (Curry, 2012, p. 11).

## **Background**

### **Policies of education for gifted students**

While Australia is without a National Policy on Gifted and Talented Education (Australian Curriculum, Assessment and Reporting Authority, 2013) the Education Department of each state and territory offers policies and guidelines catering to the individual needs of gifted and talented students (DET, 2004). Direct from the DMGT model (Gagné, 2003) are NSW departmental definitions of giftedness and talent (DET, 2004):

Gifted students are those whose potential is distinctly above average in one or more of the following domains: intellectual, creative, social and physical. Talented students are those whose skills are distinctly above average in one or more areas of human performance. (p. 5)

Individuals with similar degrees of music acculturation do not necessarily have similar musical capacities (Law & Zentner, 2012). Research attributes factors of musical talent to success in music (Sternberg & Lubart, 1995) in a world wherein those who perform music professionally are highly regarded (Patel, 2008; Subotnik, 2010).

### **Musical behaviour**

Research literature refers to exceptional achievement in the music domain, on the one hand, within an expert-performance framework underpinned by a variable of structured training; on the other hand an individual differences framework points to innate and working memory abilities (Platz, Kopiez, Lehmann & Wolf, 2014). Simonton (2005) suggests that musical behaviour is both general and specific in referring to the two interrelated perspectives of emergent inheritance and epigenetic development based on “additive” or “multiplicative” criteria and dimensions of giftedness (p. 279). Gagné posits that competency in a domain transitions through areas of catalysts (DET, 2004). McPherson, Davidson, and Faulkner (2012) add that the music domain comprises talents of performance, composition, conducting, arrangement and teaching. Persson (2009) notes that certain genetic schema pertinent to one music domain do not necessarily transfer to another area of the music domain such as high level audition being vital for composers but not so for performers. The literature reports the impact of certain conditions relating to exceptional musical behaviour (Haroutounian, 2002; Rados, Kovacevic, Bogunovic, Ignjatovic, & Acic, 2003; Shavinia, 2010; Subotnik 2010). In their work with students aged between six and twelve years across five specialised music schools in Belgrade, Rados et al. (2003) nominated factors of personality such as motivation as a driver towards success. Being disciplined and organised, emotionally stable, relaxed, independent and self-confident they concluded were personal and emotional traits of students with high level playing ability.

## **Musical development and learning**

The general consensus is that musical behaviours are universal and biologically wired (McPherson et al., 2012; Van der Male & Batista, 2009). Persson (2009) notes the complexity of musical behavior being general and specific within a multi-dimensional domain. Like Persson, Simonton (2005) suggests that obvious talent, due to all or a combination of factors such as ability, practice, opportunity, personality, and/or passion is subject to the complex issue of skill maintenance and/or skill loss. McPherson et al. (2012) conceded that musical development is facilitated by early musical experiences within a life-long process as demonstrated in a 14-year longitudinal study from 1997 involving the collective experiences of 157 Australian woodwind and brass players becoming successful performers. The key to musical development were realised expectations, enjoyment and self-regulatory strategies for learning and support and encouragement from peers, family and teachers (McPherson et al., 2012).

Learning calls for formal guidance and an enriched environment as learners' developmental stages are arranged sequentially. Decrease in learning is likely without environmental stimulus despite the neurobiological conditions of readiness in early childhood (Gruhn, 2002). In a study of 12 children (aged one and two years) participating with their parents for 15 months in weekly music classes, Gruhn found that children's musical development is linked to fixed progressions of distinct stages. He concluded that children learn music according to their musical aptitude and environment through non-skill specific stages heightened by factors of enculturation, attention, imitation, co-ordination and elaboration. While particular age-sensitive developmental periods impact on the gift to talent process, interrelated factors of musical aptitude remain an important causal factor in outstanding long-term achievement in music (Shavinina, 2010; Simonton, 2005).

## **Identification**

Methods of identification need to include nomination, screening and monitoring and "screening is more objective than nomination" and that while "ability tests are useful for assessing potential achievement tests assess in outcomes" (DET, 2004, p. 9). It is suggested that measures may include individual IQ, non-verbal ability tests, scholastic aptitude tests, behavioural checklists, school grades, Grade 6 teacher referrals, portfolios, competition results, performances, and interviews (DET, 2004). In support of the Munich Model of Giftedness or MMG Heller posits that identification is only effective when considering individual developmental and learning processes alongside environmental influences such as social settings (Heller, 2004). He suggests that "musicality", a talent factor i.e., a "predictor" (or domain) transitions through "moderators" (or catalysts) towards "music", a criteria variable (pp. 304-306).

## **Measuring musical ability**

The two main purposes for music assessment are for recruitment and diagnosis where the former is most often gauged by performance (Boyle & Radocy, 1987; Klimpton & Harnisch, 2008; McPherson, 1997). In referring to high-stakes assessment procedures linked to the need to compare musical competencies, Klimpton and Harnisch (2008) suggest that both holistic or analytic methods and comparability of judgment are required. They suggest that "tightly specified criteria" and "inter-rater reliability" (pp. 63-64) are crucial in high-stakes assessment contexts. Subotnik's (2000) 13-year longitudinal study investigated how a pre-college program such as that offered by the Julliard School, transforms elite musicians into professional artists. She cites the audition on admission, the unique profile of each applicant, the opportunity for superior public performance, the promotion of talents and creative productivity within the professional world as the variables critical for success. The literature

supports the view that over-reliance on skills acquisition alone to identify and place gifted young musicians into music academies is contrary to the intent of published policy, practice, and theory (Boyle & Radocy, 1987; DET, 2004; Department of Education and Community Development [DECD], 2011; Gagné, 2003; McPherson, 1997; Mönks & Pflüger, 2005).

## Method

In 2013 in order to track and define the purpose for entry testing to a specialist music school, an online questionnaire was devised that primarily collected demographic music teachers' perceptions on the identification of gifts and talents in music. There were 12 invitations issued for this part of this study and included those named and nominated, current and past music educators who participated in the design and implementation of the entry test for primary school graduates seeking placement into Year seven (12-year-olds, for the first year of Junior High).

### The questionnaire (pre-interview)

The questionnaire designed and delivered through email with a link to *Survey Monkey* was the first step of contact to establish status and responsibility in regards to the design and implementation of the entry test tools. Questions 1-4 related to demographics such as language spoken at home, music education contexts, years of participation and areas of responsibility for the test. The 10 sample questions comprised multiple choices, rated and ranked opinions and commentaries based on the overarching topic of the identification of gifted music primary school leavers for entry to specialist music high school.

A case study is one wherein the intended phenomenon is bounded and linked to the data collection. Being a finite number of cases, categorisation of the phenomenon as a case study is allowed and therefore avoids some of the practical issues of participant availability, external deadlines and manageability of data if a boundary is not established (Stark & Torrance, 2005). This collective case study was used to inform and reveal aspects about the nature of change in the context of this specialist music secondary school.

Table 1. Overview of research content for complete study.

<b>Data collection Method</b>	<b>Resulting data Source</b>	<b>Quantity of Data</b>	<b>Purpose</b>
<b>Phase 1.1</b> Adult Stakeholder Questionnaires Quantitative Analysis (NVivo 10) Qualitative analysis (Excel)	Questionnaire 10 questions (Survey Monkey)	12 invitations 11 responses	To invite the perceptions of past and current music teachers  To develop sample questions for follow-up interviews
<b>Phase 1.2</b> Adult Stakeholder Interviews Qualitative analysis (NVivo 10)	Audio recordings  Transcripts  Field notes	10 interviews: past music teacher (N=4) current music teachers (N=6)	To facilitate ongoing trust and support of past and current music teachers To gather deep data on past and current perceptions' of music teachers
<b>Phase 2.1</b> Student applicant Entry Test a) Quantitative analysis	Online individual Gordon's Advanced measure of Music Audiation	25 of 70 tests	A standardised measure: independent variable: stable music audiation (aptitude)

(survey monkey)	test (AMMA; GIA pub.)		
<b>Phase 2.2</b> Student applicant Pre-Entry Test b) Quantitative analysis (S. Monkey)	Paper/pencil group Gordon's Iowa Music Literacy Test (ITML level 5; GIA pub.)	25 of 70 tests	A standardised measure: Dependent variable: pre-entry music literacy (achievement).
<b>Phase 3.1</b> Student Applicant Post-Entry Test c) Quantitative analysis (S. Monkey)	Paper/pencil group Gordon's Iowa Test of Music Literacy Test (ITML level 6; GIA pub.)	25 tests	A standardised measure: Dependent variable: post-entry music literacy Further achievement).

## Results

Hallam and Shaw (2003) in developing rating scales for identifying musical gifts found that from the sample cohort of both non-professional and professional musicians, the latter concurred factors of “emotional sensitivity, organisation of sound, communication and being able to play in a group” as crucial to the highest level of expertise. Musicians and non-musicians agreed that a musical person would “being able to sing or play an instrument” (p. 101).

The focus for the frequency tables within the questionnaire reported on in this phase of the study was specific to music ability and entry-test content. Question 5 on the Questionnaire asked teachers to rate the inclusion of 20 factors pertaining to musical ability in the context of school entry testing. From the list of factors a sample of the teachers' top four selections are reported: “high scores on music aptitude” (4.7); then “high scores on music aural test” (4.4); followed by “high music ability (4.3). Question 6 on the Questionnaire asked teachers to rank 8 tasks on an entry test to demonstrate musical potential among applicants.

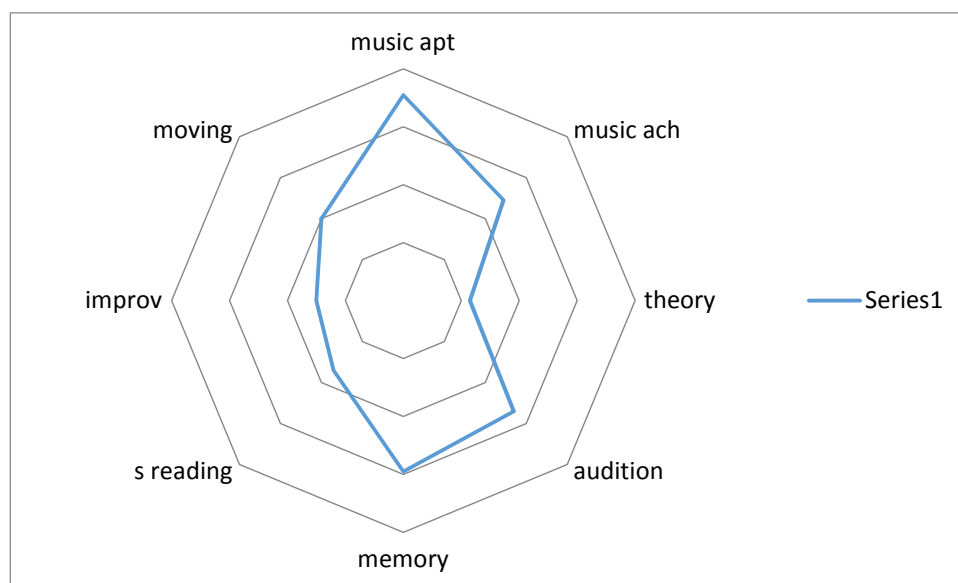


Figure 1. A spider graph



The spider graph displays the multivariate data of 8 tasks as ranked in importance for inclusion on entry test by teachers. The multi-plot format of the spider graph shows the frequency of task selections from most important to least beginning with music aptitude (7.1) followed by aural memory (5.9), audition (5.4), music achievement test (4.9), moving to music (4), sight reading (3.4), improvisation (3) to music theory (2.3). Statistical analysis has returned a reasonable correlation between factor and task data (0.78).

Questions 7 to 9 called for brief explanations about aspects of the factors, tasks and test design itself. Question 7 asked for a comment on why a task in Question 6 was selected as being most important. Three samples of teachers' (Adult Stakeholders') selections are reported here and the task is outlined in capital letters:

*MUSIC APTITUDE TEST: this provides us with the sense of possible potential that can be achieved by students which is important for yr 7 students when we have 6 years to reach that potential.* AS, LL.

*SIGHT-READING: even an inexperienced student who can work through a sight-singing exercise shows natural talent – the ability to sight-read is VITAL in the music industry.* AS, LS.

*AUDITION: Hearing the child play or sing to you is the biggest indicator of many things – musicality, pitching, ability, engagement and commitment.* AS, LS.

Question 8 asked for a comment on why a task in Question 6 was selected as being least important. Three samples of teacher's selections are reported here where the task is outlined in capital letters:

*IMPROVISATION: can be taught if the student has the other skills* AS, JW.

*MUSIC THEORY: can be taught to a good musician – natural ability is much harder to teach!* AS, LV.

*MOVING TO MUSIC: Motor skills and hence movement are not necessarily a good indication of musical ability.* AS, PM.

Question 9 asked for respondents to comment on ways to improve the testing process. Three samples of teacher's selections are reported:

*Insert at least one music creativity assessment* AS, IB.

*The audition process seems varied between panels. More consistency?* AS, LS.

*The key to improve entry test design is to be able to assess musical potential and not rely entirely on the highest grade of performance. Students who end up being the most successful are often those who show potential but are not the most advanced performers in year 7.* AS, PM.

The experienced music teachers reported upon in this paper, rated "high music aptitude" and "high music ability" and "high aural test scores", as important criteria in considering the identification of musical potential. Further, tasks such as "music aptitude test", "aural memory exercise" and "audition" from the questionnaire were ranked highly in the measurement of factors of musical ability and potential for further success. Researchers contend that while music aptitude measures musical potential, musical talent is realized through performance and is most commonly assessed through audition.

## Discussion

One of the main results of the data reported in this paper display a relationship between teachers' perceptions on factors of musical potential and entry test tasks to measure the potential and to discriminate among applicants to a high school specialist music school.

The music teachers' perceptions on both questions pointed to music aptitude as a trait linked to high level musical performance as is supported in the literature (Haroutounian, 2000). This trait favoured by the respondents as an indicator of musical potential was also favoured strategically as an entry test tool item. Second, music ability - perceived as "being able to sing or play and instrument" (Hallam & Shaw, 2003), was also favoured as a factor of musical potential which was echoed in the choice of an audition as an entry test tool. Last, the favoured factor of aural test scores as an indicator of musical potential can be manifested as an aural memory exercise on a battery of entry test tools. Further analysis is needed to establish the significance of the relationship for the adult respondents and to the entry test context itself.

## Significance

Assessment of musical performance, typically individually orientated, is considered a subjective measure (Subotnik, 2000). Duerksen (2011), Haroutounian (2002) and McPherson (1997) report that high-level music aptitude and high academic grades benefit those music students enjoying success beyond high school. While a Year 7 cohort such as that reported in this study would be considered musically gifted, not all students are equally so. Upon examination it is clear that high school music teachers experienced in the domain of gifted music education perceive musical ability as multi-factorial best measured by a balance of both subjective and objective means.

## Conclusion

Current selection test procedures for any higher-learning program rely on evidence of attainment in a specific domain (Gagné, 2003; Boyle & Radocy, 1987; Subotnik, 2000). In seeking to understand the development of musical ability and predictions for ongoing success, the literature refers often to the perceptions of leading professional musicians and music educators (Hallam & Shaw, 2003; Shavanina, 2010; Subotnik, 2000) and that certain social and developmental elements of musical ability are crucial for professional musicians (Gruhn, 2002; Simonton, 2005). In the context of this study the audition remains the tool that has the potential to reveal a plethora of musical abilities and skills. That being said the collective case study reported here significantly supports the need for a balanced approach using subjective and objective measures underpinned by an evolving body of research dedicated to the refinement of gifted theory and schema in the music education arena.

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# Creating educational music for strings: Examining the parameters

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## Abstract

The different ways that young musicians interpret sound and the varied levels of technical ability among them produce unique challenges for composers creating new music for students enrolled in elementary and secondary school music programs. These challenges cannot be resolved by conventional methods alone, that is through textbooks, score study and listening activities, but require problem-solving and contact with young performers. The New Sounds of Learning study explores the creative solutions that composers implement in generating new music for them. The research is based on the assertion that the development of high calibre works appropriate for young people is contingent on effective practice; that is, on successful engagement between composers and students in the creative process within classrooms, studios and rehearsal halls. By holistically examining the parameters of composing music for young musicians, that is the composers' background (questionnaire), the compositional process (reflective journal), the music itself (compositional analysis), and the composers' personal learning (interview), this study provides valuable insights and deepens our understanding of the parameters for composing new music for young musicians. This presentation will highlight the findings from the composition of the string works commissioned by the Canadian Music Centre.

**Keywords:** music composition; musical creativity; educational music

## Purpose

There is a lack of new Canadian music available for students enrolled in school music programs, primarily due to a lack of familiarity by many composers of the nature of educational music and very few commissions to compose new music for young musicians. New Sounds of Learning: Composing Music for Young Musicians, a Social Sciences and Humanities Research Council (SSHRC) project, seeks to obtain an in-depth understanding of how professional composers compose music appropriate for young musicians enrolled in school music programs and private music studios. The research, undertaken by a researcher at a major urban university, involves two external partners - an arts organization, the Canadian Music Centre, and a school district, the Ottawa Catholic School Board. Both provided the funds to commission sixteen professional composers to create educational music.

## Theoretical framework

Creativity research focuses on assessments of the characteristics of creative individuals, investigations of the nature of the creative process, examinations of environments for promoting creativity, and evaluations of creative products (Amabile & Tighe, 1993; Woodman & Schoenfeldt, 1989). More specifically for music composition, these dimensions have been identified as the *pre-requisites* for composing (training, emotions, context), *person* (characteristics, pre-dispositions, motivation), compositional *process* (strategies, techniques, sequencing), and musical *piece* (features, style, impact) (Andrews, 2004). This presentation highlights the findings from the composition of the string works commissioned by the Canadian Music Centre.

## Method

New Sounds of Learning focuses on the overriding question: “What are the parameters for composing new music for young musicians?” The researcher employs a multiple-perspectives method entitled Integrated Inquiry (Andrews, 2008). This involves nesting secondary questions within the four dimensions of musical composition and by adopting different research protocols to answer each one of them: *pre-requisites* – “How do prior experiences with young musicians influence the conceptualization of new music for them?” (questionnaire); *process* – “What compositional strategies are employed to reinforce learning?” (reflective journal); *piece* – “What are the features of compositions for young musicians?” (compositional analysis), and *person* – “What do composers personally learn from the experience?” (interview). This presentation will focus on the findings from the compositional analyses outlining the characteristics of educational music.

## Analysis and interpretation

The New Sounds of Learning study is based on pragmatism; that is, knowledge claims arise out of actions, situations, and consequences rather than antecedent conditions (as in post positivism). The concern is with applications and what works, and solutions to problems (Patton, 1990). It is the problem that is most important in contrast to the method. Hence, researchers use multiple data sources to understand the problem (Creswell, 2003; Rossman & Wilson, 1985). Pragmatism as a basis for knowledge claims is derived from the writings of Pierce, James, Mead and Dewey (Cherryhomes, 1992).

In this study, the constant comparison is employed to analyze the data, identify patterns and integrate findings (after Stake, 1998). This approach is consistent with the pragmatic focus of the study; that is, the identification of parameters for composing for young musicians. Trustworthiness is achieved by employing multiple data sources (triangulation) contiguous with the four dimensions of musical creativity (internal validity). The participating composers and a multi-disciplinary research team are involved in reviewing the analysis and interpretation of the data (member checks).

## Participants

The participants consist of sixteen professional composers. Eight of them are affiliated with the Canadian Music Centre, and they responded to a call for proposals to compose a new *string* work for students studying music in schools and private studios. The commissioning funds were provided by the Ontario Arts Foundation and administered by the CMC. Eight other composers, a purposively sampled group of professional composers, were commissioned by the Ottawa Catholic School Board to compose a new *wind* work for students in school-based music programs.

## Findings

### Questionnaire summary (Andrews, 2013):

The composers participating in the *New Sounds of Learning Project* and composing for strings viewed educational music as often lacking a pedagogical purpose. Composing for young musicians was not addressed in their training; however, composing for amateurs and/or students made them aware of the challenges of composing for musicians with less technical ability. Their primary interest in composing educational music was to address the lack of contemporary Canadian music for students. The commissions enabled them to create new music that was suitable for the Canadian context and broaden their compositional skills. For them, the key factors in composing for strings are the students’ abilities, the pedagogical dimension, and musical quality. They pursued an educational commission to raise students’ awareness of contemporary music and create new music for instruments with limited

repertoire. Their compositional training and experience enabled them to work within technical limitations and create music appropriate to the students' abilities that developed their musical skills and challenged them artistically.

**Reflective journal summary (Andrews & Giesbrecht, 2014):**

In their journals the composers provided evidence of their attempts to modify their compositions to accommodate the students' technical abilities, such as the use of repetition to reinforce learning and rhythmic variety to maintain interest, which is essential to composing effective educational music. The composers did not indicate that inspiration played a significant part in their works which has been identified as a factor in music composition. They learned to play repertoire themselves on the students' instruments to familiarize themselves with their unique characteristics, and they organized their compositions in basic forms, such as binary, ternary, and variation, to facilitate learning. At the same time, composers were equally concerned about challenging and maintaining student interest. This was accomplished by reframing the relationship of pedagogy and music composition by integrating into their compositions improvisation, variable interpretation, modular parts, and singing and playing simultaneously. Although such techniques can be risky as students are unfamiliar with them, such reframing of educational music is essential if new compositions for young musicians are to enhance their musical development, challenge and maintain interest, and invigorate the repertoire of schools, conservatories, and post-secondary institutions.

**Compositional analysis summary (Giesbrecht & Andrews, 2016):**

Findings from the analyses of the string scores indicate that composers approached their works on both macro (i.e., 'Beyond-Domain') and micro (i.e., 'Within-Domain') levels using compositional strategies. On a macro level, the composers predominantly composed multiple movements (three to four), used binary, ternary and/or variation form for each movement, employed simple meters, and ensured equality of parts throughout. On a micro level, composers employed the use of repetition, short melodies (including call and response), pulsating rhythms, and contrasting chords. The majority of the compositions also focused on a technical element to further skill development: for example, improvisation to develop improvisatory skills, varied dynamics to develop volume control, and sequential note patterns to develop musical range. In some way, large or small, each of the participant composers composed educational music with the goal of developing their proficiency at one or more technical skill, while also encouraging the student musicians to think abstractly about what is possible in a music composition.

**Interview summary (Duncan & Andrews, 2015):**

In their interviews, the composers indicated that they had to learn how to compose educational music for strings through their involvement with the project. They gained this knowledge by collaborating with the music teachers and by having contact with the students. The participants found the process of writing educational music to be difficult, interesting, and challenging. Lack of training in educational music was the key factor in causing difficulties in composing for young musicians. If educational music composition had been addressed in the participants' training, there is less likelihood that these difficulties would have occurred. Despite this situation, all the composers composed educational music that they felt challenged the students and maintained their interest. Most importantly, the composers learned that there are specific conditions necessary to compose successful educational music. A consensus was reached by the composers on these conditions: direct contact with the students; acquiring a working knowledge of the instrument(s); a desire to compose good

quality and pedagogically valid music; and obtaining knowledge of their students' technical abilities.

### **Educational importance**

The New Sounds of Learning study extends the current research on composing new music for young musicians. An in-depth understanding of this process will enable composers to more effectively compose new Canadian works appropriate for students enrolled in elementary and secondary music programs and private music studios, and also provide useful information to those professors teaching music composition at the post-secondary level. The findings will also prove useful to composers in those jurisdictions with similar school-based music programs and private studio music instruction, and also to composition instructors teaching music in those post-secondary institutions where music composition degree and/or diploma programs are offered.

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# Understanding the career intentions of pre-service teachers

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## Abstract

Teacher attrition, which remains a concern in many countries, has been linked to the quality and context of teacher education, praxis shock, heavy workloads, isolation, occupational commitment, and the working conditions of teachers. Less understood are the motivations and intentions of pre-service teachers as they relate to teaching. This short paper reports from a project in which graduate-level, pre-service teachers considered their future work and career. Using text-based narratives, the paper highlights pre-service teachers' thinking, with a particular focus on intended context, location and duration of career. The study employed Richardson and Watt's FIT-choice model and found that analysis of presage and aspirational thinking together with the practical aspects of context, location and intended career duration, revealed sub-dimensions of the model not otherwise evident. Recommendations include evaluating the efficacy of storying techniques and guided reflections on teachers' emerging teacher identities, and the use of written and visual narratives in longitudinal studies.

**Keywords:** teacher education, attrition, motivation, teacher training, identity, possible selves, FIT-choice

## Background and context

This short paper reports from a project in which graduate-level pre-service teachers considered their future work and career. Using text-based narratives, the paper highlights pre-service teachers' thinking, with a particular focus on intended context, location and duration of career.

Teacher attrition remains a concern in many countries and has been linked to the quality and context of teacher education, praxis shock, heavy workloads, isolation, occupational commitment, and poor support and working conditions (see Bennett, 2012; Chan, Lau, Nie, Lim, & Hogan, 2008; Klassen & Chiu, 2011). In seeking to understand attrition, scholars investigating the motivations of pre-service teachers and have identified three common themes: intrinsic motivation; extrinsic motivation; and altruistic motives (Fokkens-Bruinsma & Canrinus, 2012). Richardson and Watt's work (2005) extended these themes to include socialisation influences; task perception; self-perception; personal and social values; and teaching as a fall back career should other career aspirations not be realised.

Research revealing that the professional identities of teachers to change little after graduation (Hargreaves, Purves, Welch, & Marshall, 2007) has strengthened calls for professional identity to be explicitly addressed during pre-service teacher education (Ballantyne, 2005). Against this background, the study reported here sought to understand the presage or incoming identities of pre-service teachers and their intentions relating to teaching.

## Approach

Pre-service teachers in this study explored their present and possible teaching selves through guided reflections that addressed motivations for becoming a teacher and the context and intentions of students' future teaching practice. Once ethical approvals were in place, 60 graduate-level, pre-service teachers completed written reflective questions as a pre-cursor to group discussions. Students were assured of their anonymity.

The study utilised Richardson and Watt's (2005) "FIT-Choice" model, shown at Figure 1, to explore the features of textual and visual narratives. Data were coded inductively to determine general themes and deductively to develop themes and subthemes that aligned with. Central to the study were the following three dimensions of the model:

*Self-perception*

Self-perception relates to perceived teaching abilities;

*Personal utility value* Personal utility value concerns factors such as job security, time for family and job transferability; and

*Social utility value* Social utility value relates to shaping the future of learners, enhancing social equity, making a social contribution and working with children/adolescents.

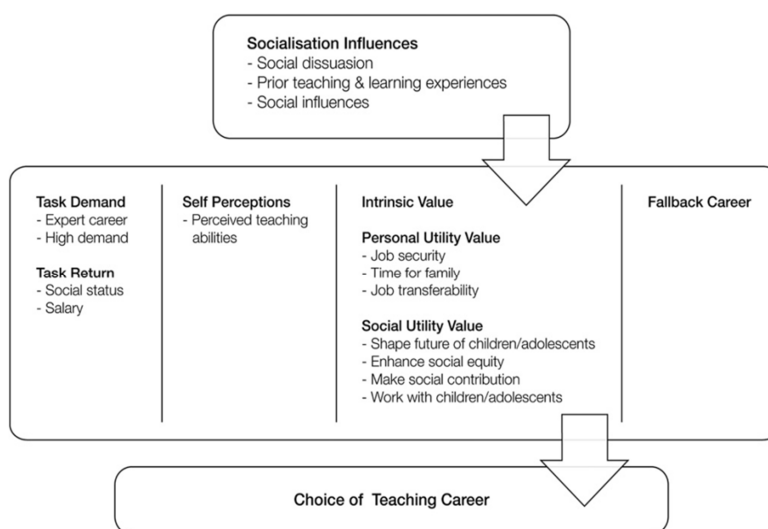


Figure 1. FIT-Choice model as illustrated in Watt et al. (2012, p. 793)

Participating students (n=60) came from two large, urban universities in Australia and were in the first semester of a two-semester (one year) Graduate Diploma of Education leading to teacher qualification. Within the sample, 74% of students were female and 56% were aged less than 25 years (median age 40.5 years). Participants' undergraduate degrees encompassed the broad discipline areas of the Arts and Humanities (57%), Sciences (14%), Languages (7%), Mathematics (8%) and Business (1%); 13% did not disclose their degree discipline. The number of years since respondents had considered becoming a teacher is shown at Figure 2.

Students generated both written and visual data. This short paper considers written responses to the following question: What are your intentions in relation to your teaching work?

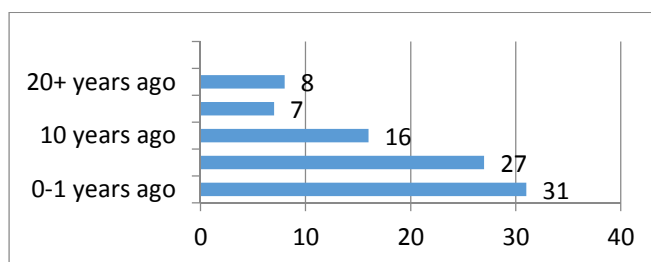


Figure 2. Years since respondents began to think about becoming a teacher (count)

## **Findings and discussion**

Students responded to questions about the intended context, locations and duration of their teaching practice; 59 complete responses were received (98%).

### **Location of teaching work**

The geography of Australia is such that communities and schools exist in metropolitan, regional and remote locations. Eighteen students were seeking a metropolitan location. Some students reported that they would only work in a metropolitan area, sometimes naming family responsibilities as their reason for this:

- Because of family obligations I would have to teach in the city.
- not an option to move away (family commitments).

Other students were seeking regional or remote locations. This was sometimes because of their regional or remote backgrounds, sometimes because they aspired to a regional (often coastal) lifestyle, and sometimes in order to experience something new. Regional work was often named as one of several successive teaching locations:

- Country for 2 years and metro thereafter.
- Maybe in the country for two years after uni [university] and then in the suburbs.

International teaching work was mentioned by 27 of the 59 respondents (45.8%), two of whom were international students planning to return to their home countries. Some students intended to use their language skills in different settings. As with regional and rural work, new experiences were an important feature of the desire to work and travel internationally:

- I would like to teach overseas in different countries, travel and teach at the same time for a few years.
- Hopefully I will have the opportunity to teach overseas and in a variety of contexts. I would love to learn more about musical cultures around the world.
- I would like to teach overseas – anywhere!
- I intend to teach in urban areas in Australia, but also overseas, particularly in the Philippines.

The progression of locations seen with regional work also featured in the international responses:

- Abroad immediately after completing my training but [I] also intend to teach rurally at some point.
- I hope to teach in Perth for two-three years and then perhaps travel overseas and do the same there.

Some students aspired to work in multiple locations within and beyond Australia:

- Teach in country for 2-5 years then move back to city. However, plan to move to Austria and either teach/work there for 2 years.
- Australia, U.K., Japan and Hong Kong.

### **Intended duration of teaching career**

Eighteen students wrote about the intended duration of their teaching career. Ten of these students intended to teach until retirement: for example,

- I'd love to teach in a secondary school environment initially in the WA country and hope to make this field my lifetime career.

Four students specified that their teaching careers would range from three to 20 years in duration. Twelve students reported that they were undecided, or revealed other plans:

- undefined amount of time.
- I hope to begin my career without a timeframe.
- for as long as I need the job security and find it rewarding.
- I would like to teach full-time for a few years and then perhaps work part time and art therapy part time.
- Not sure yet. I do enjoy [my] current work but like to think teaching will give me more reward to make the full change.

### **Context of teaching**

The majority of respondents intended to work in schools, with 17% of students specifying the private school system and a further 5% preferring to work in the public (state) system. Other intended teaching contexts included hospitals, galleries, post-secondary education, language institutes, tutoring and private tuition settings, examination board roles and detention centres.

Reported earlier (Bennett, 2015) analysis of teaching goals using the FIT-choice model revealed that the *self-perception* of these students did not extend to teaching ability; rather, it indicated whether or not a formative teacher identity was present. This was expressed as aspirational. The three least important factors influencing the decision to teach were *personal utility values* (lack of other work, a requirement of a current role or a means to gain promotion), as was job security, which was the second greatest motivation to teach. The most important factor in the decision to teach was a desire to teach coupled with a general interest in teaching. *Social utility value* was dominant in participants' primary teaching goals, representing 86% of responses.

Adding the intended context, location and duration of students' teaching practice revealed deeper understanding of the three FIT-choice dimensions. Job transferability, for example, which is a personal utility value, was central to students' ability to travel and to apply their teaching expertise in multiple contexts ranging from schools to detention centres. This also related to the personal utility value of job security, with some students positioning teaching as an additional component of composite or portfolio careers. The questions of context, location and duration also enhanced understanding of social utility value *within* other dimensions. This section ends with three such examples, all of which focus on enhancing social equity:

- I'd love to go to America and teach the Native American students and help them find and achieve their goals in life. (*Travel - personal utility value within social utility value*)
- Independent Anglican co-ed (ideally). Definitely a co-educational context and preferably a school which has a strong sense of community and strong pastoral care ethos. (*School and religious preference - personal utility value within social utility value*)

- I want to base majority of my teaching career in catholic schools in Perth but I would like to teach overseas in third world countries. (*School and religious preference - personal utility value within social utility value*)

## Concluding comments

The research that foregrounded this paper (Bennett, 2012; Freer & Bennett, 2012) involved triangulation of written narratives, visual narratives and Richardson and Watt's (2005) FIT-choice model. The research revealed dimensions not seen in earlier work and it was anticipated that further use of the model and the addition of further cases would strengthen the results. This paper focused on a previously unreported aspect of the data and found that analysis of presage and aspirational thinking, together with the practical aspects of context, location and intended duration of teaching career, revealed further sub-dimensions of the model that were not otherwise evident.

Reid, Dahlgren, Petocz and Dahlgren (2011, p. 15) contend that identity development concerns "a dynamic interplay between the two notions of who the person is becoming and what they are coming to know". The study reported in this paper was designed to prompt such interplay without making any assumptions about pre-service teachers' teaching intentions. The need for this is seen in the 53% of pre-service teachers who had begun to think about teaching less than one year prior to the study (see Figure 2). It is also strengthened by the persistently high rates of attrition from teaching.

The current study, including its subsequent interactions with students, has begun to operationalise dynamic interplay in line with the recommendation that the development of pre-service teachers needs to begin with exploration of self and career (see Figure 3).

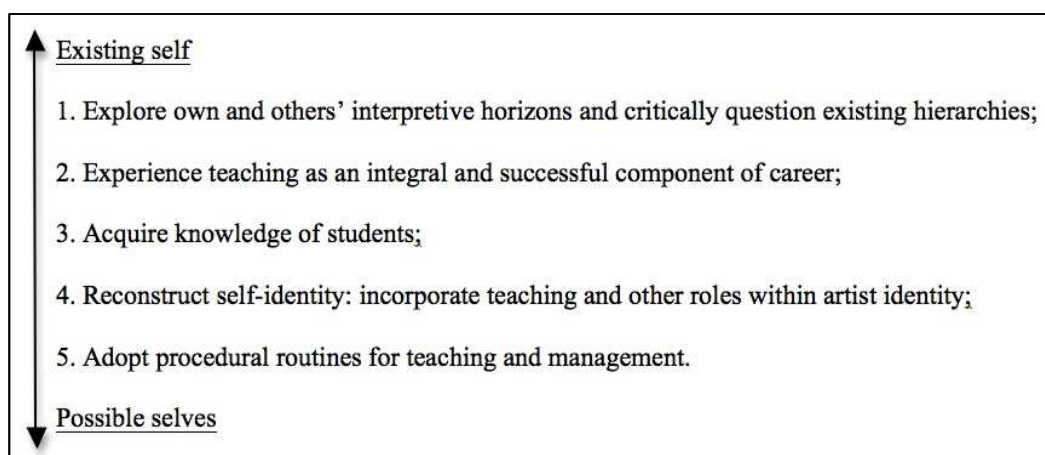


Figure 3. Kagan's (1992) three phases of novice teacher development with two preliminary phases (Bennett, 2012, p. 65)

Future research might evaluate the efficacy of storying techniques such as self-narratives, and guided reflections on teachers' emerging teacher identities. Research might also seek to incorporate written and visual narratives and to undertake this work on a longitudinal basis across pre-service teacher development and beyond into practice. The study reported here is seeking to do just that.

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# **The African American spiritual in the Kodály classroom: A legacy of community and a treasure of tradition**

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## **Abstract:**

The African American spiritual is a vibrant relic of tradition and a truly reverential experience whose irrevocable importance to the American musical tradition cannot be disputed. The use of spirituals in the elementary music classroom provides a wealth of pentatonic melodic material that not only serves to enhance pedagogical pursuits, but also invokes a spirit of community and tradition. The African American spiritual is a particularly apt tool for instruction in the Kodály music classroom.

**Keywords:** African American spiritual, Kodály music classroom.

The African American spiritual is a vibrant relic of tradition and a truly reverential experience whose irrevocable importance to the American musical tradition cannot be disputed. The use of spirituals in the elementary music classroom provides a wealth of pentatonic melodic material that not only serves to enhance pedagogical pursuits, but also invokes a spirit of community and tradition. The African American spiritual is a particularly apt tool for instruction in the Kodály music classroom. As Kodály stated (Koscar, 2002):

It is impossible to compose folksongs just as it is to write proverbs. Just as centuries of wisdom, observation and experience are filtered into the proverbs, so the sentiments of many centuries live their eternal life in the perfectly polished form of the song tradition. These are the words of the ancient nation. (p. 23)

From the most primitive to the most sophisticated of cultures, music has been central to every ritual. It has been the voice of the harvest, and the song of loneliness of the slave working in the cotton fields. The song of the spiritual speaks for all and takes its place in the music of the folk as part of the African-American cultural tradition. The spirituals of the African slaves, carried to the shores of America and entrenched in its musical tradition are an unforgettable legacy of not only an anguished period of history, but also an absolutely essential repertoire for the classroom music teacher.

Being true to the spirit of Kodály, I sought quality material from the original slave transcriptions of the 1800s to use in my music classes. As a singer, I wondered how the frenzied rhythms devoid of rest or strict meter truly delivered the pathos of an oppressed people.

Songs that come from the depth of the soul are usually profoundly lyrical. Melodies soar and the singer's voice lingers in the nuances that transform the text from a jumble of words to music. I wondered if the men and women who observed the religious services of the slaves and made the original transcriptions were true to their intent or influenced by the belief of the time that slaves were property and not people. I thought perhaps the tempos of the spirituals in the original transcriptions were more accelerated and rhythmically driven than might necessarily have been the case if those doing the original

transcriptions were whites observing a ritual seen as primitive rather than church going. Further research confirmed this supposition.

The first collection of American Negro Spirituals was published in 1867 under the title, *Slave Songs of the United States*, edited by William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison. The editors, having heard the spirituals sung on the rice and cotton plantations (Chase, 1955, p. 243) make a note that their notations are an approximation, not an actual reproduction of the traits of the music in performance. Most of the early writers of the spiritual refer to them as being written in the minor, but in the *Afro-American Folk Song* collection written by Henry Edward Krebhiel in 1914, he examined 527 Negro songs and 331 were to be found in the major mode and 111 songs were pentatonic (p. 70). Further examination by more contemporary scholars has classified the spiritual into three predominant groups: The call and response, work song and slow and sustained (African American Project). Each genre offers unique possibilities for introducing and reinforcing musical concepts.

Twelve of the working songs included in the *Slave Songs of the United States* were rowing songs. The editors wrote that “two measures are to be sung to each stroke, the first measure being accented by the beginning of the stroke and the second by the rattle of the oars” (Allen, Ware & Garrison, 2011, preface).

The firm establishment of duple meter and its underlying pulse make the case for the selection of one of these work songs as key material in reinforcing the concepts of beat and rhythm. In the work song, *Michael Row Your Boat Ashore*, the Arch Angel Michael rows toward shore as a metaphor for the sinner seeking the salvation of God.

The beautiful imagery depicted is a poem that provides musical devices appropriate for pedagogy. The transcription below is from the *Slave Songs of the United States* (Francis, Ware & Garrison, 2011, p. 31).

**MICHAEL ROW THE BOAT ASHORE.**

1. Michael row the boat a - shore, Hal - le - lu - jah!

2. Mich - ael boat a gos - pel boat, Hal - le - lu - jah!

This spiritual is easily arranged for young voices with solfege and rhythmic devices delineated. Rhythms include half note (ta-a), dotted quarter note (ta-i) and eighth note (ti). The syncopation in the second measure need not be made conscious but a simple hand movement can set its significance apart in the lesson.

Michael Row Your Boat Ashore

[Doh is C]

Mich - ael row the boat a - shore. Al - le - lu - ia.

5  
Mich - ael row the boat a - shore. Al - le - lu - ia.

Arranger: M. Brouette



### Kodály links emotion and song

To humanize the original singers of the spiritual was to truly comprehend Kodály's understanding of the link between emotion and song. This link unleashed the musical possibilities of the songs origins. It seemed permissive to augment the meter and rhythms of the slave song transcriptions to recapture the lyricism and poignancy of their original intention: communion with the divine as the sole hope of deliverance from the abuse of their forced capture. In doing so, quality core folk material appeared with melody, form and pedagogical attributes. The texts of selected spirituals were appropriate for children with a range that was conducive for young voices and a variety of rhythmic devices appropriate for pedagogy.

### Kodály honors the culture of the child

Kodály believed that children should learn their own musical mother tongue and the folk songs of their own culture should be used to impart the skills and concepts necessary to achieve musical literacy. Spirituals are the mother tongue of the African American child. It is appropriate that they be used as core material in the elementary Kodály music classroom. Spirituals as core folk material reflects Kodály's belief that "the continuation of deep tradition, virtually a cry for help for the right to education in a true humanistic spirit, to complete humanity" (Dobszay, 1992, p. 31).

The spiritual, *Roll Jordan Roll*, is a pentatonic masterpiece. Non-essential notes beyond this scale do not make it diatonic. They are just embellishments of the pentatonic. This spiritual from the *Slave Songs of the United States* (Francis, Ware, & Garrison, 2011, p. 1) could be construed as diatonic, but a more accurate appraisal may be pentatonic "bending".

**ROLL, JORDAN, ROLL.**



1. My brudder\* sit tin' on de tree of life, An' he yearde when Jor-dan

Var. roll; Roll, Jor-dan, Roll, Jor-dan, Roll, Jor-dan, roll!

O march de an-gel march, O march de an-gel march; O my

soul a-rise in Heaven, Lord, For to yearde when Jor-dan roll.

An augmented arrangement of this spiritual is useful for middle school children who are exploring diatonic scale, but whose vocal development necessitates practice in intonation and sol-fa. Young sopranos have the opportunity to practice diction and intonation in the upper range with the challenges presented by American English as they develop literacy.

## Roll Jordan Roll

[Doh is D]

6 | s : d' : | d' : d' : | d' : m' : r' : d' : | d' : s : | ta : ta : ta : | l : s : m : | f : s : m : |  
 Brother sitt - in' on the tree of life; He heard when Jor-dan roll. Roll Jor-dan roll! Jor-dan roll,

11 | d : m : | r : - : | t : t : | d : - : | m : d : - : d : m : s : | l : - : | l : s : - : s : m : |  
 Jor - dan roll, Jor - dan roll, My bro - ther sitt - in on the tree, the tree,

| d : r : | s : - : | m : d : - : r : m : | f : s : | l : s : - : | f : f : m : | r : r : d : | d : - : | : |  
 Tree of life, Roll Jor - dan roll Roll Jor-dan roll Jor-dan roll Jor-dan roll!

Arranger: M. Brouette

As quality song material, the spiritual imparts essential concepts. Children learn to associate sound with notational symbols, such as sol-fa and absolute note names. If children are to attain musical skills that they can use independently, they must be able to interpret notation vocally and to notate their own compositional efforts. These symbols should include those of pitch, duration, meter and expression. Utilizing the spiritual as material for realization of these very important skills is essential to the development of musicianship. Musical literacy is achieved through implementing an effective sequence of instruction that allows students to experience that which is familiar to lead them to a more complex acquisition of musical concepts.

### **Kodály characterizes a good musician**

As Kodály summarized (Bónis, 1974):

The characteristics of a good musician can be summarized as follows:

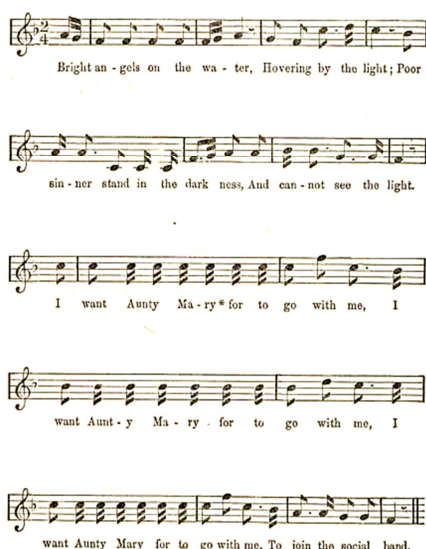
1. A well-trained ear
2. A well-trained intelligence
3. A well-trained heart
4. A well-trained hand.

All four must develop together, in constant equilibrium. As soon as one lags behind or rushes ahead, there is something wrong. So far most of you have met only the requirement of the fourth point: the training of your fingers has left the rest far behind. You would have achieved the same results more quickly and easily, however, if your training in the other three had kept pace. (p. 197)

Spirituals are impelling and the melodic line evolves naturally and logically making it easy to learn and recall. There is balance between repetition and contrast melodically, rhythmically and harmonically. The spiritual creates patterns of climax and resolution. The music reflects the expressive meaning of the text. The rhythmic flow of the music matches the rhythmic flow of the text.

As seen in this transcription from the original *Slave Songs of the United States* (Allen, Ware & Garrison, 2011, p. 127), the text and music flow with power of spirit and the potential for pedagogy.

127. THE SOCIAL BAND.



Bright an-gels on the wa-ter, Hovering by the light; Poor  
sin-ner stand in the dark-ness, And can-not see the light.  
I want Aunt-y Ma-ry\* for to go with me, I  
want Aunt-y Ma-ry for to go with me, I  
want Aunt-y Ma-ry for to go with me, To join the social band.

Once again, the meter and rhythm in this arrangement allow a lyricism in the melodic line that promotes the cultivation of proper vocal skills, appropriate breath control and musicality. The subtleties of syncopation with rhythms tied over the bar line add a level of skill development for melodic and rhythmic accuracy.

The Social Band



Bri-ght an-gels on the wa-ter, floa-ting on the light An- gels Floa- ting Sin- ners in dark-ness  
Can't see the light I want Aun-ty Ma-ry to go sing with me. I want Aun-ty Mar-ry to go sing  
with me. I want Aun-ty Mar-ry to go sing with me and join the so-cial band

Arranger: M. Brouette

One of the greatest gifts of the spiritual is its use as a tool for demonstrating music's expressiveness. It is that quality of music which conveys a way of feeling. The spiritual provides quality musical literature to communicate such musical concepts as the organization of melody, rhythm, tempo, dynamics and tone color within the musical totality. An awareness of music's expressiveness depends on the realization that all of these elements contribute to the expressive purpose of the music. The spiritual not only delivers emotional expression, but is an excellent tool for pedagogy as well.

Spirituals as core folk material reflects Kodály's belief that "the continuation of deep tradition, virtually a cry for help for the right to education in a true humanistic spirit, to complete humanity" (Dobszay, 1992, p. 31).


Utilizing the spiritual in the music classroom, reinforces Kodály's premise that the human spirit cannot be removed from the music. Allowing the spirit to guide the performance practice opens itself to improvisation and furthers the possibilities of musical creativity, "bringing the basic mobilizing forces of the human spirit to life and turning them in a worthy direction" (Dobszay 1992, p. 31).

This creativity links to pedagogical practice as musical skills such as melodic and rhythmic dictation and composition are an outcome of the variations that occur when spirituals are sung as the human spirit dictates. A skilled teacher guides this creative output with solid methodology unrestrained by the notes and rhythms that are only a transcription viewed as a guide, not a dictum. Melodic form is based on the principle of repetition and non-repetition.

A musical pattern may be repeated or it may be followed by a new contrasting pattern. Variations of the first pattern may function either as contrast or as repetition. Repetition provides unity within a musical design; contrast offers variety. Improvisation allows the child a true awareness of these key musical concepts.

The 1867 version (Allen, Ware & McKim Garrison, 2011) of this spiritual provides many lessons in melodic form and rhythmic motifs.

### STARS BEGIN TO FALL.



I tink I hear my brud-der \*say, Call de na-tion  
great and small; I look-ee on de God's right  
hand, When de stars be-gin to fall. Oh what a mournin' (sis-ter),  
Oh what a mourn-in' (brud-der), Oh what a  
mourn-in', When de stars be-gin to fall.

An arrangement that slows the cadence without losing the rhythmic intensity of the original piece is more suited for children and the pedagogy it provides. Kodaly understood the importance of musical integrity. “Without the acquisition of reading and writing, music remains inconceivable and enigmatic. Music reality can only be achieved by reliable music literacy” (Koscár, 2002, p. 25).

### Stars Begin to Fall

Arr. Marilyn Brouette



Doh is F  
d d m s s s s s f s l s f m r s m m m m r r d m f f  
I think I hear my bro-ther say, Call the na-tion great and small; I gaze up-on the Lord's right hand, I do when  
7  
m r r d d m r r d s s s s m m  
stars be-gin to fall. Oh, what a mor-nin' sis-ter. Oh, what a  
12  
r s s s m r r d m f f m r r d d  
mor-nin' bro-ther. Oh, what a mor-nin' when the stars be-gin to fall.

### **Kodály's philosophy on the essence of music**

As Kodály stated, "Music is the expressive tool of the human soul, which is equally accessible to everyone...Music is nourishment and a comforting elixir. Music multiplies the beauty of life and all its values" (Koscár, 2002, p. 57).

The spiritual is the essence of music. It touches the soul and moves the spirit. It contributes to the emotional life of humanity in a way that language cannot. It's unbound by specificity and can find its own expression and interpretation. The spiritual is a force that outlived the enslavement of its people. Yet, its sanctity is an ongoing legacy for generations to come. Using the spiritual in the Kodály classroom, especially with African American students is essential to the fostering of skilled musicianship, sonorous singing and an authentic connection to an emotionally charged heritage.

Kodály's insight transcends generations. "He who begins life with music will have this reflecting on his future like golden sunshine. The gift received with this will provide such strength that will help to overcome many difficulties" (Koscár, 2002, p. 57).

### **Kodály reveres the voice as the supreme instrument**

To Kodály the human voice is the superlative instrument:

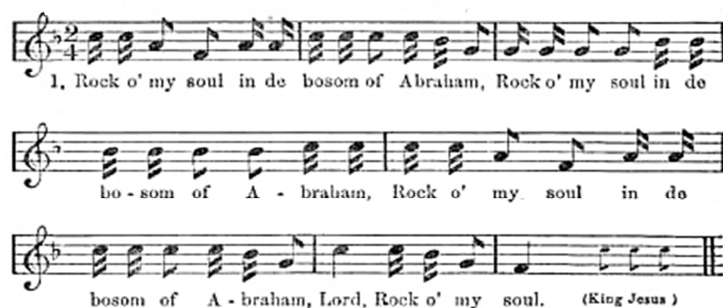
A deeper musical education can at all times develop only where singing forms its basis. Instruments are for the privileged few. Only the human voice—accessible to all, free of charge, yet the most beautiful of all instruments—can be the fertile soil of a musical culture extending to all. (Eösze, 1987, p. 19)

Singing has a profound effect on a child's psycho-social development as well as the intellect. Singing with movement opens even more neural pathways to enhance brain development. The African American child naturally responds with movement while singing these songs handed down from generations. As Gerald, an African American student in my second grade music class at St. Peter Martyr school wrote when asked how music made him feel, "I love to sing and dance. I just can't stop my feet from moving."

Kodály so aptly expresses this belief: "Singing connected with movements and action is a much more ancient, and, at the same time, more complex phenomenon than is a simple song" (Bónis, 1974, p. 46).

This spiritual from *Slave Songs of the United States* (Allen, Ware & Garrison, 2011, p. 94) captures this spirit.

#### **ROCK O' MY SOUL.**



This arrangement provides a vehicle for exploring the following rhythmic patterns: eighth notes (ti-ti), quarter notes (ta) and dotted eighth and sixteenth (tim-ri) combinations. Adding a pedal tone to the melody will reinforce the concept of tonal center.

## Rock O My Soul

Doh is F

Rock-o my soul in the bo-som of A-bra-ham. Rock o' my soul in the bo-som of A-bra-ham. O rock-a my soul.

Arranger: M. Brouette

However, it is this arrangement's embodiment of the joy of the spirit that makes it so profoundly essential to practicum. Children respond naturally to the vibrancy of this spiritual with movement. As children become more adept in coordinated movement, they are able to respond to the nuances of the music. A simple sway reinforces the concept of beat while added gestures reinforce rhythmic motifs, such as two snaps on eighth notes or shoulder shrugs on dotted patterns. These differentiated movements are tools for assessment and a key for demonstrating mastery of musical concepts. The African American spiritual, with its varied and vibrant rhythms is a wealth of pedagogy opportunities that embrace the solid methodology of Kodály while releasing the sonorous soul of its musicality.

### Kodály lays a foundation on essential music concepts

As splendid as the spiritual is in its own right, its use as a tool for music literacy is its greatest legacy. As Kodály wrote, "A thorough knowledge of the material must precede everything, for anything else can be built only upon this knowledge. Any efforts to achieve aesthetic results which either precede or discard knowledge are equivalent to building castles in Spain" (Eösze, 1987, p. 18).

In theoretical practice, children learn to read rhythms with stick notation. They learn to feel rhythm with music that has mixed durations with a consistent pulse in duple meter. The spiritual (Allen, Ware & Garrison, 2011, p. 20) provides simple and complex rhythms and is often in duple meter.

### TELL MY JESUS "MORNING."

1. In de mornin' when I rise, Tell my Je-sus huddy, oh; I wash my hands in de morn-in' glo-ry, Tell my Je-sus huddy, oh.

*Variation to first line.*

Pray To-ny, pray boy, you got do or-der;

The augmentation of the meter and rhythm of this spiritual from the Slave Song collection makes it an extremely effective tool for rhythmic literacy. Rhythmic motifs included dotted quarter notes (ta-i), quarter notes (ta), and eighth notes (ti-ti). The prevalence of "re" in this pentatonic tune is particularly helpful for intonation practice with this pitch.

## Tell My Jesus Morning



Arranger: M. Brouette

The effectiveness of spirituals as conveyors of rhythmic literacy is seen in my classroom regularly as my students boisterously sing, tap, sway and clap without teacher direction or provocation. Guiding this enthusiastic response to the driving rhythm and passion evoked by the spiritual is a joy when a child's natural response is the unconscious experience made conscious days, weeks or months later.

Without musical intelligence and passion for its performance, a music lesson is for naught. Utilizing the African American spiritual for solely pedagogical purposes means nothing unless its musicality is treasured. Building community, creating a vibrant vehicle for music literacy, touching the human spirit and embracing its tradition, are the essential components that the African American Spiritual lends to the planning and impartation of Kodály music concepts. In itself, the African American Spiritual is a legacy of community, a treasure of tradition and a folk song repertoire that Kodály, in his wisdom would have embraced.

### *Acknowledgments*

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# Music in Three Dimensions: An integrative perspective on the aesthetic, praxial and social dimensions of music

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## Abstract

This paper outlines a perspective on music and music education arising from the experience of Sage Gateshead, a large cultural institution in the north of the UK. More specifically, it is a perspective which has emerged from the process of situating undergraduate music learning within Sage Gateshead's artistic programme. A process of action research undertaken by the author between 2011-2015 helped to develop a critical understanding of the organisation's practices which in turn has helped to underpin the undergraduate curriculum.

This particular situation has given rise to a conception of music which might be broadly described as *integrative*, emphasising the integration of three musical dimensions which have often been considered as separate or contesting – if closely related – fields of musical practice, namely; the 'aesthetic' and 'praxial' models of music which have long been the subject of much debate; and the idea that there are specific and measurable 'social' – as well as physiological, psychological, and other – benefits associated with music, which has informed much cultural policy since the late 1990s in the UK. The perspective of Sage Gateshead – and the model described herein – suggests that music is at its most potent when all three of these dimensions – the aesthetic, the praxial and the social – are engaged, not to the exclusion of the other two, but held in a kind of 'creative tension' with them.

The idea that music operates on a number of levels simultaneously is certainly by no means radical or new. However, what I hope can be gleaned from a better understanding of the situation of Sage Gateshead is the kind of *creative tension* which exists when these three dimensions of music's power are engaged in practice. In particular, an *integrative* model of music has implications for the training of musicians, as it infers that musicians need more than just the traditional skills of musicianship if they are to form and sustain long-term careers in music. Rather than the common perception of becoming a music educator as the 'negation' of a professional identity in music, the *integrative* model of music sees musicians as more holistic agents, with the knowledge and skills to be able to operate competently and effectively across music's different dimensions.

**Keywords:** Sage Gateshead, aesthetic, praxial, social, praxis

## Introduction

Sage Gateshead is a relatively young music organisation, which celebrated its tenth birthday in 2015, and whose mission is 'enriching lives through music' (Sage Gateshead, n.d.). The organisation operates from an iconic Norman Foster designed glass building on the Gateshead bank of the River Tyne in the Newcastle-Gateshead conurbation in the north of the UK, although its programme extends into the rest of the NE region, and its influence is felt nationally and worldwide.

Since its inception, the artistic programme of Sage Gateshead has been conceived as consisting equally of music performance on the one hand, and music learning and participation (L&P) on the other. The organisation's vision is reflected not just in the equal weighting in its artistic programme between performance and L&P, but also in the fabric of the building itself. The Sage Gateshead building contains three concert venues of different sizes, with a suite of twenty-six music education rooms contained in the ground floor. Music



education is, quite literally, the foundation around which the rest of the organisation's practices are constructed. Perhaps the simple fact of this physical co-existence between the worlds of music performance and music education is responsible for some of the development of the integrative model of music described herein.

Since 2009, Sage Gateshead has been delivering undergraduate music education in a joint collaboration franchise model with University of Sunderland. The BA (Hons) Community Music course was established in 2009, and the existing BMus (Hons) Jazz Popular and Commercial Music transferred from Newcastle College to Sage Gateshead in 2011. The central idea of establishing these programmes within Sage Gateshead was to provide an alternative route for HE Music study which was grounded in the practices of the music and music education sectors, giving students the opportunity to learn 'inside' industry practices, rather than just learn 'about' them.

## Method

The knowledge that has developed as result of this situation has emerged through an iterative process as a form of *praxis* (Bowman, 2009; Freire, 1970; Nelson, 2013), with the more productive knowledge of the organisation's practices informing the undergraduate curriculum, and the more theoretical knowledge used to critically underpin the undergraduate curriculum articulating the complexities of the organisation's situation; a *virtuous circle* of knowledge development, so to speak. Delivering undergraduate music programmes within a music organisation in this way might be seen as a form of 'action research' (McNiff, 2013; Reason & Bradbury, 2013), with new knowledge about the organisation emerging in a 'dialogic' way (Bakhtin, 1981; Wegerif, 2012) through the development of the academic perspective required to underpin undergraduate learning. Students learn about 'real world' (Bennett, 2012) music industry practices, while the organisation learns how to articulate those practices in academic terms.

## Findings

Perhaps the most significant concept to have emerged so far from this situation is the model which I refer to as 'music in three dimensions' (Camlin, 2015a, 2015b), emphasising the pluralistic, emergent and integrative model of music which describes Sage Gateshead's artistic programme, shown below:

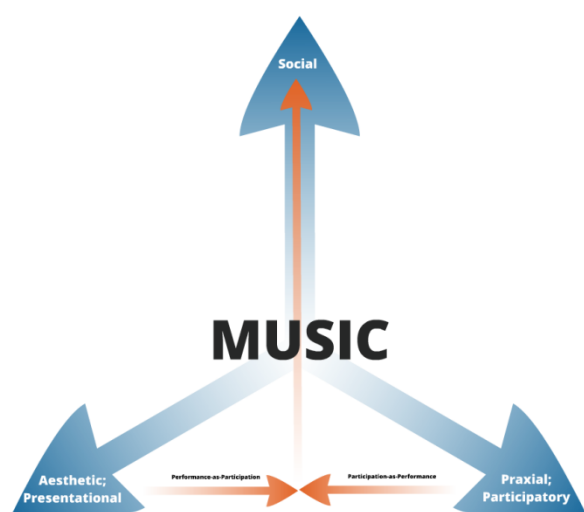


Fig. 1: Music in Three Dimensions

The model expresses a dialogic and inter-dependent relationship between three musical dimensions, namely: the ‘aesthetic’ or Presentational model of music (Adams, McQueen, & Hallam, 2010; Elliott & Silverman, 2013; Turino, 2008), concerned with “the beauty or ‘meaning’ of its sonorous forms” (Elliott & Silverman, 2013); the ‘praxial’ or Participatory view (Elliott, 1995, 2009; Swanwick, 1999) which holds that music is, “a human practice that is procedural in essence” (Elliott, 1995, pp. 247-249); and the ‘social’ view in which “active engagement with music impacts beyond the development of musical skills” (Hallam, 2015, p. 1). In the model, the first two dimensions are inherently musical ones, held in a kind of “creative tension” (Adorno, 1973, p. 153; Wegerif, 2012, p. 158) with each other, rather than being seen as completely discreet fields of practice, with the red arrows between them describing the tensile force which unites them. Some writers (Turino, 2008) *do* see the aesthetic / presentational and praxial / participatory dimensions as “different form[s] of art and activity entirely – and that they should be conceptualised and valued as such” (p. 25). However, in practice, there is perhaps more commonly an integrative tension between them: musical participation often leads to presentations of musical performance (Camlin, 2015a), and even highly presentational forms need to widen participation, increase access and broaden inclusion, in order to resist becoming what Daniel Barenboim describes as an, “ivory-tower community [which has] lost a great part of the connection between music and everything else” (Rusbridger, 2013, p. 210).

While these first two dimensions describe the dialogic relationship between presentational and participatory forms of music, the third dimension – the ‘social’, represented by the red vertical arrow – accounts for the extra-musical benefits that can arise from ‘musicking’ (Small, 1998), including benefits to psychological well-being, confidence, empathy, physical health, as well as increases in social cohesion and social capital (Arts Council England, 2014; Hallam, 2015; Matarasso, 1997; Neelands, University of Warwick, & Heywood, 2015).

I refer to the model as an ‘integrative’ model of music, although it might be more appropriate to call it a ‘re-integrative’ one, acknowledging that musicality is something which has been present in all human cultures for the 60,000 year history of our species (Dunbar, 2012; Mithen, 2007) and only relatively recently separated in Western cultures with the evolution of ‘aesthetic’ forms (Elliott & Silverman, 2013; Ranciere, 2003). Or, as David Byrne puts it, “before recorded music became ubiquitous, music was, for most people, something we did” (Byrne, 2012).

The way in which this model has evolved is worth noting. In terms of establishing a discourse about ‘quality’ between students on a more performance-based course like the BMus, and the BA Community Music, it became apparent that there was no easy way to do this. There is a tendency – perhaps not surprisingly – to judge the quality of participatory forms of music by the standards of its presentational counterpart, without recognising that the intentions and concerns of participatory music might be different, and require different quality measures. However, recognising these differences also highlights the fact that the quality standards of presentational music – for example, “organised beginnings and endings, individual virtuosity, contrasts, transparent textures” (Turino, 2008, p. 45) – often *do* apply to participatory settings as well, leading to a complex web of inter-related meaning.

The conclusion reached – as an organisational community including its students – is that quality is contingent upon its situation. In other words, in order to understand issues of quality in music, they have to be understood first in the context within which they occur (Camlin, 2015a). This realisation has led quite naturally to more sophisticated dialogic conceptions of musical quality – as outlined in the diagram above – which support students on both courses to understand what ‘quality’ might look like in practice, and how it is not fixed, but subject to change as the situation changes.

In this sense, the transformative ‘social’ dimension of music helps to unify what might otherwise be more separate concerns. Whether listening to, or participating in, music, surely all musicians hope that the instances of music they create or facilitate will have a deep emotional connection with the hearts and minds of listeners and / or participants, ultimately leading to life-affirming – or even life-changing – ‘strong’ experiences (Gabrielsson, 2011); perhaps the pursuit of such transformational, ‘strong’ experiences is something which unites *all* musicians.

Accepting this ‘integrative’ model of music as a valid and useful paradigm does, however, require some conceptual shifts, and changes in understanding of what it means to be a musician. Traditionally, models of music education set up the professional identity of Music Educator as the *negation* of a professional identity as a performing musician. We have probably all heard – or even given – the advice to aspiring musicians that you can train as a *musician*, and if that doesn’t work out, you can always become a music teacher, thereby suggesting that music educators are in some sense ‘failed’ or non-musicians. However, because of the way the music industry has changed (Anderson, 2009), most musicians will need to be adept at teaching music as well as performing it, if they are to sustain a career in music in the longer-term. And yet, the negative perception of Music Educator as a professional identity mitigates against musicians being able to develop the necessary skills and knowledge to function successfully *as* music educators, especially within a very different musical landscape to previous generations of musicians. The integrative model described herein helps to break down some of these distinctions between ‘musician’ and ‘music educator’ which have become less relevant in a music industry which has changed beyond all recognition, but it is only a small part of the bigger paradigmatic shift occurring within the sector.

Indeed, the ‘virtuous circle’ of knowledge development suggested in this paper is already underway within the organisation. The ‘music in three dimensions’ model described herein and arising from within the degree courses, has already found its way back into the organisational culture of Sage Gateshead which informed its development, translated into perhaps more accessible – i.e. non-academic – language within the organisation’s current business plan 2015-18 as three inter-related ‘spheres’ of:

- Artistic innovation and excellence (aesthetic / presentational);
- Music education (paraxial, participatory)
- Social impact (social)

(Sage Gateshead, 2015)

The knowledge emerging from these particular circumstances – situating undergraduate learning within the organisation’s practices – has therefore become knowledge that the organisation can put to service in the clearer articulation of its mission and purpose. More broadly, this approach of situating HE study inside ‘real world’ practices suggests a useful methodology for unearthing the tacit knowledge contained in those practices and helping to articulate them more clearly. If developed, it is in this iterative kind of epistemological development that the “productive knowledge” (Bowman, 2005, p. 52) of broader cultural sector practices might be made more explicit.

## Implications

A key implication of this integrative model of music is in recognising the full complexity of musical situations – especially music teaching-learning situations – and what this means for the training of musicians. In an industry where the traditional boundaries between the fields of music performance and music education have become much more porous, musicians require an understanding of music that goes well beyond just being able to play their instrument well, encompassing a range of pedagogical knowledge and skills for working with a wide range of

individuals and groups in a multitude of different, changing situations, including those where music may be used as a vehicle for bringing about social change, or increased levels of individual self-expression and actualisation.

The integrative model of ‘music in three dimensions’ also helps to resolve some of the philosophical challenges contained in the long-standing ‘aesthetic vs. praxial’ debate, by recognising that both of these dimensions of music are valid, and the interplay – or “dialogic space” (Wegerif, 2012, p. 158) – between them helps to create a richer context of musical meaning, especially when understood in relation to the ‘social’ aspects of music, which helps embed that meaning deeply within people’s lived experience of music.

A further implication relating to the way this model has evolved, is in recognising that this concept might be regarded as simply one outcome of situating HE provision inside ‘real world’ cultural sector practices which, almost by definition, have evolved in more practical ways without necessarily being grounded in academic knowledge. When we are required to articulate ‘real world’ practices in academic terms, it is perhaps inevitable that new knowledge will result, as we discover new ways of articulating those practices. It would be reasonable to expect that applying a similar principle of using ‘real world’ situations to host undergraduate learning would result in similar epistemological developments, which might in turn support the Arts sector to develop stronger arguments about the value of the Arts in Society.

## Conclusion

To conclude, the ‘music in three dimensions’ model provides a dialogic way of conceiving of musical practices, recognising the importance and inter-play between three complementary, integrated dimensions of music: the aesthetic / presentational; the praxial / participatory; and the social. It enables a more sophisticated discussion of what constitutes ‘quality’ in musical practices, by recognising that any such discussion needs to be grounded in a clear contextual understanding of musical situations, which are subject to change.

It also provides a useful insight into what happens when undergraduate music learning is situated inside the ‘real world’ practices of a large music organisation. There are clear benefits to students as they not only learn about the musical practices which drive the organisation, but also contribute to an ongoing process of articulating those practices, introducing them ‘first hand’ to the kind of epistemological developments which can occur within an action research context. The model itself has proved useful – at least to the organisation – as a way of refining and articulating Sage Gateshead’s artistic purpose, and has also fed into broader discourses about the quality of Participatory Arts practices (Camlin, 2015a).

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# **Music teaching in the public school of Pernambuco (Brazil): The challenge of an ethical/aesthetic subject**

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## **Abstract**

Music has significant importance in the practical and knowledgeable field of human development. In a dialectical mode, music allows human beings to interact with musical activities in ethics, aesthetics and cognitive dimensions of life, to the extent that requires integrated action between thought, cognition, perception and aesthetics. This article analyzes music teaching in the basic education in the state of Pernambuco, Brazil. The results, although preliminary, have already pointed to a lack of knowledge of legal precepts as well as a distorted view of its applicability. Additionally, a lack of licensed music teachers and inappropriate physical space with relevant resources were observed. Despite practical music teaching it was concluded that teaching occurs without systematic planning, and without due valorization as a mandatory curriculum component.

There is therefore an urgent necessity to train and prepare professional teachers specialized in music, that are well informed and have awareness-focused academic practices. This will result in an enhanced music teaching experience that values the actual teaching of music and is marked with research tools leading to the production of didactic materials for music education in the schools.

**Keywords:** music education, public policy and education curriculum

## **Introduction**

Music education has varying significance when considered as a formative component of the human being as it is directly contributing to the type of person being formed. To think of music education is also to think of what kind of a world we desire for tomorrow. There is therefore an ethical question pertaining to music education and aesthetics that needs to be addressed. In this mode, to speak of music education, is to report its relationship with the integral formation in an ethic-aesthetic perspective.

The nature of music education is one of establishing itself as a subject relative to other similar subjects in a cooperative relationship growing within an ethical world. The value of music does not only come from its aesthetical beauty but from being intrinsically linked to the process of music education, which is directly linked to the formative process of persons in this world.

With the above perspective, music can be understood as a form of reflective-affective language. In this plot of psychological processes, perception makes premises in making musical, at the same time that engenders it and from it a quality education (Maheirie, 2003). A perception, in general, directs and guides the state of the human being as well as their feelings within the world. The processes of teaching music and learning, gives rise to and produces perception, in which the student can opens himself to new perception of the world,

of life and of himself in a dimension of aesthetic perception. In this view perception and aesthetic education are interconnected.

Furthermore, children, adolescents, young people and adults, in the course of their journey of life, experience situations where the use of live music, present in their daily lives, is the music of their culture, or other musicality that they might meet. Simultaneously, such use is both personal and social, in accordance with the implications with the music in their local contexts of life, where meanings and senses are built into the same, and where the songs are constitutive of the subjects. In this manner, music is an integral part of the construction of the identity of their subjects (Paulwabita, 2010).

The main objective of this article is to analyze the actual music teaching in the public schools of the State of Pernambuco, parting from the content of public policy underway in Brazil, which is targeted at establishing compulsory music education in Brazilian schools. The article's fundamental focus, is the policy established from law 11.769/2008 that deals with compulsory music teaching throughout basic school education. The methodology used is of solid action-research along with step processes of diagnosis, action, evaluation and reflection (Rodrigues, 2013). Data-collection processes were applied in the form of simple observation and group formation focus. Don Vieira High School of Don located in the municipality of Nazaré da Mata, in the State of Pernambuco, Brazil has been the selected locus of research. Throughout the research, the scenario to be observed is the contextual influence in which "policies are initiated and the political speeches are built" (Macharia, 2007, p. 29). Music representatives exhibited the context in which academic music is placed in and discussed the relevance along with the necessity of having music in the schools. One of the main defenses was the direct relationship between musical educational knowledge and the development of citizens.

Practically speaking, the school environment is where administrators, teachers, students and other persons are directly involved with political micro-context. It is where educational policies are put into action and the shocks, along with redefinitions of those policies, can occur. This educational context is where the policy suffers the "interpretations and recreations, where it produces effects and consequences that can represent changes and transformation in the original policy" (Macharia, 2007, p. 30).

### **History of music education policy in public school**

The Law of Guidelines and Foundation for National Brazilian Education, (Lei de Diretrizes e Bases da Educação Nacional Brasileira, LDB 9394/96), entered in 2008 the article 26, subparagraph 6, as a regulation that turns music education compulsory, but a non-exclusive content, curricular Arts component. This achievement came out after a long period of debate and discussion in the national legislature. This discussion was expanded from 2004 onward, integrating groups of researchers in music education and national and international associations, among which stand out the presence of the Brazilian Association of Music Education (ABEM), the National Association for Research and Graduate Studies in Music (ANPPOM) and International Society for Music Education (ISME). These teachers and researchers, in conjunction with singers and composers of Brazilian music discussed the possibilities of a musical policy for official music education for Brazil. This culminated in the drafting of a bill that referred to the mandatory teaching of music in the school of basic school education (Pereira, 2010).

This process of building the field of music education, has constituted the history as the national educational which has been marked by the elaboration of documents and carrying out of actions resulting from the struggle for inclusion of music in the schools, as suggested in the

document of the opinion of the Ministry of Education-National Council of education (2013)<sup>1</sup> which details below for decades.

This document was created from the collaboration of representatives of ABEM, during their technical meetings for educational musical programs. From 1850 to 1889, the Decree No. 1331, of 1854, in the Imperial Regime, presents the first definitions, in the Brazilian educational legislation, for the teaching of music in schools. Restricted to the Federal District (Rio de Janeiro) but also wins resonance in other educational centers of Brazil. Between 1890 and 1929 the decree No. 981, from 1890, presents the first aspirations for Brazil's School Music Republican; The national legislation of the years following does not cover any systematic definition for teaching music in school, but several localities incorporate proposals for teaching music and musical practice in the school context. Proceeding from 1930 to 1960 choral music conquers space in Brazilian schools, especially on the basis of the proposal of Villa-Lobos. This practice achieves legitimacy from the national decrees: No. 19,890, April 18, 1931; paragraph no. 24794, July 14, 1934; No. 4993, November 26, 1942. Moving to the years of 1971 to 1980, the law no. 71/5,692 brought into national legislation the definition of "art education" as an activity and compulsory subject in teaching of 1° and 2°. So, with artistic education a consolidation occurred in the arts education, weakening the presence of music as curricular component in school. In 1973, the CFE Opinion nº 1,284/73 and the CFE Resolution No. 23/73 were passed to regulate the degree of art education. The CFE Opinion No. 540/77 mentions previous forms of music education to Law 5.692/71, limited to the area of music theory or choir. The years of 1981 to 1990 brought the emergence of a graduate degree in Music in Brazil has strengthened the research in music education, as well as created pioneering studies on teaching Music in school. In 1987, the National Association for research and graduate studies in music (ANPPOM). The debate about the teaching of the arts in school is magnified within the different areas of Arts, pointing mainly to the inadequacy of versatility. Moving forward to the years of 1991 to 2000 the Brazilian Association of Music Education (ABEM), contributed to the discussions and actions of music education in schools in 1991 and in 1996, the art education was strengthened by its inclusion in law No. 9.394/96 (LDB). Since 1998, the specificities of the different artistic languages are recognized in National curriculum guidelines set by the Board of Education and the national curriculum parameters. In the period of 2001 to 2013, the resolution CNE/CES No. 2/2004, based on Parecer CNE/CES nº 195/2003, defined the national curriculum guidelines for teaching courses in music. The campaign "I want music education at school", carried out between 2006 and 2008, mobilized the public authorities and civil society in support of the adoption of law no. 11.769/2008. In 2009, the campaign gained grounds via social networks. In 2006, The Joint Parliamentary Group Pro-music (GAP), the independent Core Musicians (NIM), by the Brazilian Association of independent music (ABMI), by the Union of professional musicians in the State of Rio (FPPM), is created gathering artists and politicians from various parties. The law nº 11.769/2008 was approved via a broad national movement mediated by music educators and musicians, and also by members of society. The debate and the search for strategies to apply the law no. 11.769/2008 gained fast nation-wide momentum. The Board of Education ruled on the matter through the Parecer CNE/CEB no. 10/2008. On July 24, 2009, at the IX Musical Festival of Ourinhos, São Paulo, the seminar "Teaching Music in Schools" was held. Seminar attendance included representatives of the educational and musical area. In 2011, the Secretary of Ministry of Basic Education promoted meeting with music specialists to discuss the teaching of Art and Music in Brazilian schools. In May 2013, the

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<sup>1</sup> Parecer do CNE -

Diretrizes Nacionais para a operacionalização do ensino de Música na Educação Básica

[http://portal.mec.gov.br/index.php?option=com\\_docman&view=download&alias=14875-pceb012-13&category\\_slug=dezembro-2013-pdf&Itemid=30192](http://portal.mec.gov.br/index.php?option=com_docman&view=download&alias=14875-pceb012-13&category_slug=dezembro-2013-pdf&Itemid=30192)



Federal University of Rio de Janeiro (UFRJ) promoted the first international meeting of musical education, to discuss the implementation of law no. 11.769/2008.

### **Access to aesthetical goods and music contributions to teaching**

According to Rubem Alves (2004), there are schools that are “wings” and other which are “cages”. The “wings” schools are the ones that have the primary function of providing student freedom. They are those schools that encourage students to discover flight within them. It is believed that through the arts-music the “wings” can be fortified.

The route which teaching music has taken till now shows difficulties in guaranteeing its presence in the educational environment as a language favoring the development of subjects or at least an explanation of this perspective. An education of the *sensitive* directly contributes to the subject in formation of being more ethical, sensitive and happier. This long-term perspective turns the school into an environment where one learns poetry, music, theater and the visual arts early on and not only where one receives it as a curriculum component to be learned and displayed in a conversational manner as a confirmation of their academic achievement.

Thinking on the aesthetic subject formation, Duarte Jr. (2001) leads us to think of the need of an esthetic education that concerns itself with the refinement of our senses, and transforms the school into a space of acquiring intellectual and sensitive knowledge. The search for knowledge is acquired by diverse means and one of them is via access to cultural assets. Through art, the subject extends its capacity for reflection and perception, as well as their sensitivity. About that Vygotsky (1999) states that

what we are not in the condition to directly understand we can understand indirectly, through allegory, and all psychological action of the work of art that can be fully summarized in the indirect aspect of this via. (p. 35)

Understanding that sensitivity can be honed in, not only through direct ways, but also in indirect routes, we believe that the same happens with the inclusion of music as an "indirect" language that opens channels of communication and learning for the individual. Joly (2003, p. 113) states that the "musical development is related to other cognitive processes, such as the development of memory, imagination and verbal and body communication". Hence the importance of music being present in the schools as one of the elements needed to form individuals.

According to Duarte (2009), aesthetic assigns any set of ideas (philosophical), with which proceeds to an analysis, investigation or speculation about art and beauty. In other words, aesthetics is the portion of philosophy (and also, more modernly of psychology) dedicated to seek out the senses and their meaning to the dimension of life in which man experiences beauty and sensibility. An aesthetic subject in this perspective is one that falls within a space of a conscious world, where he sets configures him in a harmonic and balanced designed as beautiful. What seems evident is that an ethical/esthetic subject can be generated day after day within the classroom.

According to Schiller<sup>2</sup>, a man must go through three stages to achieve a formation. A prisoner of the sensations and the power of nature, he is born as a physical man. At this stage, the man would be similar to the one that Rousseau described as a "noble savage" (Rousseau, 1978).

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<sup>2</sup> Johann Christoph Friedrich Von. *Über die ästhetische Erziehung des Menschen em einer Reihe von Briefen*, 1794.

Reflecting on this, according to the author the natural man passes into an aesthetic stage when he is affected by an object and the pleasure takes place not only in the material, but in the man begins to form matter and thus enters into the aesthetic stage. At the pace that he plays with sensitivity and form, the esthetic stage favors the movement of his own faculty to the moral stage. In short: "in the physical state a man only suffers from the power of nature, when he breaks free of this power in the aesthetic state, and comes to dominate it in the moral state" (Schiller, 2002, p. 119). All of this road-way is made with the view of own final formation (Bildung): to know, in a freedom-based ethics, in the autonomy of the will. The subject considered by Schiller follows closely to the Kantian subject in regard to universality and necessity as well as in purpose: autonomy and moral training. Schiller, then follows closely on the Aufklärung, in proposing the formation of man for freedom (Barbosa, 2004, p. 23).

Care of oneself presents a set of practices and exercises that the subjects applied on themselves with the objective that this influence on themselves, would form moral subject. Some own techniques that viewed "work ethic that is placed over oneself" in order to "transform himself into a moral subject from their own conduct" (Foucault, 2006, pp. 27-28). However, this moral training is not driven by a moral code or a prescriptive code of conduct, but a personal choice-driven training, an art of living, an aesthetic existence. According to Foucault, this subject of care "is the experience, which is the rationalization of a process interim that results in a subject or subjects" (Foucault, 2006, p. 262).

The measure that art is linked to life and knowledge, according to these authors, there is a fundamental role played by her in discovering new possibilities of form, of living and getting to know oneself. The aesthetic education, in this prism, is directed to the creation and re-creation of oneself.

### **Analysis on the teaching of music in basic education in Pernambuco**

Actually, what is proposed by the law of music education in Pernambuco? What are the main obstacles and prospects? The effectiveness depends on the "mobilization" of teachers and administrators. So reflecting on what has been formulated as educational policy in the political macro context is one of the tasks of education professionals and how will organize the processes of implementation of local actions, that is, in their contexts of action is the responsibility of the managers and educators.

In the process of this research, in its initial stages, it was observed that even teachers were ignorant of the existing laws and others viewed the teaching of music as a "waste of time". Although these aspects may indicate a lack of clarity or understanding of policies, it also shows a vision still unsatisfactory regarding the function of teaching of music and its relationship to the general education of the student.

It was observed in the scholastic environment the absence of teachers with music degrees and even for the teaching of arts. Music teaching was carried out by licensed teachers of other subjects. This raises a problem, especially in the epistemology of teaching of music. Additionally, there is still a great discomfort of students and teachers voicing the lack of music teaching resources such as appropriate classroom, instruments, didactic resources, which leads to non-productive music experience in a cluttered environment.

At the school of present case study, the music teacher is a graduate of geography. It is common knowledge that each subject has its own specific content, therefore there is no way to expect an unlicensed music professional to teach in a systematic and consistent manner. At this school, there is no classroom room for art-music classes or specific teaching materials. The comprehension of the school board in reference to music policies is unclear and fragmented which demonstrates the rushed manner which political, academic and practical

actions are applying the laws. This situation is not much different in other schools throughout the State of Pernambuco.

We see Karl Orff as a theorist of music that will help us think about the issues facing music education. In its conception, Karl Orff states that the learning process involves singing, moving, playing an instrument, make improvisations and stimulate musical creation. All are participants and not just listeners in the making of music.

The Orff method aka Schulwerk (meaning, work or school task) originated in Musik Für Kinder (music for children), in 1930-1933, revised 1950-1954. The methodological proposal considers that learning music should start with, simple and progressive rhythmic patterns building into more complex sound sets such as the xylophone, metallophone, glockspiels and other percussion instruments. When referring to composition, for example musical activities may be proposed with two notes. All the work of Orff is based on children's activities like singing, rhyming, clapping, dancing and striking objects. These activities are directed at learning how to make music, to then read and write musicals. Karl Orff believed that the musical experience should come before the understanding and systematization of that experience. It was based on German folk music, but their methodology is used in several countries of the world, being adapted to the reality of each country.

In Brazil the Orff method was introduced and disseminated through the Orff Association Brazil "Music and Movement in Education" (AbraOrff). According to the journal of AbraOrff, the courses, workshops, study groups, and monthly meetings promoted by the Association in Brazil aimed at spreading the ideas of the German composer, aiming to empower teachers and music teachers from kindergarden to high school, as well as art-educators, music therapists, physical education teachers and conductors of choirs, dance, composers and music students. Currently many schools have adopted the Orff method throughout Brazil.

In his theory Karl Orff proposes taking music to everyone, not just learning music, but allowing anyone to "make music" as a means of expression. So that every child or student can strongly expand explore and develop their musicality while communicating through it. A song to oneself and made by oneself, where the participation is more important than the result, is linked to the idea of "Elemental music". He suggested the use of Ostinato (repetition) and Instrumental Orff. The student finds security in repetition. Auditory awareness is stimulated by the discovery of the relationship between the parts of the whole.

## **Conclusion**

The teaching of music, which is identified as a characteristic of playful and rhythmic activities based on the design of Karl Orff (1895-1982), can provide fun while making music as well as offer the student a personal satisfaction in the act of creating. This author dialogues with Duarte Jr. (2001) and Schiller (2002) in respect to how music performed in the classroom, affirms a pleasurable activity, and is committed to the well-being of others as well as in tune with the formation of the subject's aesthetics.

We believe that it is of paramount importance to discuss this issue since seven years have passed as of the establishment of the law 11.769/08 (Brazil, 2008) along with the insertion of music policy as a required educational element in Basic Education. In our state, Pernambuco, this difficulty occurs due to numerous reasons, which includes the paradigm shift required between teachers, state and local educational management, structural challenges that occur by large in such an immense and complex country like Brazil.

Finally, we present some suggestions that reflect strategies for improvements on the effectiveness of educational policy of music required in Basic Education in the State of Pernambuco at three levels: political action, academic action and practical action.

Political level activities, propose regulation at the state level, the supply of the teaching of music in schools of basic education, based on the need of integral formation of the citizen. It is not enough to say that music is important, we must ensure the conditions so that it can be integrated and fulfill the fundamental cultural functions, as Luciana Del-Ben (2009),

far beyond developing a domain of content and develop musical skills, the various participants in the school community expect that the music fulfills the functions of transmission of socio-cultural values and traditions; integration and cooperation between persons; psychological development, motor and cognitive skills; help on appropriation of content from other curriculum subjects; access to the ways of life of different social and cultural groups; development of respect for differences and development of democratic values and practices. (p. 127)

At the level of academic actions, there should be provision in the following: incentives to reflect and discuss for the purpose of fortifying music education, stimulation in the creation of material that turns music knowledge and theory into tangible resources for the music teachers and motivation of creating didactic resources that assist the music teacher in the basic education.

At the third level we encounter practical actions, which are directly related to the preparation of music teachers, the amplification of their official music training possibilities and their development into committed professionals who are conscience of their roles in a scholastic environment. For the completion of this phase, it is necessary to invest in the creation of graduate music courses both in classrooms and as long distance, as well as ongoing courses for existing music teachers. This naturally implies the mobilization of people and institutions, the meeting of deadlines and goals as well as developing potentiality that often is absent. Additionally, there exist technical issues which are directly related to physical space allowance.

The promotion of change is what we believe to be the urgent needed attitude. With this article, we aim to contribute to the re-evaluation of the practical side of musical education in the schools of Pernambuco. We consider this to be part of a wider process, an instrument in the formation and or transformation of an ethical, critical and sensitive individual, whose worldview results in a broad look, capable of multiple readings. To engage in an ethical/aesthetic commitment is what we call "musical citizenship".

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# New directions for music curriculum: An examination of the foundation and goals of arts programs in selected countries

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## Abstract

Since Taiwan commenced the 12-year basic education policy in 2014, the National Academy for Educational Research (NAER) has undertaken the establishment of curriculum guidelines and conducted preliminary research projects in order to identify problems that have emerged since the implementation of the *Grade 1-9 curriculum* in 2001, and to gain an understanding of current trends revealed from the national curriculum in other countries. This study presents part of the results from a preliminary research project conducted by the arts committee in 2013. Given that the foundation and goals of a curriculum reflect the underlying assumptions that will guide the program design, an investigation of these items would be an important reference to develop a new curriculum. With an aim to identify directions for curricular developments, this study reviewed the foundation and goals of arts or music programs of other countries or regions, including Australia, the United Kingdom, Europe, the USA, Canada and Shanghai. Documents regarding arts and music programs were collected, translated and examined from August to November 2013, and similar focuses have been highlighted. The findings, consistent with the development of core competencies of students as a foundation in Taiwan's new curriculum, have implications for arts education in three aspects: 1. arts should be viewed as an integral part of a complete education for every citizen; 2. the relationship between arts and culture should be identified for lifelong learning; and 3. the significance of arts and their applications in the 21st century should be addressed. As for music education, its aims have been readdressed from a broad perspective in line with the general education policy and the mutually shared principles among arts education programs. It is hoped that with the implementation of Taiwan's 12-year basic education, support for the value of music will be enhanced as an integral aspect of a complete education.

**Keywords:** foundation and goals of arts programs, music curriculum, music education, Taiwan's 12-year basic education

## Background

2014 the Ministry of Education in Taiwan commenced the *Project of the implementation of 12-year basic education*. Therefore, the development of the 12-year curriculum for basic education is an urgent task. One of the missions of the *Commission for research and development of the 12-year curriculum for basic education* held by the NAER is to provide general guidelines, and guidelines for areas, subjects and group subjects, for the new curriculum. In order to do so, NAER has conducted preliminary research projects to identify problems that have emerged since the implementation of the *Grade 1-9 curriculum* and to refer to experiences of other countries (Chen & Fan, 2014).

This study presents part of the results from a preliminary research project conducted by the arts committee in 2013, with the purpose of examining the foundation and goals of arts or music programs in other countries.

## Purpose

Given that the essence, function, and direction of an educational program should be revealed in the foundation and goals of a curriculum, this study investigated the foundation and goals

of arts and music programs in other countries. It is hoped that new directions for music education can be identified and suggestions for developing curriculum guidelines can be offered for Taiwan's 12-year basic education.

## **Method**

Documents regarding arts and music programs were collected, translated and examined from August to November in 2013. Samples include documents from Australia, the United Kingdom, Europe, the USA, Canada, and Shanghai as representing China. Arts programs in different countries are structured as either an integrated whole, or according to individual subjects such as music, visual arts, drama, dance, etc. The foundation and aims of arts programs in different countries will be presented in the following section, and those related to music education will be shown if they are designated specifically for the music program. Texts will be directly quoted or summarized for concision of the original document of each country.

## **Results**

### **The Australian curriculum**

The arts in the *Australian Curriculum* (Australian Curriculum, Assessment and Reporting Authority, 2015) have the following aims to develop in students, and all these aims are extended and complemented by specific aims for each subject:

1. Creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence.
2. Arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways.
3. Use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints.
4. Understanding of Australia's histories and traditions through the arts, engaging with the artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples.
5. Understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.

### **Music programs of study in national curriculum, England**

In England, music is defined as a universal language that embodies one of the highest forms of creativity. Therefore, a high quality music education should engage and inspire students to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As students progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon. The national curriculum for music (Department for Education, 2014) aims to ensure that all students:

1. Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.
2. Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.
3. Understand and explore how music is created, produced and communicated, including through the inter-related dimensions of: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.



### **Arts and cultural education at school in Europe**

The formulation of the learning aims or outcomes in Europe differs from one country to another: some are expressed globally and some specifically. The aims to be achieved, or the skills to be acquired may be defined for each year of study or each International Standard Classification of Education (ISCED) level, but they might differ from one ISCED level to another in some countries. In addition to encouraging interdisciplinary connections, curriculum goals that are highly valued in *Arts and cultural education* (Education, Audiovisual and Culture Executive Agency, 2009) across Europe fall into the following categories:

1. artistic skills, knowledge and understanding;
2. critical appreciation/aesthetic judgment;
3. cultural heritage (national identity) and cultural diversity;
4. individual expression/identity/development and creativity (imagination, problem solving, risk-taking).

### **National core arts standards, USA**

The US standards (National Coalition for Core Arts Standards, 2014) define the arts as: 1. communication; 2. creative personal realization; 3. culture, history, and connectors; 4. means to well-being, and 5. community engagement. Each has its philosophical foundations and lifelong goals. The performance standards describe student learning in each of the specific arts disciplines. They are organized by artistic processes under four categories: 1. creating (CR); 2. performing, presenting and producing (PR); 3. responding (RE); and 4. connecting (CN). Each artistic process branches into two or three anchor standards. The artistic processes and their anchor standards offer a scale for specific, measurable learning goals as stated in the performance standards.

### **Arts education in Saskatchewan curriculum, Canada**

The k-12 arts education in *Saskatchewan curriculum* of Canada (Saskatchewan Ministry of Education, 2010) aims to enable students to understand and value artistic expression throughout life. Its objectives are organized as the following:

1. Cultural/historical (CH): Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and the human experience.
2. Critical/responsive (CR): Students will respond to artistic expressions of Saskatchewan, Canadian, and international artists using critical thinking, research, creativity, and collaborative inquiry.
3. Creative/productive (CP): Students will inquire, create, and communicate through dance, drama, music, and visual art.

### **Program standards for public schools in Shanghai, PRC**

The program standards for public schools in Shanghai (Publisher for Education, Shanghai, 2004) identify the following:

1. To offer students variety in their studies, and provide a rich educational experience.
2. To make moral education central, and focus on cultivating a student's creative spirit, practical ability and a positive emotional outlook.
3. To expand upon, and to emphasize integration of, a program's basic contents.
4. To enhance quality of learning, and expand space and time.
5. To endow schools with a reasonable amount of autonomy in order to operate effectively.

In total the standards include the goals:

1. To shape a proper outlook on life, values, and the world, imbuing students with a spirit of citizenship and an international perspective, with an awareness of, and a sense of responsibility to society, democracy, and law.
2. To provide basic knowledge appropriate for life education, including basic life skills and learning strategies.
3. To cultivate an innovative spirit, and practical abilities that may continually be developed.
4. To cultivate a basic appreciation for both the humanities and the sciences.
5. To promote personal health, both mentally and physically, in such a manner as to develop a healthy outlook and lifestyle, to become an ideal, moral, cultured, and disciplined member of society.

## **Discussion**

### **Similar focuses**

Based on an examination of the foundation and goals of selected countries' arts programs, similar focuses can be recognized as follows and were proposed for the new curriculum:

#### *1. The fundamental significance of arts*

Arts exist in life and help shape the values and assets of a culture that any nation will necessarily inherit. The aim of arts education is not only to use the arts as a means to help students know themselves, understand their society, and help them recognize the connection between an individual and their culture, but also to help them understand the essence and value of the arts as they shape each unique cultural context.

#### *2. The idea of cultivating lifelong artistic competencies*

Given the significance of art for any culture, every citizen should possess a basic literacy for arts in order to develop artistic potential and further enhance an individual's life. Therefore, the aim of arts education is not simply to cultivate a student's knowledge and skills of arts, instead, it should be aimed at promoting both an understanding of the value of arts, and the direct experience of artistic achievement to facilitate lifelong learning.

#### *3. Highlighting the importance of arts in our lives*

Arts originate in life with various forms, created from among interactions of humans living as individuals or in groups. Therefore, activities promoting student response, discovery, expression, and creativity through different artistic forms will help create a connection between the arts and life, and should form the basis and content of arts programs.

#### *4. Focusing on links across disciplines*

Various art disciplines have their own unique language, techniques and tools, but they also have similar learning activities and procedures such as responding, creating, performing, and practicing. Therefore, arts education should consider the links between disciplines, and emphasize mutually shared aesthetic principles. This will assist in the implementation of an integrated or interdisciplinary approach that is now more easily achieved through the use of technology or multimedia in the modern age.

### **Taiwan's curriculum for the arts areas in the 12-year basic education policy**

Taiwan implemented the *Grade 1-9 curriculum* in 2001 which integrated subjects within a learning area. The arts and humanities learning area includes music, visual arts and performing arts. The major aims of this area is to help students cultivate an interest for arts and encourage them to enthusiastically participate in related activities, thus promoting abilities such as imagination, creativity, appreciation for the arts, and other abilities (Ministry of Education, n.d.). Curriculum goals in the arts and humanities learning area are categorized as: 1. exploration and expression; 2. aesthetics and understanding; and 3. practice and application.

The general guidelines of 12-year basic education were approved in October 2014. In contrast to the *Grade 1-9 curriculum* which formulates competence indicators for students, the new curriculum has adopted a concept of fostering core competencies as a basis for developing contents and outcomes by learning stages in each subject. The core competencies are categorized into: 1. personal motivation; 2. interactive communication, and 3. social engagement, which are learner-centered, with a focus on the balanced development of a learner who can integrate learning with life throughout his/her lifetime. That is, the content is broad enough to encompass a complete education, and the process is long lasting after school. For arts, core competencies are defined as follows according to three aspects (National Academy for Educational Research [NAER], 2015):

1. Personal motivation: To actively participate in artistic activities, to use artistic thinking to discover and solve problems, and to develop the ability to plan and carry out artistic projects.
2. Interactive communication: To use art to appropriately convey one's thoughts and emotions, to use information technology and media to promote creativity and appreciation, and to share mutually with others.
3. Social engagement: Through participation and practice of the arts, to create a harmonious relationship with others and one's environment, to develop concern for one's society, an international understanding, and a respect for the value of a multicultural world.

The new curriculum, with an emphasis on coherency in education from elementary throughout high school, has reclassified the arts and humanities learning area as the arts area. In order to respond to current trends of arts and culture, the arts area emphasizes an application of art in the student's lives, such as the use of modern technology and multimedia to be applied across multidisciplinary performance, art creation, space and environments, audio and visual arts, popular music and the creative cultural industries, musical perceptions, and design thinking, etc. The planning of subjects and hours of teaching in the arts area are listed in Table1 (NAER, 2015).

Table 1. Arrangement of subject and teaching hours for the arts area

Educational stage	Elementary school			Junior high school	Senior high school (general- type high school)
Learning stage	I	II	III	IV	V
Required courses	life (includes arts)	music, visual arts, performing arts	music, visual arts, performing arts	music, visual arts, performing arts	music, fine arts, arts in life (design and visual application, applied musical arts, performing arts)
Weekly hours	6	3	3	3	total of 10, 2 min for each
Elective courses	N/A				basic design, new media arts, multimedia music, performance creation
Hours					total of 6

Based on the findings of this study and the educational vision of the general guidelines, the foundation of arts area can be viewed in three aspects:

1. The importance of fostering humanity, life skills, and personal interests in the arts among students that are mentally healthy and socially integrated, cannot be overlooked in arts education at school. The meaning and value of arts make them not only a critical part of educational attainment for every citizen, but also a unique vehicle to carry out the underlying

assumption mentioned above. The arts, therefore, are an integral part of a complete education for every citizen.

2. Arts originate and exist in life. As historical context shapes the contents and values of a culture, any nation will necessarily inherit these cultural assets and artistic uniqueness. An emphasis on the relationship between arts, music, life, and culture, will help cultivate a lifelong appreciation of the arts among students. Taiwan's policy of 12-year basic education is committed to the goal of providing an education that will last a lifetime, and the underlying assumption that art education should cultivate attitudes and habits among students that will be conducive to learning continuously throughout their lives.

3. Arts in the 21st century are part of the advancement of human civilization, as they play a crucial role in our lives by acting as a means of transmitting culture and fostering innovative and creative thinking among citizens. To emphasize the current digital age, arts education should take advantage of new technology and media, and adopt cross-disciplinary and integrative approaches towards other subjects and disciplines.

Facets of curriculum within the arts area are divided into expression, appreciation and practice. While the learning content varies according to the particular characteristics of each subject, common goals are shared across subjects (NAER, 2015):

1. Expression: To engage in artistic creation and performance through a use of appropriate mediums and forms, and to convey thoughts and feelings.

2. Appreciation: To experience artistic values by perceiving and understanding through an engagement in aesthetic activities.

3. Practice: To foster an interest and a habit of enthusiastically participating in arts, and further, to enrich life.

## Conclusion

The foundation and goals of a curriculum reflect basic beliefs about education, which although differing among various nations, the underlying foundation is similar for any country. Curricular revisions tend to be carried out about once every 10 years, therefore, educational reforms should be done in response to current trends in education to form a vision for the coming decade.

For a long time, school education in Taiwan has been focused primarily on academic achievement, with little focus given to arts education. As the goal of general education is moving toward the development of competencies throughout one's life time, arts educators should adopt a broad view in considering the ultimate goal of arts as they relate to life. As for music education, a program should make experiencing music's intrinsic meaning part of the educational attainment of every citizen.

It is hoped that with the implementation of Taiwan's guidelines for the 12-years basic education, that support for the value of music will be enhanced among administrators, teachers, parents and students, and that this will make music an inseparable part of a complete education.

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# **An insight on pedagogical coordination in music education**

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## **Abstract**

This paper is based on the authors' professional experience as coordinators of two projects that, although very distinct from each other, share the same importance in Music teaching in Brazil – Núcleos Estaduais de Orquestra Juvenis e Infantis da Bahia (NEOJIBA) and Programa Pró-Licenciaturas Música (PROLICENMUS). Attributions and technical instruments relevant to Music courses coordination in its administrative, pedagogical, and musical dimensions are in the scope of this study as predicted in the analyzed projects' founding documents (respectively, NEOJIBA, 2013; Universidade Federal do Rio Grande do Sul, 2006). These aspects were described in a Master's dissertation (Cunha, 2014) and are here analyzed using the CDG Theoretical Model (Nunes, 2011; 2015). This is a qualitative research study, which uses the hermeneutical method, and has a propositional intent, whose results are presented in the form of an essay. In essence, it submits to its peers a coordination model for Music courses, regulated by a Focus, which considers three scopes (Musical, Administrative, and Pedagogical) which therefore establish three intersection areas (Products, Actions, and Ideals).

**Keywords:** pedagogical coordination, music, CDG Theoretical Model.

## **Introduction**

In each space created aiming the teaching and practice of Music for educational purpose, there is the need of a pedagogical coordinator's presence, who is responsible for monitoring the activities. In a general way in Brazil, the task of coordinating Music teaching projects are delegated to music teachers. To accomplish such tasks these musicians depend exclusively on their innate abilities and spontaneous proactivity conditions. This happens because there are no appropriate spaces for this training and the specific literature is rare. Therefore, it is important to observe a few findings that resulted from personal experiences, which might be useful to the profile consolidation, attributions, processes, and professional practices in the role of coordinator in a Music course in this country and, eventually, abroad. Initially, there is a need to define the attributions, for they will help to establish profiles and anticipate decisions that would guarantee consistency, coherence, and reliability to the tasks. The guiding questions posed to elaborate this study were: what constitutes a pedagogical coordination in Music courses? What are the relevant attributions and knowledge to this role? How could such attributions and knowledge be linked, so that they would consolidate into a guaranteed and reliable support for these courses? The answers provide a pedagogical coordination model for Music courses/educational projects, originated from two concrete experiences in the field – Núcleos Estaduais de Orquestra Juvenis e Infantis da Bahia (NEOJIBA) and Programa Pró-Licenciaturas Música (PROLICENMUS) – clarified through aspects identified and described by Cunha (2014) and modeled based in Nunes (2011; 2015).

Thus, the purpose is contributing to the training of future Music course/educational projects coordinators and, at the same time, generating knowledge and references to other studies regarding this topic.

### **Experience as a study *locus***

The discussion posed by this paper comes from two practical experiences, which correspond to characteristics of the NEOJIBA and PROLICENMUS projects, presented as follows. NEOJIBA is a Social Project for Music teaching, bond to an El Sistema project. It was created by Bahia State Government in Brazil in 2007. Currently, this Project attends about 4,500 children and youngsters in orchestral and choir activities, some of them in social vulnerability condition. It can be accessed on [www.neojiba.org](http://www.neojiba.org). PROLICENMUS was a Music Graduation course at the Universidade Federal do Rio Grande do Sul and Universidades Parceiras. It was a pioneer project in Brazil for the training of Music teachers on Internet distance learning modality. It was integrated to a Federal Government policy, the Programa Pró-Licenciaturas, by the Ministério da Educação do Brasil (2005), aimed at the training of Music teachers. In 2012, 189 new teachers graduated from this project, who are currently working throughout the country.

The Project NEOJIBA has children and youngsters from Bahia State as audience, originated from minor social projects, churches, music schools, and the community at large. The project objective is to form orchestras and choirs, promoting music teaching and social integration. NEOJIBA is managed by a Social Organization, sponsored and monitored by Bahia State Government through a Management Contract. It also receives financial support from private institutions. A center, located in Salvador, is responsible for its management, which monitors the other centers located in neighboring areas. The teaching methodology consists of face-to-face group classes for orchestral and choir practical activities. The students are offered a musical instrument, textbooks, snacks, and the facilitators' work (monitors and teachers) free of charge. The practice of peer tutoring is encouraged, thus, the student who has more knowledge teaches the new members or those with less knowledge. Regarding the orchestras, the repertoire is based on European traditional scores. There are also arranged scores from Brazilian composers. For the choirs, the repertoire consists of many arrangements, composed accordingly to the vocal development level, in addition to comprising national folklore songs and popular music. The groups tour Brazil and abroad. Many of the members seek universities in order to continue their studies in several fields, while others follow a musician's career in orchestra. There are also members who, after spending a season improving themselves in the Center, return to their communities aiming to teach or coordinate activities in their origin centers (Cunha, 2014).

Contrastingly, teachers working in Elementary schools, but with no legal habilitation to do so (a degree in Music teaching), constituted the PROLICENMUS audience. The project's goal was to offer, in a single opportunity, a course for initial training resulting in a degree in Music Teaching, which presented continuous training characteristics for teachers. The course was managed by a university and took place, effectively, in eleven poles located in cities of five Brazilian States, distributed in four of the five geographical regions of the country. Distance learning was used as a teaching tool, mediated by information technologies and communication, mainly the Internet. Teaching Units, released in a weekly basis, by discipline, posted daily on Moodle, comprised the didactic material. Furthermore, many Virtual Learning Objects, websites, and eBooks were developed to support the content provided. The didactic material was developed specifically for the course, being produced in collaborative authoring by teachers, tutors, and students. There was a great repertoire variety, including original compositions, which focused on keyboard and/or guitar accompaniment songs suitable for school. The lecturers were university teachers, who produced and

supervised the many productions and classes. There were also the Tutors, who accompanied the ongoing tasks at the poles. The course was sponsored by the Federal Government through Ministério da Educação (MEC), Coordenação De Aperfeiçoamento de Pessoal de Nível Superior (CAPES), and Fundo Nacional de Desenvolvimento da Educação (FNDE), and managed by the City Halls of the cities with face-to-face support poles. The expected feedback was met, since it simultaneously promoted the initial and continuous training for Elementary education Music teachers, including official habilitation for public tendering in this field (Universidade Federal do Rio Grande do Sul, 2006).

Therefore, it can be concluded that both projects fomenting this discussion, besides the subject per se – Music – have little similarities. For that very reason, it became more interesting to analyze them in search of a generic coordination model, in other words, the most similar possible and equally valid model for both of them. A model which can also respect and take into consideration the particularities of each one of them.

### **Definitions of a profile**

This section aims to answer the guiding questions, starting with the first one: what constitutes a pedagogical coordination in Music courses? The Pedagogical Coordination in Music, represented by a single coordinator and rarely of a bigger group, is very common in educational institutions in Brazil, mainly in specialized schools, social projects, and undergraduate and graduate courses. However, it practically does not exist in free courses and other community music projects, such as churches, headquarters, companies, prisons, and service clubs. The coordination task translates into seeking for a self, well-defined, identity. Its importance is well known and it is understood that there are close links connecting it to supervision and orientation. However, little is known about the specific skills and competences of each one of them, its daily tasks, challenges, and possibilities, as well as about its bureaucratic and legal responsibilities.

Leonhard and House (1959) wrote two chapters dedicated, exclusively, to this matter in the book *Foundations and Principles of Music Education*. In the tenth chapter of this book, the authors approach, specifically, the Music supervisor profile and their main attributions. According to the authors, this task has many meanings; however, in practice, a task seen as inspection and control prevails. Such activity includes overseeing the work of the other teachers and those responsible for administrative tasks, as well as representing the course along the institution's administration. More recently, Hansen (2007) wrote the *Handbook for Musical Supervision*, in which the supervisor's profile is covered, as well as his main activities in the context of the *National Association for Music Education*. These authors refer to pedagogical coordination in Music as a supervision task. However, the authors themselves consider such a vision as misleading. To take it as supervision, even in the broadest sense of the word, reduce and simplifies too much its potential of action. Leonhard and House (1959), and Hansen (2007) understand that the coordination should be focused on the action along with the teachers. This would imply issues such as: teaching methods; pedagogical orientations; projects follow-ups; elaboration and monitoring of programs destined to established students' age groups; supervision of the students' evaluation system; course and teachers' evaluation, and support for the principal in administrative aspects.

Regarding the second question: What are the relevant attributions and knowledge to this role? According to the studied authors, there are two determinant characteristics for those who assume it. They are master's quality and leadership capacity regarding task accomplishments. They also defend that there are six principles in pedagogical coordination in Music, which need to be understood and practiced by this person. Thus, a pedagogical coordinator of a Music course needs to be able to assure: 1) planning, which defines the starting and ending points for the set of teaching and musical practice actions; 2) continuous



evaluation, in which the strong skills are reinforced and the weak ones are revisited; 3) goals and objectives establishments, helping to improve the institution; 4) motivation and development of the teachers' and students' potentials, promoting individual leaderships; 5) quest for a flexible and favorable coordination to new methods created to facilitate learnings, as rigid methods hamper problem solutions; and 6) gradual conduction of programs, with no abrupt impositions.

Among a diversity of attributions, and with the goal of assuring the management of specific demands, the pedagogical coordinator, according to Stephen Covey (as cited in Hansen, 2007), must: 1) have a proactive professional profile and be able to focus in ultimate goals, independently of any modifications along the course; 2) establish priorities in short and long terms; 3) be able to solve problems in team, inspire, and valorize creative ideas; 4) foment a non-competitive working environment, based on mutual cooperation; 5) learn to listen, try to understand so as to be later understood, thus establishing a synergy with the whole team, exchanging ideas and learning together; 6) develop, daily, a sharp perception, providing an assured and calm leadership; and 7) be aware of his actions and importance, separating one's personal problems from the institution. This well-being condition is imperative, because the coordinator will deal with solutions for the institution's and others' problems on a daily basis. This paper's authors' professional practice, however, indicates that, besides these issues, the coordination must also be able to deal with: 1) tools and methodological and evaluative technologies; 2) hiring and staff training; 3) acting in the interface between the management and pedagogical teams; 4) organizing programs, curriculum, integrative activities, and scientific events; 5) space management for classes and reunions; 6) musical instruments acquisition and repair and other technological equipment; 7) logs, representations, and paper dissemination.

In reviewing such lists, that were formulated based on the Federal District Educational Guidance ideas (Secretaria de Estado de Educação do Governo do Distrito Federal, 2010), it is easy to conclude that the pedagogical coordinator must be a specialist. He must be a consultant with special attributes, able to plan and follow a program, with skills to guide students, teachers, and the staff, mediating pedagogical activities and establishing the interface between management and the institution's main purpose, which is, in this case, music. This professional must be aware of the nature and needs of the students, teachers, and the institution, always focusing on learning and everyone's musical development, once music is the essence of his work. Overall, we understand that this mission demands, at its core, musical knowledge relevant to guidance, to following up, and to activities evaluation, pieces and expectations directed at Music teaching. Besides, there is also the need for knowledge regarding the course's development and regulation processes of the human, material, and managing aspects, implying philosophical currents, legislation, and funding, which sustains the administrative processes. Finally, there is the need for knowledge that creates a firm stand on citizenship, ethics, integration, social coexistence and inclusion, values, behaviors, educational guidance concretized by pedagogical choices. Therefore, it must be taken into account the three dimensions of the Pedagogical Coordination in Music courses discussed by Cunha (2014) – musical, administrative, and pedagogical –, when answering the last question: How could such attributions and knowledge be linked, so that they would consolidate into a guaranteed and reliable support for these courses?

### **Dimension's Articulation**

Cante e Dance com a Gente (CDG) is a theoretical model for pedagogical coordination in music education created in 1991 in southern Brazil. In 1999, it was the subject of its original author's PhD thesis (Wöhl-Coelho, 1999) in Germany and, since then, it has been improved in collaborative authoring by a research group under her leadership and is registered at the

Conselho Nacional de Pesquisa, do Ministério da Educação do Brasil (CNPq) Research Groups Directory. In the name *Cante e Dance* and can be translated as *Sing and Dance*, but there are many meanings for the expression Com a Gente in Brazilian Portuguese, all suitable to the project's proposal. It can mean with us, with this group, with all people, with the authors, with an institution, etc. Their findings were the theoretical basis for PROLICENMUS.

The CDG Theoretical Model (Nunes, 2015), also triadic oriented, sought to articulate such dimensions. This model is a triple helix, also contemplating a focus and three intersection areas. Depending on the focus, the specific content of each helix is modified and, next, its intersections' content also changes. However, the essence is kept in each of the seven areas of the drawing. The “Cante” corresponds to the world within and to what is inherent to each individual or defined group, implying emotions, values, convictions, and calling. The “Dance” refers to the external world, what is verifiable, intellectual, legislative, and formal. The “Gente” corresponds to the best decision to be made considering each moment and each condition, involving only and directly the people that are invested in and affect by it, and taking on circumstantial forms. The “Foco” identifies the angle and the distance, from which is made the decision to examine the problem at hand. In this dynamic model, the three intersection areas provide the following results: Products, always stationary and, once generated, relocatable to new contexts; Actions, always dynamic and linked to each context, which means that they end up completely and are not transferable when concluded; and Ideals, eternal space, to which are sent and in which are (re)elaborated eventual frustrations and future realization potentials.

If, by its nature, the three dimensions were to be organized in correspondence to each of the three triple helix blades, the result would be:

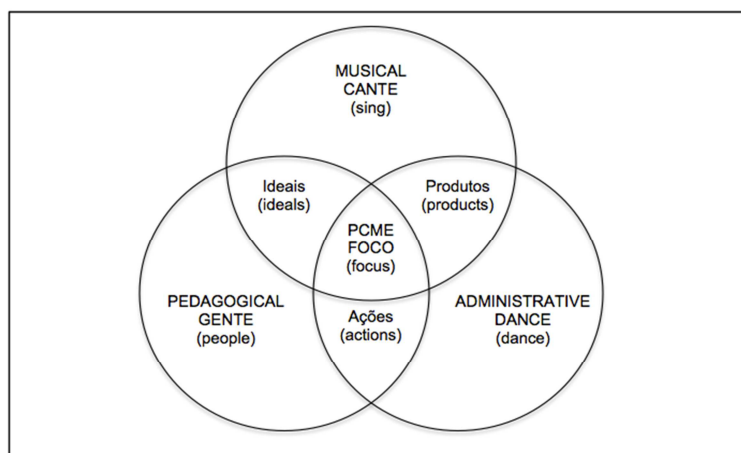


Figure 1. The CDG Theoretical Model for Pedagogical Coordination in Music Education (PCME). Adapted from Wöhl-Coelho, H. S. N. (1999). *Cante e Dance com a Gente – Ein Projekt für die Musikerziehung in Brasilien*. Frankfurt: Peter Lang

This allows us to affirm that every Product of a Music course must protect its musical essence, dutifully balanced by the laws and outside imposed models, meaning, the society in which the course is inserted and by the type of institution that embraces it. The Actions of these specific social groups or institution must be guided by pedagogical choices. What is left is considered as Ideal, and must be attended by another Focus (concert performers' training, musical market, music therapy, music technologies, and others).

## Conclusion

It can be concluded that, according to the proposed management model, the Focus is what defines the other choices. It is not possible to practice a pedagogical coordination in Music courses, a priori, with no clarity of what is sought in each of these courses. Many choices are possible: there are courses dedicated to Elementary School teachers' training, as PROLICENMUS, and others seeking to invest in informal community practice, such as NEOJIBA. Nevertheless, there are countless possibilities: the training of talented people, media performance, investment in technologies, pieces for the art market creation, etc. Each one of the possibilities generates a distinct focus that must be identified and enunciated before being considered a mere "musical activity", as if all of them were of the same nature. Music courses must be musical, obviously, but should be administered under a pedagogical perspective and must direct its focus to people's musical training. Watching over this mission is, in the authors' view, the Coordination's task on a Music course or project.

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# When teachers cannot talk the walk

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## Abstract

In this paper the researcher provides a reflection, combining a literature study and her own experiences, on arts education in the context of a developing country. She explores the development of teacher identity in the creative arts by means of a description of the impact of context on identity development, social justice and well-being on schooling for teachers working in schools in low economic areas. This narrative reveals that when social justice and redress are not actively pursued by government conditions in schooling will impinge on the general well-being of teachers and the development of their identity as music (arts) educators.

**Keywords:** arts education; teacher identity; developing country; social justice

## Introduction

Multicultural education was implemented in South Africa since 1993. As a result, schools previously designated for Black learners, remained homogenous due to their language policy and a lack of basic resources, including qualified teachers, poor physical facilities, a breakdown of teaching and learning and the shortened school day due to the weak culture of teaching and learning across South Africa (Christie, 2006; Jansen, 1998; Lemon, 2013; Modisaotsile, 2012). In contrast, Black children regularly migrate to schools in urban areas, which have English as the language of learning and teaching. These schools are mainly former Whites-only schools or schools previously designated for Coloureds or Indians. The reason for this movement is because the majority of these schools function as well as their counterparts in developed countries, because they have better resources, are committed to teaching and learning, with teachers assigned to learning areas or subjects. Moreover, the dysfunctional state of schools designated for Black children prevails (Christie, 2006; Spaul, 2012; Todd & Mason, 2005; Yamauchi, 2005).

## The arts curriculum

Despite the largely dysfunctional education system, a new curriculum was introduced in all schools in 1998, as part of a move towards equality, social justice, transformation and redress in education. The curriculum included a broadly-banded learning area, arts and culture (creative arts) that consists of dance, music, drama and the visual arts. None of the teachers were qualified to teach this learning area and, like their counterparts in other countries as reported by Lasky (2005, p. 899), South African teachers too felt vulnerable as a result of education reform that introduced new curricula.

In the description of the curriculum and subsequent discussions I will focus on music. The curriculum that was introduced in 1998 was revised twice. It is a complex curriculum in that it requires teachers to have high levels of expertise in the arts. The different versions of the curriculum are very similar to Boyce-Tillman's (1997) description of the models identified by David Elliot. The curriculum implemented in 1998 was driven by sociological issues and aimed to promote cultural diversity and human rights issues (Boyce-Tillman, 1997, p. 4; Department of Education [DoE], 1997). With this curriculum the teachers were free to choose their own content as music literacy was not actively promoted and it made it possible for teachers to select classroom activities that they could manage.

The first revision in 2002 was organized around themes and activities. This curriculum made it possible for teachers to follow themes, such as culture and teach the arts by means of cultural processes and products (Department of Education [DoE], 2002). Boyce-Tillman, citing Elliot refers to this approach as a contextualized approach (Boyce-Tillman, 1997, p. 5). The theme-based approach facilitated classroom implementation and workshops based on this curriculum were activity-based but hindered the development of in depth knowledge of arts.

Another curriculum described by Boyce-Tillman (1997, p. 5) is organized around the musical processes of composing, performing and listening. This very similar to the way in which the second revision of our curriculum is organized, except we have an added process of literacy because our curriculum is rooted in the Western art music tradition (Department of Education [DoE], 2010; Department of Education [DoE], 2011).

## **Professional development**

In the late 1990s, when the curriculum was first introduced, the education departments rolled out numerous advocacy workshops for schools. The focus of these once-off workshops was the terminology of the new curriculum and not on content knowledge or methodologies. This resonates with Flint, Zisook and Fisher's (2011) account of district training in the USA, where the focus is on skills and technical competences or on the implementation of the new curricula. Furthermore, they describe a practice also evident in South Africa, where schools send representatives to the workshops. These teachers then present a shortened version of the original workshop to their colleagues in a cascade model. This leads to dilution of the original workshops. Evidence from research and my own experience as curriculum advisor have shown that this process of cascading is not effective because it lends itself to a dilution and misinterpretation of the original workshop (Dichaba & Mokhele, 2012; Hayes, 2000). The government did not complement the workshops with support to enable practice. This would prove to present insurmountable obstacles for implementation. Teachers were thus expected to implement a curriculum and adopt an identity as arts teachers with limited competences and support.

According to Jansen (2002) the introduction of the new curriculum for schools was politically expedient and an example of "political symbolism" and "social validation" to indicate a change from pre-1994 apartheid curricula. He furthermore makes the alarming claim that the government has never been committed to policy implementation. This essay has cited researchers writing over a period of two decades have found that little has changed in township schools. This validates Jansen's statements which were prophetic. To date the gap between policy and practice has not been addressed by all levels of government. Yet, we have a progressive school curriculum that is based on inter alia the principles of (1) social transformation and redress, (2) equal educational opportunities for all, (3) human rights, inclusivity, environmental and social justice which should be infused in the curriculum. Moreover the school curriculum aims to educate for democratic citizenship, meaningful participation in society and aims to facilitate the transition of learners from school to the world of work (DoE, 2011). In real terms the majority of teachers and their learners have been denied social justice in terms of a transformation of education where learning occurs, access to quality arts education, resources to implement the curriculum as well as ongoing support. Notwithstanding the dysfunctional state of education teachers cannot experience well-being.

## **Identity development**

It has been documented globally that in countries that have adopted creative arts as a subject, it is usually the responsibility of the generalist teacher to teach the arts (Andrews, 2006; Herbst, de Wet, & Rijdsdijk 2005; Nompula, 2012). The purpose of professional development for teachers is to enable teachers to implement the school curriculum or a specific subject area

in the school curriculum. The efficacy of these programmes is then measured against the teachers' ability to plan for classroom practice and the evidence that arises from such practice.

Nevertheless, in my capacity as curriculum advisor from 2003-2010, I presented professional development workshops to teachers representing over 300 schools in the education district where I was appointed. The purpose of the workshops was to transform classroom practices in the arts and to develop the identity of arts teacher over the long term through ongoing professional support. I adopted a spiral approach in content development and skills development workshops, so that content knowledge and skills would be developed over time and in this way the teachers would become more immersed in the arts over time, thereby not only transforming the teachers but also their classroom practice so that they move along the continuum of not identifying with the subject, to where they are immersed in the learning area and are confident to teach the creative arts.

The ongoing support workshops that I presented were not mandated by the government and teacher attendance was voluntarily. Due to redeployment of curriculum staff some districts did not have curriculum advisors who were qualified in any of the arts. In de Villiers (2013, p. 19) she states that it was only in 2012 that the government developed a draft document on the roles and responsibilities for office-based staff (curriculum advisors). At the same time the government acknowledged that not all curriculum advisors were qualified to support teachers (Government Gazette, 2012).

A number of researchers including Beijaard, Meijer and Verloop (2004, pp. 122-123) and McCormack, Gore and Thomas (2006, p. 95) view the teachers as important agents in developing their identity. They state that teachers need to be active in the development of their professional identity; they should have agency. This implies that teachers should attend workshops to develop professional or subject knowledge and practice through continued professional learning which is an ongoing process.

Russell-Bowie (2012, p. 71) writing from the perspective of beginning non-specialist teachers who have had some training in the arts, emphasizes the need for ongoing support and professional development as essential to ensure the beginning teachers' enthusiasm and confidence in teaching the arts. In-my view in-service teachers are fundamentally in the same category as novice teachers, due to them having the same kind of feelings of uncertainty and lack of confidence because they have to teach a new subject.

Pillen, Beijaard and den Brok (2012, p. 241) stress the importance of developing a professional identity to be a successful teacher. Theoretically, in-service teachers in South Africa have a professional identity as teachers with respect to such as aspects as subject knowledge, code of conduct, classroom management, general methodologies but lack the subject and skills base to teach the creative arts.

Eriksen (as cited in Beijaard et al., 2004, p. 107) maintained that identity is not fixed but rather something that develops over a lifetime. Ballantyne, Kerchner and Aróstegui (2012, p. 213) hold the same view when they state that the identity of pre-service teacher is on a continuum. Beauchamp and Thomas (2009, p. 175) acknowledge that the concept of identity is complex and they understand it within the context of teachers who have to continually "reinvent" themselves due to change such as curriculum change. Sutherland and Markauskaite (2012, p. 748) also concede that professional identity develops over time and instead of being coherent and stable, it is fragmented and changing. Irby (as cited in Sutherland & Markauskaite, 2012, p. 748) argues it develops with the acquisition and skills associated with the professional work as well as the values, dispositions and habits of mind of the profession. This view is also held by Day, Kington, Stobart and Sammons (2006) when they report on the changing nature of teacher identity which is not static but influenced by among other things, by society.

Government has not adequately addressed the state of education since 1994. The restructuring of the fragmented, racially organized apartheid education system to one education department was a political imperative post-1994. This re-organization has resulted in the redeployment of education personnel. This has affected the Black teachers who are in a state of uncertainty. Teachers face redeployment due to decreased learner intake at schools. Teachers are then moved to other schools or to other subjects within the school. Such an uncertain climate will lead teachers' to feeling insecure in their identity in any field. Teachers therefore are not able to develop an identity in any subject or grade level, including the arts. Schools formerly designated for other population groups are not affected in the same way although social ills can contribute to challenges for education.

During the eight-year period that I presented professional workshops, I experienced the phenomenon that the majority of schools in the district of over 300 schools, did not send the same teacher to professional development workshops in the arts and curriculum planning. This trend was also captured in the research conducted by Alley (2007, pp. 98-99). In my observations I noted that the creative arts learning area was allocated to teachers to fill up their timetables. School visits and curriculum meetings also revealed the trend of teacher rotation, especially from schools in lower socio-economic areas.

Whilst a professional development programmes can have a short term positive impact on teachers' attitudes, knowledge and skills, Allen and Penuel (2014, p. 2) state that it does not always lead to "durable or even immediate changes to their instructional practice". Teachers therefore need ongoing support.

Redeployment is one factor that impinges on the development of an arts identity among Black teachers, even when there are ongoing workshops in districts and resources at schools. This can result in teachers with no identity other than that of worker or a vague identity as teacher with no ability to identify with a specific subject. Teachers then over time do not move on a continuum towards greater competence or skill but instead are constantly oscillating between various competences which only serve to perpetuate the dysfunctional state of education in certain schools.

### **Textbooks as a means to mediate teaching and learning**

Despite the different approaches of the curriculum over time, with each revision textbooks were written from a Western perspective that included music literacy and the inclusion of multicultural content. Textbooks from different publishers had diverse activities due to the organization of the curriculum. Music literacy was generally written for the music specialist. Textbooks written for use for the latest revision of the curriculum are more content based and focused on the day to day classroom implementation of the curriculum. The texts match the organization and layout of the curriculum. Textbooks have both a teacher guide and a learner book. The teacher guide has the function of a manual with detailed content and methodologies. Some texts have CDs containing listening material and songs. Teacher guides also have assessment tools, worksheets and music theory worksheets and memoranda. The learner books are organized in the same way as the teacher guide. The latest textbooks then serve as a kind of script for teachers and their learners to follow. In the absence of ongoing professional development workshops it would appear that there is an expectation that for schools that receive textbooks, they will serve as a catalyst to metamorphose the teachers into arts teachers who will follow a scripted performance.

### **Social justice and education**

Garvis and Pendergast (2012, p. 108) state that in Australia the teaching of the arts was marginalized because of inadequate training of in-service teachers, poor professional development and the resultant lack of confidence of generalist teachers to teach the arts.

Although our contexts differ, we face similar challenges with curriculum implementation. The researchers Haston and Russell (2012) and Freer (2012) consider the length of time that a music major needs to develop their identity as musicians and then later as teachers. Furthermore Beauchamp and Thomas (2009, p. 175) remind us that teacher identity is complex. The creative arts teacher needs to have a high level of knowledge and skills and if the generalist teacher teaches the arts, she would need ongoing support and be a lifelong learner to develop expertise.

Spaull (2012) provides documented information on the dual system of schooling we have in South Africa. He refers to it as “bimodality”. Eighteen years after the abolition of racial segregation, Black children and Black teachers continue to bear the brunt of the legacy of apartheid. Spaull records how learner achievement in schools in lower socio-economic areas, usually township schools is lower than their counterparts in wealthier schools, typically former Whites-only schools. Learner achievement is affected by the dysfunctional state of the schools, characterized by inter alia a lack of a culture of learning and teaching. Avalos and Barrett (2013, pp. 75-76) recognize that education which is socially just needs preparation, conducive working conditions and ongoing support to enable the teachers as professionals.

Vermeulen (2009) in her research on the implementation of the arts supports Spaull’s findings. Vermeulen’s findings can be used as a general description for all schools in South Africa. She reports that teachers in high socio-economic schools have (1) the support to attend professional development workshops and additional skills development opportunities, (2) meaningful teaching and learning and adhere to time allocations for the arts, (3) access to qualified arts specialists, and (4) have the resources for teaching and learning, including textbooks. Under these conditions it is possible for teachers to develop their identity as arts teachers over a long period of time. Children attending schools in higher socio-economic areas are also more likely to access specialist arts education in high school and progress to study the arts at tertiary institutions.

Lanzi (2007, p. 424) adds another dimension to the discussion. He reminds us of the purpose of education. He says that education is critical to develop skills and abilities to increase human capital. Increased human capital improves self-empowerment, civic engagement and social participation. Ewing (2010) informs us of the importance of the arts which is widely recognized to instill well-being and advance academic achievement. The arts can also serve as a catalyst for social transformation in part, so that learners can access further arts education and pursue careers in the creative arts. This resonates with Tikly and Barrett (2013, p. 13) and Tikly and Barrett (2011) who stress that at the heart of social justice is the creation of an equal society where people can participate as full partners.

## **Conclusion**

In this paper the theme of social justice has been interwoven throughout the reflections on the factors that impact on identity development for teachers in a developing country. This discussion has highlighted the need for the government to commit to practice. Funding, training and a plan of action to transform the dysfunctional schooling system to a functional one is needed for education to have a chance and for the arts to make a difference in the lives of all learners.

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# **Music education and social transformation: The post-apartheid South African school music curriculum**

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## **Abstract**

This paper examines the intended post-apartheid role of music in South African schools. The term post-apartheid suggests a move away from assumptions and policies that legitimised the colonial experiences of music as founded on Western practices and was present in assumptions prevalent in South African music curricula pre 1994. A key aim of music education in post-apartheid South Africa is to accommodate and value other musical genres in a bid to operate within a framework of social transformation. This aim is understandable in a country that has experienced centuries of racial division.

The focus of the research is the way in which contemporary curriculum makes space for African music. The work of prominent ethnomusicologists is employed to understand the implications of the intended changes in music education. In particular, their explanations of the purposes and traditions of Western and African music suggest that whilst there are significant differences between them there are also commonalities which reinforce the policy view that both musics play an important role in a democratic society and should therefore be taught in schools.

Analysis of the latest music curriculum revision in the form of the Department of Education's Curriculum and Assessment Policy Statement 2011 (Department of Basic Education [DoBE], 2011) reveals that it has made way for non-Western music by modifying knowledge content into three distinct but parallel genres. In addition to Western Art Music (WAM), the curriculum incorporates Indigenous African Music (IAM) and Jazz as representative of the diverse cultural interests of South Africans. The attempt to categorise music under three main "streams" of music demonstrates the Curriculum and Assessment Policy Statement 2011 policy intention for the study of music to go beyond demonstration of technical excellence and specialist knowledge and for learners to develop at their own pace in a curriculum that is not overly prescriptive.

The implications for music education are that what is asked of teachers is considerable with little structured professional development and a lack of teaching resources. If the changes to South African music education are to be successful, then teachers should be given the support they need in order to implement the philosophical base upon which they are expected to ground their practice.

**Keywords:** South African schools, post-apartheid, music curricula.

## **Introduction**

This paper examines the intended post-apartheid role of music in South African schools. The term post-apartheid suggests a move away from assumptions and policies that legitimised the colonial experiences of music as founded on Western practices and was present in assumptions prevalent in South African music curricula pre 1994. A key aim of music education in post-apartheid South Africa is to accommodate and value other musical genres in a bid to operate within a framework of social transformation. This aim is understandable in a country that has experienced centuries of racial division. The values of democracy, social justice and equity, equality, non-racism and non-sexism, Ubuntu (human dignity), an open society, accountability (responsibility), rule of law, respect and reconciliation are specified in

the Constitution of 1996. These values continue to underpin post-apartheid curriculum development and are considered crucial to the promotion of nation building and bridging the gap between poverty and wealth (De Waal, 2004, p. 2).

The focus of the research is the way in which contemporary curricula, referred to under the umbrella term of the National Curriculum Statement (NCS), makes space for African music. The work of prominent ethnomusicologists is employed to understand the implications of the intended changes in music education. In particular, their explanations of Western and African music suggest that whilst there are significant differences between them there are also commonalities which reinforce the policy view that both musics play an important role in a democratic society and should therefore be taught in schools.

Analysis of the latest music curriculum revision in the form of CAPS (DoBE, 2011) reveals that it has made way for non-Western music by modifying knowledge content into three distinct but parallel genres. In addition to Western Art Music (WAM), the curriculum incorporates Indigenous African Music (IAM) and Jazz as representative of the diverse cultural interests of South Africans. The bid to categorise music under three main “streams” of music reveals the complexities of classifying music. By doing so it has expressed the policy commitment for the study of music to go beyond the display of technical excellence and specialist knowledge by encouraging learners to develop at their own pace in a curriculum that is not overly prescriptive.

The implications for music education are that what is asked of teachers is considerable with little structured professional development and a lack of teaching resources. The findings suggest that teachers need to be adaptable and resourceful in responding to the changes. If the changes to South African music education are to be successful then teachers should be given the support they need in order to implement the philosophical base upon which they are expected to ground their practice.

## **Department of Education policies**

It should be noted that the DoE’s music policies are not mandatory in South African schools. Schools range from not teaching music at all to teaching DoE policy or other policies such as The Independent Examinations Board (IEB) of South Africa. There are four DoE policies that have evolved in post-apartheid music education. They are listed below in chronological order:

Curriculum 2005, C2005 (1994)

The Revised National Curriculum Statement, RNCS (2002)

The National Curriculum Statement, NCS (2003)

The Curriculum and Assessment Policy Statements, CAPS (2011)

These four policies are collectively referred to in this paper under the umbrella term of The National Curriculum Statement (NCS). Since 1994, NCS policy documents reflect the close relationship between post-apartheid political imperatives and post-apartheid education. Social cohesion and active citizenship is emphasised by the Department of Education to repair the damage caused by the legacy of segregation in the form of separation between blacks and whites that took place socially, politically and territorially over three hundred years.

The Curriculum 2005 (C2005) (DoE, 1994) identified and stated emancipatory pedagogic principles that aimed to “develop the full potential of each learner as a citizen of a democratic South Africa” (C2005, p. 1). The intention was that all learners, irrespective of race or background, should be able to explore a variety of knowledge systems and develop at their own pace.

The Revised National Curriculum Statement (RNCS) (DoE, 2002) signaled the move away from didactic teaching practices with an emphasis on reflection and experience. It

continued the trend set by C2005 for interactive learning by encouraging learners to critically experience learning through cross-curricular activities and close collaboration between teachers and student-colleagues. Practical tasks were intended to provide the opportunity for identifying and solving problems and making decisions by thinking critically and creatively. Even as early as 2002, the RNCS (DoE, 2002) policy overview recognised that in order to achieve a broad spectrum of cultural study in schools, teachers should acknowledge that cultures are not stagnant and are prone to change. This is an important consideration when taking into account the profusion of musics which surfaced in later policies.

The National Curriculum Statement (NCS) (DoE, 2003) was a response to criticisms about C2005 and the RNCS (Jansen, 1999; Mahomed, 1999; Rasool, 1999) resulting in proposals from a Ministerial Review Committee (DoE, 2000), to streamline education policy. Specifically, eight learning areas were reduced to six (with music included in “Arts and Culture”) and 66 learning outcomes were dropped to 12 critical outcomes. It appears that effective implementation of these outcomes continued to elude the policy makers in the design of the NCS. A contributing factor to this impression is that music was not being sufficiently supported with high-quality teaching and learning resources.

Social transformation and reconciliation remained an important and fundamental aspect of the NCS as shown with its strong alliance to the Constitution to “heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights” (DoE, 2003, p. 1). This version of the curriculum paid increased attention to the areas of music industry practices and music technology. It also made allowances for music to “encompass the study of indigenous and global music” (DoE, 2003, p. 10).

To promote a variety of South African music practices and context, it was required that learners be introduced to a variety of Western and African instruments and be proficient in non-Western notation. Three applied competences – named as ‘practical’, ‘foundational’ and ‘reflective’ competences were adopted to promote an integrated learning of three aspects of music – ‘theory’, ‘practice’ and ‘reflection’ (DoE, 2003, p. 3). There is close alignment between the NCS and CAPS as these same competencies for the promotion of knowledge and values in local contexts continue to be reinforced in the CAPS policy.

CAPS, the current policy in use, continued to present the notion that the study of music was relying less on the traditional approaches devised by Western policy makers. Streaming music into three areas of expertise has been the primary approach to comply with the notion for the curriculum to promote “knowledge in local contexts, while being sensitive to global imperatives” (DoBE, 2011, p. 4). The three areas are labelled as Western Art Music (WAM), Indigenous African Music (IAM) and Jazz.

## **Ethnomusicology and South African music education**

The specific link between ethnomusicology and South African music education lies within the content that the present curriculum has defined where indigenous music as well as other types of music has emerged more prominently than in past curricula. Although it is difficult to offer a single definition of ethnomusicology that most theorists would subscribe to, there are certain key elements to the study of “music in culture” (Nettl, 1983, p. xii). Typical of the field is material that references non-Western music: folk music, tribal music, music that is disseminated through the oral tradition, music of a given locality, music that is claimed by groups as their own ‘particular property’ such as ‘black’ music and contemporary music (Nettl, 1983, p. 4). Ethnomusicology addresses a multitude of topics: “Diversity, variety, plurality; interdisciplinary, multidisciplinary, cross-disciplinary; abiding issues, competing ideologies, intertwining histories” according to Bohlman 1991 (as cited by Nettl & Bohlman, p. 356). These diverse purposes, and in some cases values, are present in the NCS and are easily recognisable as a crucial part in the aims that appear in all post-apartheid education

policies. The next section will develop the ethnomusicological image that “people, ideas, and music circulate in global flows that transcend national boundaries” (Stone, 2008, p. 206).

## Diverse musics in the National Curriculum Statement

My explanation of the presence of diverse musics in the NCS is that it is intended to introduce learners to a wide range of musical contexts and styles where the boundaries between genres have become blurred with the notion that musical identity can be cosmopolitan and transcend traditional geographic boundaries. An analysis of CAPS, the latest NCS policy, has revealed that defining African music from Western music is complicated not least because of the number of emerging new musics. The policy has labelled three types of music and classified other genres under those headings. The table below illustrates how this has been done:

**Table: Classification of musics**

<b>WAM</b>	<b>IAM</b>	<b>JAZZ</b>
Baroque style music	Children’s communal songs, adult communal songs	Early jazz, ragtime, Stride piano <sup>1</sup> , New Orleans and Chicago era, Swing era
Classical style music	Subgenres from Nguni and Sotho groups	Rock and pop, bebop, hard bop, cool jazz
Romantic style music	Afrikaans music including Boeremusiek, Moppies and Goemas, Indian music, Afrophonia	

(Adapted from CAPS, 2011, p. 9)

In order to fully comprehend the role different musics are expected to play in the curriculum it is important to unravel the meanings behind the labeling of the three streams in CAPS. In broad terms my understanding of them are: ‘Indigenous’ music referring to black African music, including tribal, folk, traditional and jazz genres, ‘Western’ music referring to Western Classical music and jazz, a style of music developed on African rhythms and Western harmonies.

Music being represented in CAPS can be explained in ethnomusicological terms. This is through the acknowledgement that African music has become more nuanced and complicated to define. As explained by Muller (2008):

In post-apartheid South Africa, “African” is defined as a more unified version in which all people born on the continent, regardless of racial or ethnic heritage, are identified as “African”. In contrast, in the mid-twentieth century, it shifted again when musical research became more focused on individual nations, and nations-within-nations-Ndebele, Zulu, Sesotho, and so forth, as part of apartheid ideology in South Africa and postcolonial recuperation in independent states like Ghana, Nigeria, and Tanzania. (Muller, 2008, p. 8)

In addition to South African music, World music does have a presence in the NCS if understood in the way it is described in literature. Stokes (1994) has described it as ‘non-Western musics’ (Stokes, 1994, p. 153) and Meintjes (2003) elaborates further by referring to

<sup>1</sup> Stride piano is a style of jazz piano playing developed in Harlem, New York in the 1920s and 1930s where the right hand plays the melody and the left hand plays a single note on the strong beat and chords on the weak beats.

its “cross-cultural musical collaborations” (Meintjes, 2003, p. 7). Global music referred to in literature as “abstract, placeless” (Stokes, 2003, p. 300) is also contained in local curriculum documents which refer to it as “other diversities” (DoE, 2003) and “various musical traditions” (DoE, 2011, p. 8). World, Fusion and Cosmopolitan music can be regarded as part of the same movement of contemporary music to describe mixed musical traditions that cross borders. Typically, Western and non-Western musical languages are fused together (Nettl, 1983, p. 58) without losing their source of origin. Nettl claims that the impact Global music has on society is that every cultural ‘unit’ has “several musics” (Nettl, 1983, pp. 58-59). This perspective might explain how certain musics such as ‘bebop’, ‘hard bop’ and ‘jazz fusion’ have claimed their places in the national music curriculum of South Africa (DoE, 2011, p. 9).

Afrophonia, using elements of both Western and African music, is used in the curriculum to describe a type of contemporary African music. The term draws from African philosophy and is described as a modern discourse that is “alive within (African) societies” (Rettova, 2004, p. 49). My perception of Afrophonia is that it is inspired by African folk music, often played on Western instruments and performed within the context of its locality and the communities that stimulated its launch.

Kwaito music as part of Afrophonia might be described as a *mélange* of African and Western musical habits and practices with particular reference to daily life in the townships. Another form of contemporary township music, it has emerged in the curriculum under the label ‘Jazz/Afrophonia’ (DoE, 2011, p. 57). Jazz in its time was considered an innovative art form with a trademark that “provokes controversy” opposed by ‘traditionalists’ and supported by ‘modernists’ (Merriam, 1964, p. 312). It developed during the late nineteenth century and early twentieth century as a form of music that used Western harmony together with African rhythms. I propose that South African Afrophonia, has an important role in blending together foreign and indigenous musical ingredients that reflect modern and traditional influences in a meaningful, creative and appealing manner.

In addition to describing the range of musics discussed so far it is important to offer at least a provisional understanding of two key terms, Western and African music. Toynbee (2003) reminds us that: “Too frequently Western art music and its Others are counter-posed as radically distinct when in fact common problems of structure and meaning are encountered everywhere in musical analysis” (McClary & Walser, 1990, as cited by Toynbee, 2003, p. 108). He draws distinctions between Western music and popular music by declaring that Classical Western music is “first rate work” composed by great ‘auteurs’ (p. 108) - such as Beethoven. Toynbee describes the field as “unified and stable” unlike popular music which he sees as “fragmented and volatile” (p. 108). In classical music, composers (like Mendelssohn, Schubert and Tchaikovsky) take simple motifs and elaborate on them. Toynbee refers to the rules of composition as ‘codes’ and suggests that the richness of the codes lead to long and complex works (such as large scale symphonic works) unlike the short codes in pop music that “yield short text” (p. 109).

African music has been described as strong and intricate rhythms often played on drums (Meintjes, 2003, p. 110). Hornbostel’s 1928 statement on African music, based on his article ‘*African Negro Music*’ (as cited by Waterman, 1991, p. 171) states that African rhythmic playing is “modeled upon drumming and grounded in a twofold ‘acting of beating’”. Hornbostel’s observation leads to his suggestion that alternative means, aside from drums, are used to produce rhythm such as ‘stamping, clapping, beating a xylophone or bell’” (as cited by Waterman, 1991, p. 179). Other features have framed the “general hypothesis” that African music is “pure polyphony” (1991, p. 171) suggesting that it necessitates the participation of a number of people. Polyphony is a musical term used to describe several different sounds played simultaneously as opposed to monophony that has a single melodic line without any accompaniment. The differences outlined by Toynbee, Meintjes, Waterman and Hornbostel

help us to appreciate how the different musics in the curriculum might be regarded by teachers and learners.

### **Views on Western and African Music**

In a related study that falls outside the scope for this paper (Drummond, 2014) teachers have commented that African music has the potential to encourage wider participation and that Western music elicited impressions of elitism. The reason for this divide was explained in a number of ways. African music was regarded as less complicated to learn about and to execute than Western music. This belief was substantiated by the impression that Western instruments took a long time to master unlike African instruments that were mostly percussion instruments, which took a shorter time to develop proficiency. Western music was considered to be elitist in the way it promoted the acquisition of knowledge and excellence through formal assessment thereby putting an emphasis on the individual learner.

By contrast, African music was thought to encourage greater participation by larger numbers of learners with limited music experience and knowledge where group advancement was looked upon more favourably during the assessment process. Central to this issue was their impression that Western music should be taught differently to African music. Teachers deliberated about the differences between lesson content and the way music was taught from this perspective. The consensus of opinion was that Western music was content-laden whilst African music relied on experiential knowledge where learners were expected to participate and engage in music through active and creative learning.

### **Conclusion**

South African music education has changed from a predominantly prescriptive Western-based practice and experience of music to a flexible set of aims and purposes intended to offer the learner a wider understanding of music. The link between the curriculum and constitution indicates policy preference for a strong alliance between music education and social transformation. This aspect is reflected by the inclusion of both Western and African music, with the presence of diverse repertoire and alternative notation. There are however challenges that have arisen for teachers and learners. The radical changes require teachers to incorporate diverse musics into their lessons to reflect diversity as the central feature of a curriculum designed around democracy. If change is going to be successful then teachers need to be supported with continuous professional development and access to resources, including the purchasing of African instruments, song books, musical arrangements, compositions and other relevant materials. What comes across is that what is being asked of teachers is considerable and that despite little structured professional development they are expected to be adaptable and innovative in the way they respond to the ambitious curriculum demands.

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# When sound and color meet: Mapping chromesthetic experiences among schoolchildren who encounter classical music

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## Abstract

The relationship between color and music attracted a wide attention throughout history in many fields (Peacock, 1987). The origin of Synesthesia is controversial nevertheless, and in many fields of knowledge there is no consensus about its nature (Cytowic, 1989; Marks, 1975). The most usual form of Synaesthesia consists of hearing a sound or a piece of music in terms of colors, a phenomenon known as 'color-hearing' or Chromaesthesia (Rothen & Meier, 2010). Chromaesthesia among subjects who encounter classical music is an innovative area of research. The present study presumes to join the complex field of Synesthesia studies, dealing with questions involving color-sound relationship. It is a retrospective analysis of invented notations obtained from several earlier studies. The aim is to identify Chromaesthetic responses among school children who encounter classical music of different genres, including piano, orchestral and opera excerpts, spanning from the medieval period to the 20<sup>th</sup> century. The data base includes colored audio-graphic productions from 118 second-grade children (age: 7-8.5), who encountered six selected classical excerpts by different composers such as, 12<sup>th</sup> century anon., Frédéric Chopin and Béla Bartók. During classroom meetings, listeners were asked to use a color (or colors) of their choice and to "create a drawing that represents the music". Several Chromaesthetic genres were extracted from the data such as, Programmatic Chromaesthesia that consists of associative color expressions elicited by the music and Analytic Chromaesthesia that includes formal musical thinking in terms of color. Illustrations show how color expressions are central to listeners' musical cognition, not only as an element of symbolism, but as a musical idea and concept. Color expressions, as a fascinating part of music listening, become a means to better mediate musical understanding and meaning, and a valuable tool for music educators to explore their students' musical identity and nurture their well-being.

**Keywords:** classical music in school; listening, color / chromaesthesia; notation; musical meaning.

## Theory

The relationship between color and sound attracted wide attention throughout history in many fields: philosophy, psychology, science, music and education (Peacock, 1987). Throughout history, composers have been fascinated by the use of color to notate sound, as the music historian Stuckenschmit (as cited in Poast, 2000) writes, "Eye music, or the use of compositional techniques which the ear cannot (or cannot immediately) register, is nothing new. From the canons of Netherlands Renaissance polyphony to the time of J. S. Bach, the composer's eye was always an adjunct to his ear" (p. 229).

The interest in color-hearing goes back to classic Greek philosophy, when it was disputed whether color, like pitch, could be considered as a physical quality of music (Gage, 1993). Aristotle and Pythagoras speculated that there must be a correlation between the musical scale and the rainbow spectrum of hues (Moritz, 1997). Pythagoras discovered the mathematical order of musical harmony by relating the length of strings to the successive octaves. This led to the idea that colors and sounds could be related too, following mathematical rules (Campen, 2011).

Early in the 6<sup>th</sup> century, Boethius linked the blending of colors to the production of sound (Hutchison, 1997-2014). In the Middle Ages, the unity of color and music, presented as science, invoked a philosophical overview, and direct connections of colors to musical notes or modes were made, mainly in books on magic and the occult arts (Hutchison, 1997-2014). 'Color' has a specific meaning in the 14<sup>th</sup> century Isorhythmic motet (Peacock, 1987).

In 1704, Newton struggled to devise mathematical formulae to equate the vibration of sound waves to a corresponding wavelength of light (as cited in Cytowic, 1995). Newton observed a correspondence between the proportionate width of the seven prismatic rays and the string lengths required to produce the musical scale: D, E, F, G, A, B, C. He created the impression of a repeating cycle of colors, equivalent to the musical octave: D-red, E-orange, F-yellow, G-green, A-bleu, B-indigo, C-violet. Several nineteenth-century scientists cautioned against oversimplifying the analogy, but the belief that light and sound were physically similar continued to appear in textbooks published after the first third of the 20<sup>th</sup> century.

The 19<sup>th</sup> century produced a bevy of people fascinated by color-music (Green, 2007). The invention of the gas-light created new technical possibilities and many people built instruments, usually called “color-organs” (Moritz, 1997). Attempts to develop such a device date from the eighteenth century and, since that time, many machines have been proposed (Peacock, 1988). Color-organs project colored lights along with the musical notes, to create a synthetic experience in the audience.

In the later 19th century, perhaps with the relative popularization of scientific knowledge of Synaesthesia<sup>1</sup> as there was at the time, that composers began to make definite claims to hear music as specific colors (Jewanski, 2013). Alexander Scriabin, for example, was particularly interested in the psychological effects on the audience when they experienced sound and color simultaneously. His theory was that when the correct color was perceived with the correct sound, a powerful psychological resonator for the listener would be created. His most famous Synaesthetic work is *Prometheus, Poem of Fire* op.60 (1910). On the score he wrote separate parts for the “tastiere per luce”, a color-organ (clavier à lumières; literally: keyboard with lights) (as cited in Campen, 2007; Galeyev & Vanechkina, 2001; Gleich, 1963).

In recent years, the phenomenon of Synesthesia in general and the relationship between color and sound, in particular, attracts a wide attention among researchers (Cytowic, 1995; Marks, 1975, 1978; Vanechkina, 2000). The most usual form of Synaesthesia consists of hearing a sound or a piece of music in terms of colors, a phenomenon known as ‘color-hearing’ or Chromaesthesia<sup>2</sup> (Rothen & Meier, 2010).

Based on the idea that colored representations of music is not a unique ability of selected geniuses, but characteristic of creative imagination common to all people, researchers studied the way children draw music in colors (Marks, Hammeal & Bornstein, 1987; Rogers, 1987, 1991; Simpson, Quinn & Ausubel, 1956; Vanechkina, 2000). In one early study (Simpson, Quinn & Ausubel, 1956) elementary schoolchildren (N=995) paired high tones with green and yellow more often than with other colors, possibly because of a cultural convention that the high pitches and colors were both considered “bright” or “happy”. Omwake (as cited in Rogers, 1987) had found similar results with elementary schoolchildren. Such results are consistent with Marks' (1978) doctrine of analogous sensory attributes, with both pitches and colors being arranged by convention along a “brightness” continuum.

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<sup>1</sup> Synesthesia is the phenomenon in which the stimulation of one sense modality gives rise to a sensation in another sense modality (Campen, 2003). The term comes from the Greek roots Syn meaning together/union and *aesthesia* = perception/sensation.

<sup>2</sup> Ger.: *Farbenhören*; Fr.: *audition colorée*.

Marks (as cited in Sidoroff-Dorso, 2009) found in children as young as four years, who had not yet learned the terms “low” and “high” pitch, a near universal correspondence between higher pitch and greater lightness, just as he found in adults. Marks, Hammeal and Bornstein (1987) found that 4 to 5-year-olds reliably matched bright lights with loud and high-pitched sounds and dim lights with soft and low sounds.

Rogers (1991) researched the effect of color-coded notation on music achievement of fifth- and sixth-grade beginner wind instrument players (N=92). The experimental group used color-coded method books in which each different pitch was highlighted with a different color. The control group used identical materials, but with the notation uncolored. Results showed that colored notation helps early music students to learn notation and rhythms more than students with uncolored notation.

Several experiments investigated the capacities of adults to associate sounds with colors (Block, 1983; Elkoshi, 2004; Haack & Radocy, 1981; Holm, Aaltonen, & Siirto, 2009; Palmer, Schloss, Xu, & Prado-León, 2013; Rogers, 1987). In the study by Palmer et al. (2013), US and Mexican participants chose colors that were most/least consistent with eighteen selections of classical orchestral music by Bach, Mozart, and Brahms. In both cultures, faster music in the major mode produced color choices that were more saturated, lighter, and yellower, whereas slower, minor music produced the opposite pattern, choices that were desaturated, darker, and bluer. There were strong correlations between the emotional associations of the music and those of the colors chosen to go with the music, supporting an emotional mediation hypothesis in both cultures.

In a case study by Haack and Radocy (1981), a middle-aged female art educator exemplifies the phenomenon of Chromesthesia. Extensive interviews and tests with music stimuli over a five-year period revealed a remarkable range and consistency of tone-color linkages. Rogers (1987) studied pitch-specific Chromesthetic experiences in four adults (age: 29-45) with absolute pitch, early piano training and involvement in the visual arts. Subjects were asked to identify ten pitches of a chromatic scale and give the color association for each pitch. Color associations were not totally consistent over time. Slight color variations were noted over a period of 11 months, as opposed to Haack and Radocy's (1981) findings.

Block (1983) found a linking of the ability to make color-pitch associations and absolute pitch among college music majors (N=10). She tested the hypothesis that college music majors possessing absolute pitch are more consistent in their tone-color responses over time than college music majors (N=12) possessing relative pitch. An individual test was administered, which consisted of pipe-organ recordings of the twelve tones. After each note was sounded, the student selected a color from a color-wheel placed in front of him. Consistency of response was measured and evaluated. The mean response of the perfect-pitch subjects was significantly more consistent than that of the relative-pitch subjects. Block concluded that persons with absolute pitch have the potential to develop color-pitch associations.

Holm et al. (2009) studied how people map twelve colors to eighteen musical genres. The results, obtained by online questionnaires, suggest that it is not possible to design a globally accepted *Metaphor & Symbolic Activity* genre-mapping.

In a pioneering eight-year longitudinal study, Elkoshi (2004) investigated color expressions in students (N=17) who created notations that represent short rhythmic phrases. Meetings were held at two developmental stages: at a “Pre-literate” stage (in: 1995) with the participants being in their second-grade and at a “Post-literate” stage (in: 2003) with the same participants in their ninth-grade. In between, during their sixth-grade, all participants learned standard notation in school. The study considered the effects of age and musical literacy on notational color expressions. Results showed that the notational calligraphy was not affected by musical literacy and Chromaesthetic responses were age related; the amount of colorful

notations increased among ninth-graders and mixed colors appeared in “Post-literate” notations only.

Color-hearing and color metaphor among subjects who encounter classical music is an innovative area of research. The origin of Synesthesia in general, and Chromaesthesia as a phenomenon in particular, is controversial, and in many fields of knowledge there is no consensus about its nature (Cytowic, 1989; Haack & Radocy, 1981; Marks, 1974, 1975, 1996; Rogers, 1987).

## Purpose

The present investigation presumes to join the complex field of Chromaesthesia studies dealing with questions involving color-sound relationship. The study aims to identify Chromaesthetic responses that represent various connections between color and music among schoolchildren who encounter classical music of different genres, including piano, orchestral and opera excerpts, spanning from the medieval period to 20<sup>th</sup> century. This investigation is a retrospective data-analysis of invented notations obtained from several earlier studies.

## Subjects

The data-base includes invented notations from 118 second-graders (age: 7-8.5) from seven classes in three Israeli schools, as shown in Table-1:

City	School name	Number of classes	Number of participants	Years of study conduct
Hod-Hasharon	“Tali”	2	50(26/24)	1995-1996 *
Kefar-Sava	“Hasharon”	2	62(30/34)	1995-1996 *
Herzelia	“Shazar”	3	69(21/22/26)	1996-1997 **

Table-1: Studies details

## Procedure & Repertoire

Six sessions were held with each class (a total of 42 sessions), during which the participants encountered a particular musical work as follows:

1. 12<sup>th</sup> century anonymous composer: “Astra tenenti cunctipotenti” from the Liturgical Drama *Danielis Ludus*;
2. Henry Purcell: “Chorus of Witches with Echo”; from the opera *Dido & Aeneas*;
3. Frédéric Chopin, Prelude in C#m op.28 no.10;
4. Béla Bartók, “Allegro” from *For Children*, vol.1 no.6;
5. Bartók “Melody in the Mist” from *Mikrocosmos* vol.4 no.107;
6. Benjamin Britten, “Spartias's Lullaby” from *Children's Songs*.

Each session consisted of four stages as follows:

Stage-1: “Falling into reverie”: The classroom was darkened and the children were instructed to “*listen to the music with your eyes closed.*”

Stage-2: “Color observation”: The classroom was lighted. Colors (pencils, crayons and water-colors) were displayed in front of the children. While the music was playing again, children were asked to “*look around and think about a suitable color (or colors) that might represent the music.*”

\* Data obtained from an unpublished doctoral dissertation (Elkoshi, 2000).

\*\* Unpublished data.

Stage-3: “Invented Notations”: While the music was playing again the listeners were asked to use the color (or colors) of their choice and “*create a drawing that represents the music*”.

Stage-4: “Audio-graphic Interpretations”: during individual interviews, children reflected on the music and their drawing. Questions were asked: “*What color/colors did you choose? Why? How are shapes/colors related to the music?*”

### **Chromaesthesia genre-mapping**

A total of 1086 drawings were evaluated and classified under three main Chromaesthetic genres:

“Programmatic Chromaesthesia”: consisting of associative color expressions elicited by the music;

“Analytic Chromaesthesia”: including formal musical thinking in terms of color;

“Holistic Chromaesthesia”: a juxtaposition of Programmatic and Analytic Chromaesthesia.

Programmatic and Analytic Chromaesthesia were further divided into sub-categories as follows:

#### **Programmatic Chromaesthesia:**

Category1/a-“Metaphor”: Associative metaphors, images, analogues;

Category1/b-“Episodes”: Imaginary characters and events;

Category1/c-“Atmosphere”: Description of musical atmosphere;

Category1/e-“Affect”: personal emotions/feelings elicited by the music.

#### **Analytic Chromaesthesia:**

Category2/a- “Pitch”: alluding to register, range, melody, melodic directionality;

Category 2/b- “Temporal aspects”: tempo, meter, rhythm;

Category2/c- “Timbre”: vocal and/or instrumental/orchestral color;

Category2/d- “Harmony”: texture, key, harmonic/chord progression;

Category2/e- “Form”: recognition of musical phrases and/or structure;

Category2/f- “Style”: musical style, period and/or composer.

### **Examples**

The following colored illustrations demonstrate Programmatic, Analytic and Holistic Chromaesthesia, respectively.

#### *Illustration-1*

Programmatic Chromaesthesia by Adi (boy) representing Bartok's “Melody in the Mist” (*Mikrokosmos* vol. 4 no. 107). This slow piano piece is characterized by chromatic chords and a-tonal clusters.

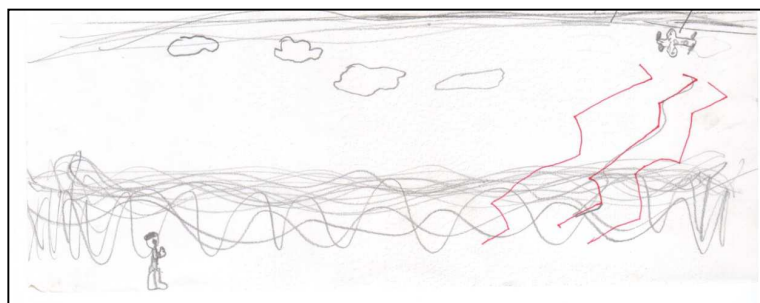


Illustration-1: Programmatic Chromaesthesia

Pointing at the figure (bottom/left), Adi said: “the music is misty... like a child who got lost in the desert at night... a police helicopter (top right) is beaming red lights (red zigzags) amid the dark hollows below (grey pencil scribbles), attempting to locate the frightened child”. In this imaginary episode (category1/b-“Episodes”) elicited by the “misty” music (category1/c-“Atmosphere”), light and darkness, as a significant element in the story, are conveyed by two contrasting colors: red, a primary “warm” color versus grey, an achromatic-color (Morton, 1995-2015).

### Illustration-2

Analytic Chromaesthesia by Liron (girl) representing “Astra tenenti cunctipotentii” from *Danielis Ludus* by a 12<sup>th</sup> century anonymous composer.

This cheerful choral excerpt consists of seven repetitions of a single melody sung by changing vocal groups: soprano-alto-bass-soprano-alto-bass-alto.

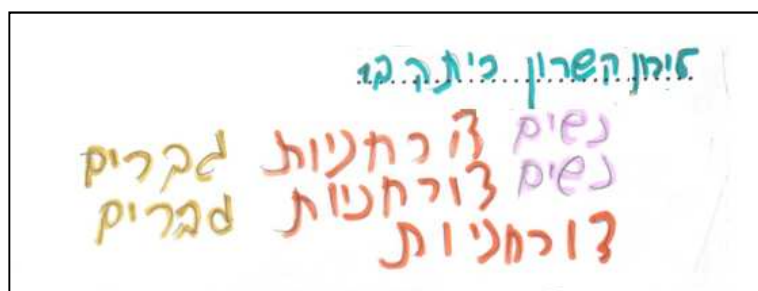


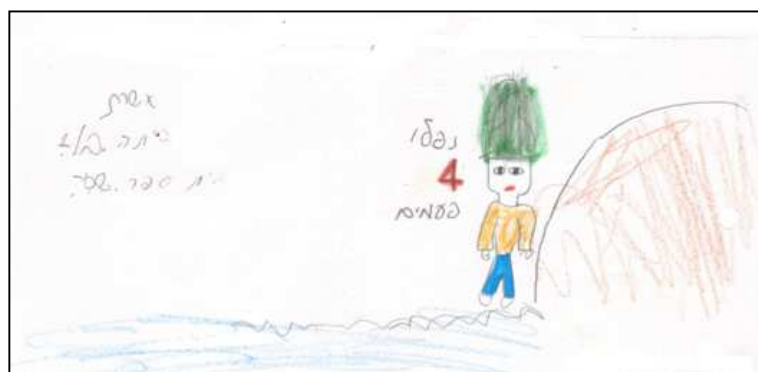
Illustration-2: Analytic Chromaesthesia

Under her name (Hebrew letters, green), Liron writes (right to left): “Women” [NASHIM] colored pink; “shouting women” [ZARCANIOT] colored orange; “men” [GVARIM] colored brown. This sequence is repeated (2<sup>nd</sup> line), winding up with “shouting women” (3<sup>rd</sup> line).

Words, each highlighted by a different color, represent the changing vocal Timbre, respectively; while the lower the range the darker the attributed color. Pink-orange-brown refers to Soprano (“women”) alto (“shouting women”) bass (“men”), respectively (Category2/a/c - “Pitch”: register, range, vocal timbre). The colored words succession represents the sequential cycle of the single melody sung by changing vocal groups: soprano-alto-bass-soprano-alto-bass-alto (category2/e-“Form”: recognition of musical phrases).

### Illustration-3

Holistic Chromaesthesia by Oshrat (girl) representing Chopin's Prelude in C#m op.28, no.10. This fast piano Prelude consists of four descending arpeggios and a short cadence.





### Illustration-3: Holistic Chromaesthesia

Pointing at the figure in the center, Oshrat says that the piece “sounded like Trolls sliding down the mountain into the sea four times”. Oshrat writes (center): “They fell 4 times” with a large “4” colored red.

Oshrat's Poly-chromic illustration is a juxtaposition of Programmatic and Analytic Chromaesthesia. “4” “sliding” arpeggios (category2/e-“Form”: musical phrases category2/a-“Pitch”: melodic directionality) are extemporized through the imaginary Troll story (category1/b-“Episodes”). Schematic colors (Arnheim, 1974) are used in this drawing, for instance, brown and blue for mountain and sea, respectively.

## Discussion

When sound and color meet robust matches between musical insights and color expressions appear, which are central to listeners' musical cognition, not only as an element of symbolism, but as an idea, a concept. By the use of colors listeners emphasize musical elements such as, phrasing (Adi/illus.1 & Oshrat/Illus.3) vocal timbre (Liron/illus.2) and melodic directionality (Oshrat/illus.3).

Atmosphere and/or tempi are conveyed via colors. Bartok's slower “Melody in the Mist” evoked the mainly grey nocturnal scene (Adi/illus.1) whereas Chopin's fast-tempo Prelude elicited a Poly-chromic bright drawing (Oshrat/illus.3). These accords with the results of Palmer et al. (2013) which show that slow, minor music produced choices that were darker whereas faster music in the major mode produced the opposite pattern, color choices that were lighter. Psychologists who study the affective values of color (Arnheim, 1974) show that excitement is aligned to strong brightness and high saturation (p. 368).

Vocal timbre/range is represented through colors (Liron/ illus.2 & Oshrat/ Illus.3); Yet, the choice of the particular colors is idiosyncratic for each individual. Liron (Illus.2) correlates low-pitch with a darker color (brown) and high-pitch with visual brightness (pink) adhering to Campen (2003) who found that high-frequency-tones sound more “white” than low-frequency-tones; Whereas, Oshrat (Illus. 3) aligns the musical range in just the opposite way, correlating low-pitch with light blue and high-pitch with brown. Thus, the same color (brown) represents both low-pith (Liron/illus.2) and high-pitch (Oshrat / Illus.3).

These observations contradict some theories about fixed correlations between visual-color and auditory-pitch. For example, Blanc-Gatti (“Sons et couleurs”) (as cited in Schloesser, 2014, p. 162) claims that sounds in the lower registers are associated with the male human voice and the color red; Serenity, on the other hand, is associated with the female voice and the softness of blue.

Chromaesthetic transferences unravel fantasy and imagination, elicited by the music (Adi / illus.1 & Oshrat / Illus.3) recalling Galejev's (2007) assertion that sounds and colors are symbols of equal mental moves.

## Implications

The ability of children to know the world not only by means of words and numbers but also by their own senses, let alone the awareness of their Synesthetic abilities, is hardly developed at school (Campen, 2009). Consequently, multisensory development is in effect halted by neglect.

Representing music in color may become a unique method of poly-aesthetical education. Coloring music techniques help teacher/researchers get deeper into the listeners' musical meaning. It is an excellent way to make obvious the listeners' unperceivable musical perceptions and his essence of the music itself, its form and content. In addition, coloring music techniques unravel listeners' fantasy and imagination. Creating colored representations

of music is not a unique ability of selected listeners, but characteristic of creative imagination common to children (Rogers, 1987; Vanechkina, 2000).

Music and color affect the human perception, spirit and health, providing psychological feelings of comfort and encouraging healthy lifestyles (Bassano as cited in Yi-Ting Kuo & Ming-Chuen, 2013). According to De Maistre (as cited in Hutchison, 1997-2015) there are many for whom color brings the conscious realization of the deepest underlying principles in nature, and in it they find deep and lasting happiness. Experiencing sound and color simultaneously is one way of fostering schoolchildren's well-being.

In conclusion, Chromaesthetic transferences, as a fascinating part of music listening, may become a means to better mediate musical understanding and meaning, and a valuable tool for music educators to explore their students' musical understanding and imagination and nurture their well-being.

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# Through the looking glass: The role of reflection in the musical maturation of classical and popular musicians at university

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## Abstract

Much has been written in the last 30 years about musical practice and performance, but there is little consensus over what practice really means, or how musicians progress by practising. Researchers exploring the behaviours of classical musicians tend to focus on specific elements in practice, or the time spent on practice, or the development of metacognitive strategies to make practice more efficient. Popular musicians, on the other hand, are typically self-taught, and their musical development takes place within the socio-cultural context of the band. In the last ten years, academics have distinguished between formal, non-formal and informal learning, which offers a wider spectrum against which musical learning in different genres may be assessed. The current research project at the University of Liverpool focuses on the practice and performance of both popular and classical musicians as described in students' reflective essays.

This paper presents initial findings from the 2012-2015 cohort of popular and classical undergraduate musicians (n=47) who took the performance module. Data collected from 141 reflective essays were analysed through close reading to identify the main themes expressed by students in describing their practice behaviours. Whilst classical musicians initially seemed to understand what practice was about, reflection helped them to approach their practice critically, rather than just playing through repertoire. The popular musicians did not focus much on development of technique in their first year: the need to develop their craft emerged in the second and third years of study, motivated by requirements for their band to perform on campus, or in the city, or to prepare for studio recording sessions. The most successful students, whether working in classical or popular music, reported higher levels of motivation, attention to development of technique and a sound understanding of what it took to give a good performance. These students tended to play in multiple bands or ensembles, and their reflective essays showed progress from year to year.

Based on our analysis of the student reflective essays, we suggest that reflection as an integral part of assessment promotes musical learning and the development of metacognitive practice strategies. This research is important not only for university tutors, but more generally for music teachers in high schools, peripatetic music teachers and those involved with curriculum development for classical and popular music performance courses.

**Keywords:** reflection, musical maturation, classical musicians, popular musicians, metacognition

## Introduction

Classically trained musicians have often reported 10,000 hours or ten years of practice to reach professional standards (Ericsson et al., 1993). In an attempt to explain the phenomenon of practice, researchers draw on a wide variety of models. Miksza (2011) offers a tripartite division between the individual, comparison of student and teacher views, and changes in approaches to practice over long periods of time. Surprisingly, researchers have not agreed on a single model which encompasses practice behaviours. Hallam (2001) investigated expert

practice and concedes that even the definition of experts is open-ended, “They know how to do the right thing at the right time. There is no single expert way to perform all tasks” (p. 28). Zimmerman (2000) posited an analytical model for metacognitive strategies in education which, in part, has found its way into music education research, for example, Hallam (2001) and Hart (2014).

More recently, in the last 20 years, following the ground-breaking work of Green (2002), research has also focused on popular music. As Green (2002) and Smith (2013) among others report, popular musicians are largely self-taught, may not read notation and learn in the socio-cultural context of the band. Folkestad (2006) suggested that musical learning may take place on a formal-informal learning continuum, which would seem to reflect some of the behaviours of the students in this study. Furthermore, as Jorgensen (2000) points out, learning may also take place outside the institution.

Two further areas are important to frame this study. Firstly, assessment—both formative and summative—is a key part of the individual, group and institutional process employed to track progress. Musical assessment varies from institution to institution and by musical genre, including peer and faculty assessment (Ginsborg & Wistreich, 2010; Lebler, 2007, 2008). Secondly, reflective practice has been embraced by tertiary educational institutions in England, Scotland and Wales over the last two decades, following theories of reflective practice that were developed by Schön (1987) and refined for educational practice by Ghaye (2011) and Boud (2010). It is reported that reflective journals or practice diaries offer one type of tool to develop metacognitive thinking skills, but the process needs to be managed carefully, see Cowan (2013).

## **The research question**

In our research at the University of Liverpool, the aim is to develop a model which explains the maturation of musicians through practice and performance, based on the following question: how do the self-reported behaviours of undergraduate popular and classical musicians illustrate similarities and differences in changes which individuals experience in the development of musical expertise?

## **The research context**

The University of Liverpool offers three-year undergraduate courses in Music and Popular Music. The intake each year is approximately 65 students. Music students have access to a wide range of topics in each year of study, spanning musicology, composition, sociology of music, production, gender, aesthetics and audio-visual media, and can choose the ‘performance’ module in all three years of study, subject to a successful audition at the start of their first semester. This university is unique in assessing students not only through performance, worth 70% of the marks, but also by requiring them to write a reflective essay, based on a practice diary, about their experiences of practice and performance, which is worth 30% of the marks.

## **Methodology**

The data for this project are drawn principally from the students’ reflective essays, which are made available to the lead researcher (first author) at the end of each academic year, after publication of results. When comments were identified in reflective essays which needed further explanation, she invited students to participate in individual interviews, which were audio recorded and transcribed for subsequent analysis by an independent typist to avoid any bias.

We adopted a mixed approach to analysing the data, using both quantitative and qualitative techniques, a method which is commonly used in (music) education research,

following Bryman (2006, p. 100). Quantitative data played a lesser role in this project, serving to show trends, such as, for example, in students taking music lessons.

Qualitative data drawn from the reflective essays and interview transcripts were examined based on the principles of textual analysis. Following McKee (2003), we sought to gain an understanding of how students made sense of their practice behaviours. Repeated close reading of all the available narratives by the lead researcher and two independent music educators was considered to be the most appropriate method to identify the common themes described by students, which follows the “zooming in” approach of Johansson (2013) and methods adopted by Green (2002) and Smith (2013) in exploring interview data from popular musicians.

A research project based on self-reported behaviours begs the question whether student behaviour was voluntary, or determined by teachers, c.f. Cowan, (2013). The performance tutors sought to leave the students as much freedom as possible to understand their own learning journeys, whilst also being available to offer advice and support.

### **Ethical considerations**

Ethical approval was granted by the university Ethics Committee in October 2012. Students were given information about the research project and 47 signed a consent form to confirm that they understood the nature of the study, and could withdraw at any time for any or no reason. This form also offered an opt-in clause for taking part in interviews. The lead researcher, as a full time music teacher in London and part-time doctoral student, was not involved in the assessment of student performances or in marking reflective essays.

### **Analysis – First-Year Classical Musicians**

All 15 classical musicians submitted reflective essays. Close reading and re-reading of their texts revealed Technique, Insight and Targets as the three most common themes.

#### **Technique**

The majority of classical musicians identified technique as a major area of focus in their practice. Students gave a variety of responses: some described what their teacher was working on with them, others wrote about their own attempts to tackle technically difficult pieces or specific passages. Many singers were encouraged focus on technique rather than repertoire, as this baritone explains:

The lessons were solely focused on singing technique and perfecting my musical style...because I had spent time and effort sorting out the technical aspects prior to learning my pieces, it made the process of the performance much more straightforward, (PM, 2013).

This came as a surprise to some, who thought that they would be working on repertoire. The peripatetic tutors for the classical students all concentrated on technique in the first year and this focus helped students to reflect on how their technique was developing.

#### **Insight**

The majority of the first-year classical students described instances of practice that demonstrated varied levels of insight into their personal practice routines. There was certainly some evidence of a change towards an examination of the *how* to practise, rather than re-iteration without reflection. For example, a saxophonist wrote:

Throughout the year I have learnt that there is a difference between simply just playing through a piece and actually practising a piece.... I now question myself more as to why I cannot do certain things and try and find solutions (AM, 2013).

A first-year viola player who had previously been a junior student at the Royal Academy of Music in London, and who had completed one year of conservatoire study before coming to Liverpool, described the transition from re-creating a performance to being creative in performance:

When I started my year, in my private work, I was trying to achieve the feelings and match the sound identical to that of a performance and I was only satisfied if I had re-created that sound. This behaviour is now alien to me and pretty unimaginable. Who would only want to re-do? (SB, 2013).

Compared with her peers, this first-year student had a much deeper understanding of what practice and performance is about, perhaps because she had already accumulated over 10,000 hours of practice and might be deemed to already be an 'expert' performer.

### **Targets**

Just over half of the first-year classical musicians had set themselves longer term goals which encompassed particular performance opportunities, such as playing a concerto, or taking a specific music exam. Nine out of the 15 musicians cited targets, which included a more regular use of the practice diary in the following year, or changes in practice habits, such as breaking down pieces into smaller chunks to overcome technical difficulties and spending time more effectively and not 'playing through' pieces which points to the emergence of some metacognitive practice strategies.

### **Analysis – First-Year Popular Musicians**

The popular musicians were a diverse group. Their ages and backgrounds varied, including those that were mainly self-taught, those that had some instrumental or vocal lessons and those that already considered themselves to be experienced performers. Whilst the majority of these students tended towards a narrative description of their experiences in the first year, 28 articulated some kind of insight into their own development as musicians. A minority of students exhibited much deeper levels of reflection, both in terms of their individual development, and about the process of band rehearsals. The same three themes were used to analyse these essays, namely technique, insights and targets. However, unlike their classical peers, who all took advantage of lessons provided by the department, some popular musicians did not make use of this provision in their first year of study, see Figure 1 below. Indeed, lessons seemed to become more relevant in later years of study, when the need for technical improvement was stimulated by band experiences, as we discuss below.



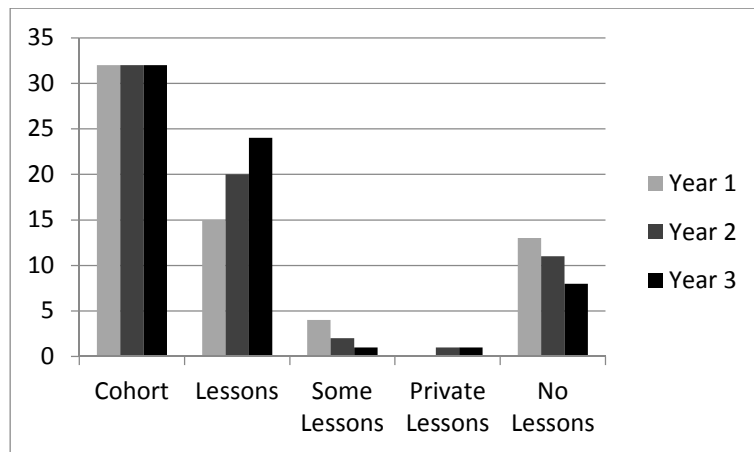


Figure 1: Popular Musicians – utilisation of lessons over three years of study (n=32)

### Technique

Not surprisingly, the 19 popular students who took regular lessons (Figure 1) wrote about technique. Many of the vocalists, like their classical musician peers, accepted to a greater or lesser extent that practice was necessary to develop their skills and seven out of nine reported a focus on warm-ups and technique, which was new:

Before I had any lessons from [NN], I didn't always warm up before individual practice, but by having these lessons, I now know the importance of a decent warm up and so before practising in the future, I will always warm up (LmS, 2013).

Similarly, a guitarist reported:

I have to admit I was a bit hesitant to begin with. My tutor was covering material that was mainly orientated towards a jazz style of playing, which was unfamiliar territory for me (AM, 2013).

Unlike classical musicians, who had extensive experience of individual tuition and practice, one self-taught popular guitarist was less enthusiastic, perhaps echoing the anti-establishment institutional ethos of popular music described by Robinson (2013):

Although I appreciated [that] these chords and scales were useful, and perhaps vital in my progression to becoming a better player, I found the practice tedious, bland, insipid and dull (DM, 2013).

### Insight

The popular musicians' weekly tutor-led workshops offered an opportunity for bands to perform to each other and gain peer and tutor feedback. In addition, the tutor regularly coached bands in rehearsal. It seemed clear that he was keen to encourage first-year bands to bring a creative twist to their cover versions. Here is a typical comment:

By jamming along to and transposing songs from a wide range of different genres from hip-hop to deep house, I have gained an insight into alternative scales, intervals, phrasing and percussive techniques that can be used to great effect in creating original sounds (CS, 2013).

One guitarist's commentary stood out from his peers as he gained experience not only from bands, but also by playing for a musical theatre production, recording how he dealt with a large amount of unfamiliar material. He listened to the musical numbers, practised difficult passages and ensured that he had the appropriate guitars and equipment. His comments suggested that he was displaying behaviours more typical of his classical peers, in the sense that he prepared before the rehearsals and focused on technical aspects to ensure that he could play fluently.

The rehearsals were incredibly different to the ones I have with the university band. Due to the small amount of time we had to go through the songs, we all had to be concentrating and 100% prepared for it (AM, 2013).

### **Targets**

17 out of 32 students mentioned general targets, either for improvement within their first year, or planned for the second year. We were surprised to find few mentions of individual goals: this may be because many of the student musicians saw their musical development within the band.

### **Analysis - Progress in the Third Year**

For the purposes of this short paper, we focus on the reflective essays which were written at the end of the students' third and last year of study. By this time, both classical and popular musicians described their use of metacognitive practice strategies. Popular musicians who had previously struggled with individual practice began to focus more on technique. One singer explained, revealing a considerable change in attitude to her craft:

I discovered that I actually knew very little, and what I *had* learnt was very rudimentary. As a result, I realised that to develop professionally as a singer and performer, I needed to further my knowledge on how I was producing the notes and sounds that I was singing (LmS, 2015).

Similarly, a guitarist acknowledged that practising with a metronome had improved his timing:

What I believe has improved my playing this year is that I have spent a considerable amount of time practising scales. During such practice I have been using a metronome, which I believe had beneficial and noticeable results on my rhythm, which has greatly improved (RJ, 2015).

A saxophonist who played in both rock groups and a function band explained how he had started to use metacognitive strategies to make practice more efficient:

I have dealt with the problems by mostly cutting them down into sections and work on parts individually before putting it all together, alongside starting by practising the difficult things or parts slowly at first and then, once I have learnt the parts well, gradually increasing the tempo (AW, 2015).

These comments suggested approaches to practice which would more typically be expected from classically-trained musicians. The difference, perhaps, is that classical musicians needed to motivate themselves to practise, whilst the popular musicians were motivated by their

band. And indeed, as the bands became more successful, student insights into the benefits of practice became more apparent. Perhaps the most public signs of success for two student bands were recording and releasing singles or EPs. One bassist reported:

The studio days were brilliant, for the first time in my three years at university I felt like I was getting somewhere with a band (JG, 2015).

The drummer in the band emphasized the relationship of individual practice to external goals, such as recording:

Parr Street Studios is one of the coolest experiences ever – it was nerve-wracking, fun, sweaty and thrilling all at the same time. I gained a lot of knowledge and practised really hard playing with a metronome for a couple of days in preparation for the studio (LF, 2015).

Overall, the data from popular musicians' reflective essays suggest that the speed of maturation increased dramatically in the third year of study, as some, if not all the students explored whether it could be possible to 'make it' with their band commercially.

For the classical musicians, on the other hand, the continued focus on building technique, which many had been working on since their childhood, made it harder to recognise that progress was being made, as this cellist reported:

I find it hard to acknowledge and realise my own improvement. I think I only realised this at my ensemble recital, when the audience found the music so moving (VT, 2015).

Perhaps the most perceptive comments were made by a classically trained singer who also fronted a Euro-pop band. He recognised that the act of reflection had totally changed his attitude to practice:

Becoming an expert performer is not a case of clocking the hours mindlessly until the cogs accidentally fall into place. To become an expert performer you don't just put in the time. You put in the effort as well. You learn the technique, instead of just the pieces. It is an academic pursuit, which requires careful evaluation, self-reflection before any sort of real improvement can be made. You learn to think, instead of just *doing*. You learn to perform, instead of just playing (PM, 2015).

## **Discussion and Conclusion**

Our research into the maturation of classical and popular musicians taking undergraduate performance modules suggests that these musicians develop at different speeds. The progress made by classical musicians reveals considerable changes in the first year, as reflection helps them to gain insights into their practice behaviours and start to adopt some metacognitive strategies. By the third year, this approach to practice, has, for some, become routine and they were able to independently take control of their technical progress and interpretation of repertoire with conscious thought about what they were trying to achieve, and how they could do this. The popular musicians, on the other hand, demonstrated varying levels of resistance to taking one-to-one lessons and avoided the development of technique as individuals in their first year. The real catalyst for progress for the popular musicians was finding their identity within a band in the second or third year. The band became the focus for song-writing, for friendship, for future plans and also, as external gigs or recording sessions become more frequent, for individual practice.

Our findings suggest that whatever a student's preferred genre of music on starting their course of study, the acts of reflection embodied in the process which leads to the annual reflective essay helped students to understand their own musical learning and may have accelerated musical maturation. Further longitudinal study will be necessary to establish whether the experiences of the 2012-2015 core cohort are typical for students at this institution.

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# Cooperating teachers as music teacher educators: From distancing to bridging the gap

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## Abstract

Cooperating teachers, often called mentor teachers or master teachers, are the public school teachers who agree to host student teachers within their classrooms. These teachers play an important role in music teacher education. However, as a cooperating teacher myself, I found that in practice and in the research, we are not always seen as teacher educators. We are distanced because our voices are not heard, our practices remain hidden, and our narrative knowledge is not always valued. Therefore, the purpose of this narrative inquiry was to examine how cooperating teachers' narrative authority would be revealed or strengthened within an intentionally formed knowledge community established to create a safe space for cooperating teachers to story and restory their experiences as music teacher educators. The conceptions of knowledge communities and narrative authority, grounded in Dewey's theory of experience and narrative knowing, followed the research line of Connelly and Clandinin (1990). Concepts of interest emerging from this framework were cooperating teachers' personal practical knowledge, interaction with others in specific contexts, features of the professional knowledge landscape of music teacher education, and tensions arising from cooperating teachers' positions on the landscape. Of particular interest was how the strengthening of narrative authority within the knowledge community would allow cooperating teachers to question taken-for-granted notions of teacher education.

The knowledge community, which included three participants and myself, met twice during the course of the study, but maintained continuous communication through conversations and emails. My relationship with each participant began with an individual interview and observations were conducted during the student teaching practicum. Four story categories emerged from the data: stories of established practice, stories of influential relationships, stories of tension, and stories of possibility. Analysis and interpretation of these stories revealed potential for this type of knowledge community to strengthen practice by creating a space for sharing previously untold stories of practice. Looking back at past practices, reflecting on current practices, and reimagining future practices within the knowledge community strengthened narrative authority in a way that opened the possibility for change. Distance is perpetuated within taken-for-granted notions of the student teaching experience. Though not without challenges, it is worth examining the implications and possibilities for strengthening ties, sharing ideas, and reimagining practice, thus bridging the gap between all stakeholders in music teacher education.

**Keywords:** cooperating teachers, narrative inquiry, knowledge communities, narrative authority, music teacher education

## Introduction

My first experience as a cooperating teacher was a bit outside the norm. Due to special circumstances, I was contacted by the prospective student teacher, not the university, and all of the communication I received about the practicum was through this student teacher. Although I felt strong enough in my role as a music teacher to accept him, I did not have any support system through colleagues or through the university, and I was left wondering if I was

doing the right things to help the young man. Consequently, I longed for a greater sense of connection with others involved with music teacher education.

As I continued to host other student teachers, who came to me through more traditional placements orchestrated by the university, I found that I was still plagued with questions and doubt. Although I had a handbook with the basic requirements, I was left wondering about deeper issues of preparation. Was I providing an experience that was aligned with the university curriculum and goals? What did the university coursework emphasize and what should I reinforce in the practicum?

My interactions with student teachers had been largely positive, and our philosophies and aims were relatively congruent. However, this seemed no more than a happy accident. No one in the university had made any attempt to get to know me as an educator or as a person. I believed that my role was important to the process of music teacher education, but I could not reconcile this with the disconnectedness I was experiencing. This lack of communication put me at a distance, limiting my development as a music teacher educator. I experienced this distance in three ways. First, I was geographically distant from the university and the spaces in which courses were taught. Second, because the supervisors sent to observe were not professors at the university, I was distanced from those who constructed and delivered those courses. Third, I was distanced from the support of other cooperating teachers, because I had no means of identifying those serving in that role.

As a veteran public school music educator, I have continued my professional development as an instrumental teacher through workshops, courses, conferences, and informal interactions with my colleagues. I have not had the same opportunities to do this relative to my role as a cooperating teacher. I wondered if others were looking to improve their practices as cooperating teachers. What were they doing with student teachers within their classrooms, and more importantly, would they be willing to share those experiences with others?

As I considered my wonderings and doubts, I turned to the research on student teaching to contextualize the experience and explore my place as a cooperating teacher. It is clear that the student teaching practicum is the pinnacle experience of any teacher education program. Not surprisingly, much of the available research in music student teaching is focused on the development of the student teacher (Rideout & Feldman, 2002). In spite of the fact that it is widely recognized in music education and general education that the cooperating teacher has considerable influence on the student teacher (Anderson, 2007; Conway, 2002; Draves, 2008; Ross, 2002; Zemek, 2008), in the field of music education, there is little research focusing on the cooperating teacher. What is available is indirect, viewing the cooperating teacher through the lens of the student teacher (Duling, 2007; Schmidt, 1998). Although there is a body of research focused on the cooperating teacher in general education (Clarke, Triggs, & Nielson, 2014), the majority of this research is conveyed from the perspective of university researchers.

It seemed there was a fourth reason for me to feel distanced as a cooperating teacher: I could not find myself in the research. For example, according to Weasmer and Woods (2003) I should be a model, mentor, or guide because the researchers identified these as important characteristics in 28 other cooperating teachers. But who were these cooperating teachers? What were their unique circumstances? How did they regulate their understandings of their role as teacher educators? Graham (2006) identified cooperating teachers as either maestros or mentors, the former being less desirable than the latter. Now there were only two categories into which I ought to fit. But these characteristics were pronouncements made by the researcher with only minimal reference to the actual stories of these cooperating teachers. I found the research disregarded the particular situations in which a cooperating teacher might need to embody either quality. By presenting the public story of the work of cooperating

teachers and categorizing them by observable behaviors, researchers did not recognize cooperating teachers as real, complex individuals capable of partnering in the process of teacher education. Instead, researchers looked in on cooperating teachers from a distant and detached perspective, focusing on generating composite definitions of the nature and processes of mentoring and guiding student teachers. These were not studies with or by cooperating teachers, and as such, cooperating teachers could not be seen as real contributors to music teacher education.

Although discouraging, my feelings of distancing and doubt led to inquiry and reflection. Dewey (1933/1998) saw the identification of a doubt-filled situation as the beginning of a process of inquiry; a social process he believed could result in changing both the individual and the situation. As I moved forward with my own inquiry, I wondered how I could narrow the distance between cooperating teachers and the university. How could I identify the tensions that maintained that distance? How could I examine the role of cooperating teachers in a way that honored our storied lives and narrative knowledge? I knew that others in the field of narrative inquiry had studied the experiential knowledge of teachers, so I turned to this body of work to frame my research.

## Framework

At its core, narrative inquiry is an investigation into the lived and told experiences of individuals, often those whose voices have not previously been represented in the research. Narrative inquiry blurs the line between the researcher and the researched, calling for a collaborative effort to construct meaning. Perhaps most importantly to the context of this study, it turns from traditional positivistic social science research—what Bruner (1986) called paradigmatic knowing—to a theoretical defense of narrative knowing. Following the research line begun by Connelly and Clandinin (1990), I turned to narrative inquiry as a way of understanding teacher knowledge and experience.

Drawing from Dewey's theory of experience and construction of knowledge, Connelly and Clandinin came to identify teacher knowledge as *personal practical knowledge*. They described it as neither theoretical knowledge nor practical knowledge; rather, a composition of the two melded with the personal and contextual and expressed through stories. Using these stories as a map for understanding the complexity of teachers' professional lives, they developed the metaphor of a *professional knowledge landscape*. This conceptualization allowed them to look at space, time, and place in a social and relational context.

Following the same research line, Craig (1992) and Olson (1993) developed their concepts of knowledge communities and narrative authority, respectively. Olson believed that narrative became authorized because others acknowledged and valued an individual's personal practical knowledge. Drawing on Bruner's (1986) modes of knowing, Olson (1993) explained why individuals might doubt the authority of their own experiential knowledge. The paradigmatic mode was decontextualized knowledge that separated the knower from the known. Knowledge could be accumulated and then transmitted from those who possessed it to those who did not, creating a hierarchy of knowledge authority. The narrative mode did not separate the knower from the known because it was based in experience. Narrative knowing was conveyed through stories of experience and shared with others in a meaningful and reflective way. Craig (1992) conceived the knowledge community as a safe place in which teachers told and retold their stories. Further, she characterized the interaction as having a transformative affect on each member of the group. As stories were shared, meaning was negotiated and renegotiated, all based on the lived experiences of each member. In this way, knowledge communities provided a safe place where knowledge was shared, practice was made public, and voices were heard and authorized.



## **Purpose**

The purpose of this narrative inquiry was to examine how cooperating teachers' narrative authority was revealed or strengthened within an intentionally formed knowledge community established to create a safe space for cooperating teachers to story and restory their experiences as music teacher educators. Concepts of interest emerging from this framework were cooperating teachers' personal practical knowledge, features of the professional knowledge landscape of music teacher education, and tensions arising from cooperating teachers' positions on the landscape. Of particular interest was how the strengthening of narrative authority within the knowledge community would allow cooperating teachers to question taken-for-granted notions of teacher education.

## **Research Design**

The participants for this project were secondary instrumental music educators who were concurrently serving as a cooperating teacher for a local university. Additionally, I sought out participants who taught instrumental music, as I did. Designing the community around the common experiences of being a band director and a cooperating teacher allowed our knowledge community to form more readily.

A face-to-face interview with each participant began data collection. The purpose of this interview was to establish a personal connection between the participants and myself, as well as to provide me with an entry point into their lived experiences. The knowledge community, which included three participants and myself, met twice during the course of the study, but maintained continuous communication through conversations and emails. Additionally, observations were conducted during the student teaching practicum. By living alongside each participant, space could be opened to further explore and question our practices. Through telling and living stories within the walls of the classroom, participants could discover things about their practices and beliefs that they had not previously considered.

## **Stories and Reflection**

From the beginning, I was impressed with each participant's willingness to share stories. Common experiences and our shared landscapes allowed us to bond more immediately, and our lives as instrumental music teachers provided shared language that facilitated discovery of how our practices as cooperating teachers had evolved in similar ways. Four story categories emerged from the data: stories of established practice, stories of influential relationships, stories of tension, and stories of possibility.

The stories of established practice were a starting point for discussion and an expression of our personal practical knowledge. When we shared what we did as cooperating teachers in our classrooms, inevitably one story resonated with another story and even more stories were generated. The more stories we told and heard, the more we came to recognize our own narrative authority over our personal practical knowledge, and to recognize one another's narrative authority as well. This led to a sense of trust and respect within the community that opened us up to further exploration of our experiences.

As we delved further into our experiences, each of us was able to point to others in knowledge communities who had influenced the development of our narrative authority. This kind of reflection often triggered memories of people and places that had not been foregrounded in our lives for a long time, so it reconnected us with the past. Reflection such as ours can lead to retelling stories, which in turn often leads to an opportunity to relive a story. When we relive our stories, we may confirm and strengthen them or reframe them in some way. As the teller, each of us was positioned to renew and strengthen our narrative authority. As we experienced the telling, we affirmed others experiences, and we were prompted to look back and reflect on the people and events that had shaped our own practices.

The people, events, and experiences that shaped our practices also shaped the professional knowledge landscape on which we lived. We shared this landscape with other teachers, yet as cooperating teachers, there seemed to be additional terrain for us. I considered our stories as a map for understanding what the features of a professional knowledge landscape of music teacher education might look like. As teachers, we develop our personal practical knowledge on a day-to-day basis as we interact and reflect with others on the landscape. As teacher educators, our landscape is widened by the presence of others and we are zoomed in on our personal practical knowledge because we want to make it visible to our student teachers as we help them develop their own personal practical knowledge. We do not want student teachers simply to imitate our practices, but by making our practices public, we want our student teachers to understand how personal practical knowledge is constructed. We want to help student teachers become aware of and tell their own stories. Still, when student teachers enter our classrooms, we presume they bring with them paradigmatic knowing that they are supposed to apply in practice. In reality, we are not sure what our student teachers know or believe because we have received little communication from the university. We doubt that we are doing the right things for our student teachers, and this becomes magnified when the university supervisor comes to observe. We cannot simultaneously focus our lens on paradigmatic knowing and narrative knowing so we are caught between framing two different scenes on the landscape. As we felt the safety and importance of our voices within the knowledge community we were able to begin sharing stories that exemplified such tensions. For example, the university hosted a cooperating teacher day that could have allowed us to share our personal practical knowledge with the university teacher educators, but instead, a guest speaker made a presentation in the language of paradigmatic knowing. Amidst the tension, however, we recognized the potential in this kind of coming together. Because there was the possibility of interaction with the decision-makers, there was a shift in stories as we began to imagine other futures for the cooperating teacher day. As our narrative authority was strengthened within the knowledge community, we could comfortably talk not just about what was, but what could be. Our stories of tension gave way to stories of possibility. In particular, there was a real sense that given our narrative authority as cooperating teachers we could make suggestions to the university that would improve on the practicum experience for all involved.

## **Implications**

Clandinin, Davies, Hogan, and Kennard (1993) wrote of a project in which they began by situating teacher education “in the gap between universities and schools” (p. 210). Framing teaching and learning to teach as ongoing inquiry, they found that “if one of the participants, university supervisor or cooperating teacher, stood outside” the inquiry, “a sense of possibility was lost” (p. 211) for a new “middle ground of teacher education” (p. 213). In order to find this middle ground, connections needed to be sustained between all the participants. An intentionally formed knowledge community consisting of cooperating teachers and university supervisors could share experiences and seek to strengthen each individual’s narrative authority. In doing so, cooperating teachers could gain a deeper and more contextual understanding of the university supervisor’s experience, and perhaps they would come to feel less distanced. By understanding the narrative identities and recognizing the narrative authority of individual cooperating teachers, university supervisors could more intentionally place student teachers—practicum placements could be more than just happy accidents or potential disasters.

Clandinin et al. (1993) also saw that in the traditional view of teacher education, the practicum experience was supposed to “bridge the gap” between universities and schools (p. 210). However, they also observed that “many of [the student teachers]...felt lost within it”

(p. 210). Creating an intentionally formed knowledge community between the cooperating teacher and the student teacher would create a space where student teachers could begin to make sense of their own practices and begin to develop their narrative authority. This relational approach would eschew the traditional notion of the expert-novice relationship and allow student teachers to recognize their own personal knowledge. In doing so, they might find common threads that resonate or they may acknowledge differences that lead to reflection. If these conversations began even before the practicum, rich connections could be made that would allow student teachers and cooperating teachers to find the middle ground, rather than feel lost in the gap.

In considering the gap between universities and schools, I came to realize that the hierarchical model of student teaching is perpetuated even through the language some use to identify the members of the triad. The title “university supervisor” is indicative of a person in a position of power over others. Similarly “cooperating teacher” implies assistance or compliance with the supervisor. “Mentor teacher” only speaks to the relationship with the student teacher, and “master teacher” is associated with education reform in the United States. The expert-novice view of teachers and students leaves a “student teacher” positioned at the lowest point of the triadic relationship. I believe that in order to bridge the gap and find the middle ground we must begin to see each other differently. It would be interesting to discover whether a change in nomenclature would impact narrative authority. At the very least, perhaps a relational model would encourage a round table approach to music teacher education that would allow a knowledge community to form among all three stakeholders.

## Conclusion

This study aimed give voice to cooperating teachers in music education through the lens of the knowledge community and of narrative authority. It is not simply about telling the stories of practice, but the relationships within the knowledge community that made it a safe place for these stories to be told and for narrative authority to be recognized. We often take for granted the relationships we share with others who have common interests and passions. Putting these relationships in the foreground can develop and strengthen narrative authority in ways that, in turn, shape and re-shape our professional knowledge contexts. Though not without challenges, it is worth examining more closely the implications and possibilities for strengthening ties, sharing ideas, and re-imagining practice, particularly within the music teacher education community.

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# Introducing sight-reading practice to a piano student with dyslexia: A case study

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## Abstract

Dyslexia is considered a cognitive disorder with recent theories implicating a deficit in the phonological component of language as a cause. It is a persistent condition that may have impact on the learning process and on everyday life. Possible weaknesses caused by dyslexia include visual and auditory perception, motor coordination, memory, sequencing, organization and self-esteem. Consequently, it may have influence in musical achievement bringing difficulties in various areas related to understanding musical notation, sight-reading, memorizing and developing motor skills. Despite the fact that symptoms can affect people in different degrees, it is essential to search for the strengths of each student, in order to promote confidence and pleasure in music making as a procedure to overcome barriers and create a positive academic learning experience.

Piano teachers of dyslexic pupils should adapt their methods to provide alternative approaches. Pedagogical literature suggests specific strategies for instrumental lessons to ease difficulties in musical comprehension and problems in piano performance. This article is a report on the results of an experimental program involving a piano student with developmental dyslexia. After five years of piano instruction in a private music school in Portugal, this student felt low motivation for pursuing his musical studies. Due to various personal difficulties, he also showed inability to improve piano skills and musical knowledge, as mandatory by the music school he was attending. The school was flexible in his curricular needs. The main goal of this case study was to verify the efficiency of a musical program focused on piano sight-reading for enhancing general musical achievement. For five months, the piano student received individual instruction in sight-reading and was assessed according to his improvement in musical abilities and motivation. In addition to this, special strategies for dealing with dyslexic students were applied to determine their effectiveness. Results suggest that practicing sight-reading is a useful tool for developing general musical knowledge and instrumental skill. Furthermore, personal motivation, self-esteem and general interest for developing musical studies also increased. Finally, adapting a piano methodology using specific teaching strategies for dealing with dyslexic students may provide a rewarding musical learning approach.

**Keywords:** sight-reading, piano pedagogy, dyslexia, music education

## Literature Review

Lyon, Shaywitz, and Shaywitz (2003) describe dyslexia as a specific learning disability with a neurobiological origin. It is considered a language impairment related to a deficit in phonological processing (Gaab, Tallal, Kim, Lakshminarayanan, Archie, Glover, & Gabrieli, 2005). The effects of this persistent condition depend on each person and have impact on academic achievement in one or more learning processes such as of reading, spelling and writing (British Dyslexia Association, 2014; Oglethorpe, 2002).

Therefore, possible symptoms of dyslexia in everyday life involve, for instance, auditory and visual problems, difficulties in short term memory and motor coordination, lack of concentration and organization, low self-esteem, increased anxiety and frustration, and erratic behavior (Oglethorpe, 2002). In the field of music, a recent study shows that musical intervention has a positive influence in developing cognition and remediating language deficits thanks to brain plasticity (Forgeard, Schlaug, Norton, Rosam, & Iyengar, 2008). Nonetheless, dyslexia may compromise overall musical achievement. It possibly brings diverse difficulties such as motor development, reading musical notation (Ganschow, Lloyd-Jones, & Miles, 1994; Overy, 2000), memorization, auditory perception and rhythm comprehension (Overy, 2003). However, dyslexics can be determined and inventive (Oglethorpe, 2002) finding multiple solutions for their problems.

### **Piano sight-reading**

Sight-reading is considered a multisensory activity (Le Corre, 2002). It combines interpretation of sensorial information from the musical score with pre-held musical knowledge (Lehmann & McArthur, 2002). Sight-reading is also a complex process that engages numerous skills like perception, memory, problem solving, concentration (Risarto & Lima, 2010), audiation and motor coordination (Pike & Carter, 2010).

Dyslexic pupils may encounter difficulties when sight-reading music (Macmillan, 2004). Oglethorpe (2008) advised a methodology based on a gradual progression, patience and dedication. Accordingly, sight-reading training should involve developing keyboard orientation and coordination on the piano, understanding key signatures and rhythm, learning notes multisensorily along with reading diverse musical material. The same author referred that although sight-reading is a useful skill and it should not be an obstacle for learning how to play an instrument.

### **Pedagogical strategies for teaching piano to dyslexic students**

The pedagogical literature suggests specific strategies to improve musical and instrumental achievement for dyslexic students (Oglethorpe, 2002; Pratt, 2008). A piano teacher needs to adapt their methods to search for alternative pathways to overcome difficulties and to promote confidence. Therefore, working with dyslexic children is an opportunity to develop creativity, although it requires patience, comprehension and flexible approaches (Guedes da Silva, 2015).

Careful lesson planning is recommended to achieve successful teaching (Skeath, n.d.). It entails a logical and step-by-step progress throughout all tuition. Additionally, applying multisensory approaches—with auditory, visual and kinesthetic techniques—is a beneficial methodology for teaching students with dyslexia (Macmillan, 2004). Although playing piano is already a multisensory activity (McCarthy & Ditchfield, 2008), children with special needs respond well to a varied methodology, leading to efficient teaching (Oglethorpe, 2002; Pratt, 2008). Moreover, the use of color is also a potential strategy. Various teaching aids could include colored post-it, colored pencils and pens (Heikkila & Knight, 2012; Oglethorpe, 2002), colored acetate (Iovino, Fletcher, Breitmeyer, & Foorman, 1998) and printing the musical sheet in colored paper (Heikkila & Knight, 2012; Pratt, 2008). According to Belfiore, Grskovic, Murphy, and Zentall (1996), these procedures reduce the effect of black and white contrast when applied to a score, and increase reading comprehension. Other strategies are related to the enlargement of the score, expanding the musical text and, perhaps, adapting the design of the score to diminish the number of reading mistakes (Flach, Timmermans, & Korpershoek, 2014).

## Aims

The present research aims to find out if sight-reading is a positive approach for a dyslexic student in order to adapt instrumental pedagogy to his own learning possibilities. As suggested in the literature review, certain pedagogical strategies were used to promote interest and motivation for music learning, namely careful planning, multisensory approaches (e.g., musical games for exploring musical notation, technological aids, color stimulation, piano duet practice), and enlarged musical scores.

## Method

### Participant

This case study involved a 13-year old piano student diagnosed with developmental dyslexia who, during five years of piano learning, frequently showed problems in instrumental and musical progression. He was attending a private Portuguese music school<sup>1</sup>, and was not fulfilling all the requirements of his piano and ear training/theory classes, having successive negative marks and low motivation to continue his musical studies. Main difficulties included problems of motor coordination, reading musical notation, rhythm perception, short term memory, musical language comprehension, sight-reading, increased frustration and low self-esteem. A written consent was signed by the student's parents in order to get authorization to participate in this study and to use the collected data for analysis and research purposes. The piano teacher approached and obtained agreement from the school to follow a flexible curriculum to fit the needs of the student.

### Procedure

This study comprised three phases: Phase 1 (pretest), Phase 2 (musical program) and Phase 3 (posttest).

#### Phase 1 (pretest)

The participant was given a pretest involving sight-reading a piano piece “A riddle” by Schaum (1996) on the grand piano (Figure 1). The pretest example was extracted from *Piano Course Pre A - The Green Book* (Schaum, 1996) with usage permission. The main goal was to verify sight-reading ability and the capacity for reading musical notation.



Figure 1. “A riddle” by Schaum (1996)

<sup>1</sup> Currently in Portugal, music schools have a basic structured curriculum which includes individual instrumental lesson (sixty minutes), ear training and theory lesson (sixty minutes) and orchestra/choir lesson (sixty minutes). Rules and requirements are set by each music school.

### *Phase 2 (musical program)*

Apart from the usual academic musical curriculum, the student followed a piano sight-reading program. His piano teacher provided an extra individual lesson, once a week for sixty minutes. This program lasted for five months, with a total of fourteen sessions. It was designed for this specific student after having identified his major learning difficulties, and encompassed sight-reading training for piano with a progressive acquisition of knowledge. The program aimed to develop musical notation, musical vocabulary and concepts, different styles of classical music and ensemble practice, allowing the student to explore the piano and its various features. Subsequently, during lessons it was necessary to promote training in melody (reading notes and chords, classifying intervals, recognizing patterns), in rhythm (exercises and stimuli in different tempi and meters) and in harmony.

### *Phase 3 (posttest)*

In the last session of the musical program, the piano student was again assessed with the same structured exercise performed in the pretest (Figure 1), although two differences must be considered: the exercise sheet was enlarged and printed in a light blue paper. The main goal of the posttest was to quantify any different outcome comparing results with the pretest.

### **Data collection and analysis**

Both tests of Phase 1 (pretest) and Phase 3 (posttest) were video recorded for further comparison. Performances in reading tests were measured quantitatively according to three criteria: time, mistakes (notes and rhythm) and fluency of performance. During the musical program (Phase 2), all fourteen hours of individual classes were also video recorded. The analysis procedure of the recordings mainly involved a qualitative evaluation of the student's general musical development regarding notation comprehension, performance improvement and motivation. Afterwards, a semi-structured interview was adopted to explore the student's perception about what he had experienced during the program. An interview topic guide was created and addressed three main issues: motivation for musical learning, interest in sight-reading practice, efficiency of pedagogical strategies. The interview was recorded digitally and transcribed.

### **Analysis of video recordings and semi-structured interview**

#### **Phase 1 (pretest) and Phase 3 (posttest)**

Table 1 presents the main findings of the analysis of both recordings in pretest and posttest. The duration of the exercise and also preparation (before performing) and execution times were slightly longer in the posttest than in the pretest. Comparatively, recordings show that posttest had significantly fewer mistakes—notes and rhythms were all correct—leading to a more refined fluency of the performance. The pretest had a weaker performance with more mistakes and no fluency.

Table 1. Results for sight-reading exercise (pretest and posttest)

	Duration of the exercise	Preparation time	Execution time	Number of mistakes		Fluency of performance
				Notes	Rhythm	
Pretest	1'10''	32''	38''	9	8	Not fluent
Posttest	1'14''	35''	39''	0	0	Fluent

Analysis of the video data showed that, in pretest, the student demonstrated some anxiety behaviors and fatigue symptoms, such as: scratching his head, swaying back and forth in the piano chair and eye rubbing. He also came too close to the piano stand in order to visualize



the score. During posttest, the student showed a more relaxed attitude and focused attention with a more accurate and vertical posture at the piano.

### **Phase 2 (musical program)**

In reference to the qualitative dimensions, after analyzing the video recordings from all sight-reading lessons, it can be reported that after the training period, the student exhibited a significant growth in musical knowledge and understanding. It was possible to notice a positive development in all required tasks (reading and performing the musical score) during sight-reading sessions.

Throughout the musical program, the student showed amusement and desire to accomplish the proposed activities. Therefore, his general behavior was more genuine, enthusiastic and less frustrated. The student was able to establish a practice routine for piano and sight-reading, and there was also an improvement in the relationship between teacher and student.

### **Semi-structured interview**

The analysis of the interview transcript provided a perspective from the learner's experience. The pupil stated he had a better understanding of music notation, and therefore he was more motivated to practice piano repertoire and to attend instrumental and theory classes:

*"I understand rhythms and I read notes faster."*

*"Previously, in group lessons [ear training and theory lesson] there were students doing exercises and answering very fast. Now I know what they are talking about."*

Other positive responses included his interest in sight-reading lessons as they were entertaining and also helped him to feel more confident with his musical studies:

*"I enjoyed sight-reading at the piano specially playing four hands music with my teacher."*

*"I liked to practice rhythm using other percussion instruments."*

Regarding pedagogical strategies, he preferred the larger score size, the music scores printed on colored paper, and using colored pencils and pens:

*"I enjoyed those games of reading notes with colored paper."*

*"Using a bigger music sheet I didn't get tired so fast and I was able to read easier."*

### **Discussion**

Although learning to play piano may be approached without an extensive skill in score reading, basic knowledge is necessary to reach independent practice and proficiency. An experimental program in musical teaching was conceived as a supplement to piano lessons. In order to help a dyslexic student to overcome some barriers that restrained his musical progress, an intensive sight-reading approach was introduced. All sight-reading lessons were designed depending on the student's physical and cognitive possibilities, encountering his strengths and improving his weaknesses.

Validating Le Corre's (2002) ideas, sight-reading instruction proved to be a useful tool for developing musical and instrumental expertise. In the current study, sight-reading enhanced musical comprehension and performance due to the evidence that theoretical and instrumental competences were progressively attained.

Comparing both sight-reading tests, anxiety symptoms were released in posttest possibly due to a more comfortable situation and improved self-confidence for the challenge.

It was possible to verify that the overall duration of the sight-reading exercise was slightly longer in the posttest than in pretest. Differences may thus indicate that the student spent more time carefully examining the exercise before performing. This procedure generated a more accurate interpretation of the exercise which was an indicator of enhanced comprehension of musical notation.

In post-test, there were reduced mistakes in notes and rhythm and the fluency of performance was considerably better in contrast to pretest results, revealing an improvement in score reading. Additionally, some educational strategies such as careful planning, multisensory approaches and enlarged musical scores, were added during the music program. These specific changes were intended to adapt piano pedagogy in order to enhance and motivate the acquisition of musical knowledge along with expressive and technical abilities.

The results suggest that the recommended pedagogical strategies for dealing with dyslexic students are effective for musical achievement and practice. In particular establishing a careful plan of the program (Skeath, n.d.) lead to more efficient and progressive learning. The teacher assured that all concepts were understood before stepping to a higher level of musical comprehension. It enhanced considerably the student's self-esteem and motivation for pursuing musical studies.

An emphasis on multisensory approaches is perhaps an attractive solution for successful teaching. Promoting creative activities, such as musical games and using technological aids with lively and entertaining procedures, was, therefore, an effective way to develop different skills and concepts. Accordingly, as Heikkila and Knight (2012) proposed, there were advantages using colored pencils, pens and post-it to read notes, to highlight details and patterns from the score and to enhance comprehension.

Printing the musical sheet in colored paper (Heikkila & Knight, 2012; Pratt, 2008) helped focus concentration and improved the score reading rate. At the same time, enlarging the musical sheet led to a more precise and accurate performance with less reading mistakes, as well as allowing to maintain a steady position at the instrument as it was easier to read from the piano stand. Providing a variety of sight-reading methods and playing different styles of music (Le Corre, 2002) gave opportunity to develop perspectives and musical awareness.

To summarize, the present article underlines the importance of adapting instrumental tuition to a student with specific learning limitations. Individual support brings a more beneficial result for piano pedagogy than a homogeneous method and curriculum. More specifically, it involved an alternative way of providing a successful musical experience meeting the student's own situation and expectation.

## **Conclusion**

Even over a relevantly short training period, results suggest that there was a beneficial effect in sight-reading instruction for this dyslexic student. Practicing sight-reading may be a vehicle for optimizing general musical accomplishment and enhancing performance at the instrument. Music teachers have a valuable role in promoting motivation, self-esteem and pleasure of music making, respecting the student's own rhythm of skill acquisition and exploring multiple ways of approaching the instrument. Therefore, musical progress and instrumental development are possible if there is a positive and comprehensive approach. However, as this is just a study with one participant it is yet to be demonstrated if the conclusions drawn from the observed results can be generalized across other students with dyslexia.

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# Music education and music healing

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## Abstract

It is well-known that music is a mystical and magical art. It could make people relaxed, happy, cheerful, exuberant or even delirious, or moody, sad, tearful, grief or even suicidal. That means music has been shown to be able to influence the wellbeing and health of human nervous system. Therefore, the theoretical background of this-paper is the belief in utilizing the power of music to heal certain discomforts of people.

The purpose of this paper is to provide insights into the Chinese traditional way of music healing, its philosophy, theory and practice to music educators and music healers so that they can understand why and how this holistic music therapy works well in healing or improving the physical conditions of certain patients. The paper gives a detailed introduction to and explanation of Chinese traditional medical theory of Wu Xing and how music responds to Wu Xing and eventually heals illnesses.

The method of the music therapy or healing is to treat patients suffering from certain illness or discomforts which are categorized into Wu Xing with certain type of music melodies containing certain music notes. Wu Xing is an essential part of the philosophy of the Chinese traditional medicine, describing the nature of the human internal organs in terms of Yin and Yang or negative and positive energies. Wu Xing takes orders from the human brain through nervous system which resonates with the specific frequencies of music tones carrying power to influence the ill parts of the body. The paper shows music therapists how to take advantage of this method to effectively treat patients.

In summary, the research has found that this oldest way of music healing which has been practiced for thousands of years in China has been charged with more vitality by introducing Western music into it. Western music, containing more frequencies, could give much more power of influence, connection and persuasion to the nerves and minds of patients so that their illnesses could be healed more quickly. This is due to the difference of musical instrument between the West and the East. Traditionally, the materials for making the Chinese traditional instruments are taken from the nature such as wood, bamboo, animal hide, while for the Western musical instruments; they are mostly made of metal. The range of frequency of Chinese musical instruments is much narrower than the Western one, lacking very high and very low frequencies.

The implication of the research has opened a new horizon for teaching and learning in terms of music education. The application of music therapy could be well introduced to the fields of public health and medicine and could develop fast and in a big way, for the mankind today is facing serious problems and issues in public health owing to poverty, war, availability and affordability of medicine. Music healing could be the most effective and least expensive way of healing for the people all over the world.

**Keywords:** music, healing, therapy, Wuxing, education

Music education and music healing has a long history, which existed more than four thousand years ago in China. The earliest school was established in Xia Dynasty only as an officials' school where students, apart from knowledge and skills for war, had to learn music and rituals. Therefore, music education is not only deep-rooted in the minds of the Chinese people but also has great popularity and foundation for development. Music healing appeared about two thousand year ago in West Han Dynasty. Doctors used music to heal patient which is called by then Wuyin meaning 5-Music Notes Healing Method. According to the "Historic Records", an ancient Chinese book, "Music could vibrate the blood circulation, regulate the nervous system and purify the inward nature of its listeners. The popular methods in music healing or treatment include Pure Music Therapy, Music Electrotherapy and Music Galvano-acupuncture Treatment. In the West, music therapy was officially established as a line of study by Michigan State University in 1944 and has already now become an integral and mature science. There are more than 100 different clinical music healing methods and numerous theoretical schools of thoughts in the world.

It is well known that music is a mystical as well as magical art. It could make people relaxed, happy, cheerful, exuberant or even delirious, or moody, sad, tearful, grief or even suicidal. For instance, the theme of *Fantasia* from Disney animated cartoon, excellent beyond comparison, brings people's minds into a fantasy of wonderland and melts their souls into infinite reverie; while *Gloomy Sunday* (Szomorú Vasárnap) written by Hungarian pianist and composer Rezso Seress inspired hundreds of suicides. This has confirmed that music could have a vital influence to the life and health of people.

In ancient China, people believed that the biological rhythm, especially the heart beat, pulse, breathing rate, fluctuation of blood pressure and brain waves closely resonate with the sound of music. Beautiful and joyful melodies would not only heal the illness but also make people healthier and help them live longer. This is because those beautiful melodies could resonate and interact with human physiology and psychology to make healthier heart and vessels and better blood flow. The melodies at or around certain frequencies in particular could heal or ease the symptoms related to mental sickness such as insomnia, lassitude, depression, mental stress, autism, obsessive and etc.

In addition, music healing is beneficial not only for adults but more for expecting women and infants. It is also very popularly used for fetal education. The fetuses in mother's womb clearly show evidence of being happy such as clapping their hands and moving the body around when the pregnant follow the beautiful melodies of light, dancing and classic music that pregnant women listen to throughout the pregnancy. This is especially conducive to the physical growth and the mental development of the fetuses.

The music melodies used for healing are not only those beautifully etiquette ones with pleasant rhythm but also those sad and melancholy ones. The people who suffer from sadness, sorrow, grief, agony or misery, owing to the pressure from work, hard life, emotional predicament, family problems or bad love affair, could get their pressure, gloominess, anger or hatred released out through sobs and tears by listening to a very sad melody, and therefore, their mental state could be improved dramatically.

Also, some people who suffer from uncontrollable excitement, over stimulation, irresistible impulse or uncontrollable emotion, could become calmed down or relaxed by listening to those peaceful, relaxing or even slightly sentimental melodies.

As for those who suffer from insomnia, we ask them to listen to the sounds from the nature such as wind, thunder, rain, bird, insect and etc. with the background of very slow and relaxing music, thus this type of melody accompanied by the breath of the nature could help to fuse or melt the thoughts and mind into the nature, and eventually bring them into the realm of deep sleep and sweet dreams. An electronic radio gadget, widely sold in the market today

called Dream Machine just utilizes the above-mentioned music healing principle to cure insomnia effectively.

Chinese herbal medicine is a traditional art of healing in China. Chinese traditional medical doctors use the theories of balancing Yin and Yan (positive energy and negative energy) and the five elements of Wu Xing to treat the patients. Yin and Yan means the internal hotness and coldness in the human body; while the Wu Xing means metal, wood, water, fire and earth, held by the ancients to compose the physical universe and later used in traditional Chinese medicine to explain various physiological and pathological phenomena. The ancient Chinese doctors also discovered the nature of human internal organs of the heart, liver, spleen, lung and kidney to correspond to Wu Xing. That means that the liver for wood, spleen for earth, kidney for water, lung for metal and heart for fire. At the same time, it is also discovered that some musical notes correspond or resonate with the Wu Xing. For instance, the heart resonates with the music note 5 (so), liver with music note 3 (mi), spleen with music note 1 (dou), lung with music note 2 (rai) and kidney with music note 6 (la) and etc. Thus, the Chinese traditional 5-Notes Music Therapy was created based on the above theory.

A few Chinese and Western music melodies are selected for doctors to use as a means of music healing to cure the patients of various illnesses in combination with Chinese and Western medicine. The outcome of the music healing is satisfactory. And the majority of the patients could heal completely. For instance, doctors would choose those relaxing, light joyful, and happy music melodies with more musical note 5 (sou) for healing symptoms related to heart such as insomnia, palpitation, choking sensation in chest, chest pain and irritation. For healing symptoms related to liver illnesses such as depression, menstrual pain, mouth ulcer, dry eyes and others, we would use music melodies containing more musical notes 3 and 6 (mi and la). For healing symptoms related to spleen such as abdominal distention, diarrhea or liquid stools, obesity, fatigue and gastro ptosis, doctors would choose peaceful, melodious and calm melodies with slow rhythm and containing more musical note 1 (dou). For symptoms related to lung, the music melodies containing more musical note 2 (ruai) are selected. If for symptoms related to the kidney, the music melodies containing more musical note 6 (la) are selected and so on. Certain musical melodies are selected to use for healing certain illnesses, which sometimes could yield unexpected outcome.

The 5-Notes Music Therapy is based on the theory that Wu Xing or 5 human internal organs could resonate with Wu Yin, the five music notes, which in turn could regulate the five human internal organs. Based on the above theory, doctors use the specific frequencies of the five music notes as a vehicle to transmit musical energy to the specific organ of the patient strictly following the physiological rhythm and characteristics of the organ to achieve the purpose of healing. The characteristics of the five music notes in terms of music therapy are shown as the following;

- Note 3 (mi), in the nature of Wood resonating with liver, should be presented in the therapeutic music as long and high;
- Note 6 (la), in the nature of Water resonating with kidney, should be presented in the therapeutic music as deep and low;
- Note 1 (dou), in the nature of Earth resonating with spleen, should be presented in the therapeutic music as turbid and heavy;
- Note 5 (sou), in the nature of Fire resonating with heart, should be presented in the therapeutic music as high in volume and high pitched;
- Note 2 (ruai), in the nature of Metal resonating with lung, should be presented in the therapeutic music as strong and forceful.

Each sound or frequency symbolizes the specific characteristics of one of the five internal organs. The combination of two or more of the five music notes will provide to the mankind with a magical, fantastic and effective ways of healing.

As for using music healing to assist in treating patients suffering from depression, obsessive compulsive disorder or autism, we use different music melodies for different symptoms. Most of these patients all have very sensitive nerves and cannot accept or bear the sounds of very low frequency or very high volume. Therefore, we do our best to choose very beautiful, melodious and light music melodies of very slow tempo at comparatively low volume. The symptoms will be obviously improved after the patients listen to this type of music for a long time.

Chinese music therapists or doctors, after years of research and practice, have summed up their experience and come up with useful guides for music therapy in China. They have also selected series of music melodies that are suitable for music therapy. The following is one of the earlier music therapy guides in China. The music melodies selected for this guide are all played with the Chinese traditional musical instruments such as bamboo flute, two-string Chinese fiddle, Chinese ancient harp and etc.

A sample of earlier music therapy guide in China;

Wu Xing: Metal, Wood, Water, Fire and Earth;

Wu Yin: 1 (dou), 2 (ruai), 3 (mi), 5 (sou) and 6 (la);

Five Internal Organs: Liver, Heart, Spleen, Lung and Kidney;

The relationship among Wu Xing, Wu Yin and Five Internal Organs is explained below:

- *Heart*: in nature of Fire, resonating with music note 5 (sou), could work with two different tones, Tone of Yan and Tone of Yin. *For tone of Yan* or positive energy, the music melody used for healing should be “Lotus Flower Facing the Sun”. The poetic imagery of the patient should be “under the scorching sun and sweet fragrance of lotus flowers prevailing”. The function of this is to replenish the Yan or positive energy or nutrition to the heart and calm down the mind. The method is suitable for indications such as heart palpitations, discomposure, and chest stuffiness, short of breath, insomnia and dreaminess. *For the tone of Yin* or negative energy, the music melody used for healing should be “Rainbow after Rain”. The poetic imagery of the patient should be “feeling clean and happy after a good bath or bright and beautiful rainbow”. The function of this is to clear the mind and get away the excessive Yan or positive energy from the heart. The method is suitable for indications such as heart stuffiness, dysphoria with smothery sensation, flushing face and thirst and etc.
- *Liver*: in the nature of Wood resonating with music note 3 (mi), could work with two different tones. *For tone of Yan* or positive energy, the music melody used for healing should be “Northern Sky with Warm Winds”. The poetic imagery of the patient should be “bright sun and warm winds in spring”. The function of this is to nourish the liver with energy, remove pathogenic wind and dampness and dispel melancholy. The method is suitable for indications such as Vertigo tinnitus, dreaminess, numbness in the muscle or body and etc. *For the tone of Yin* or negative energy, the music melody used for healing should be “Green Leaves and Clouds”. The poetic imagery of the patient should be “cold winds in the clear sky; newly grown leaves in profusion of greenness”. The function of this is to clean the liver and reduce the excessive positive energy, calm the liver and suppress the Yan. The method is suitable for the indications such as dizziness and distending pain, dysphoria, and irascibility, flushing face and neck, insomnia and dreaminess.
- *Lung*: in the nature of Metal resonating with music note 2 (ruai), could work with two different tones. *For tone of Yan* or positive energy, the music melody used for healing should be “Sounds of Bells and Drums at Sunset Glow”. The poetic imagery of the patient should be “the setting sun kindling the sky, and sounds of bells and drums echoing around”. The function of this is to nourish the lung, replenish positive energy to



the lung, relieve the mind and improve the immunity of the skin system. The method is suitable for indications such as cough, body fatigue, night sweat and spontaneous, fear of winds and etc. *For the tone of Yin* or negative energy, the music melody used for healing should be “Morning Dew in Autumn Wind”. The poetic imagery of the patient should be “bright noon in autumn sky and clear morning dews in the pleasant coolness”. The function of this is to nourish yin to reduce pathogenic fire, and promote production of body fluid and nourish the lung. The method is suitable for the indications such as hacking cough with little phlegm, dysphoria with smothery sensation in body and mind, and etc.

- **Kidney:** in the nature of Water resonating with music note 6 (la), could work with two different tones. *For tone of Yan* or positive energy, the music melody used for healing should be “Scorching Sun in Middle Summer”. The poetic imagery of the patient should be “winter sun at noon, warm sun light, and feeling warmth in the dissipating coldness”. The function of this is to realize the tonification of the kidney, enhance kidney health and prevent spermatorrhea, and replenish energy. The method is suitable for indications such as soreness of waist, myasthenia of limbs, cold stomach, easy to feel chilled, impotence and seminal emission, cold uterine and morbid leucorrhea and etc. *For the tone of Yin* or negative energy, the music melody used for healing should be “Cold Winter with Ice and Snow”. The poetic imagery of the patient should be “pure coldness of ice and snow, extreme clarity of the sky and the ground”. The function of this is to clear away the heart-fire and relieve inflammation or fever, nourish kidney and replenish energy. The method is suitable for the indications such as being confused in mind, annoyed and perplexed, dizziness and Vertigo tinnitus, spermatorrhea in dreams, amenorrhea and etc.
- **Spleen:** in the nature of Earth resonating with music note 1 (dou), could work with two different tones. *For tone of Yan* or positive energy, the music melody used for healing should be “Blazing Sun in Huang Ting”. The poetic imagery of the patient should be “the sun is blazing like a ball of fire driving all the moisture or dampness away”. The function of this is to moderately nourish the internal organs, focus the nourishment for spleens, enhance the positive energy and replenish overall energy to the body. The method is suitable for indications such as Eating less with abdominal distension, mind fatigue and depression, diarrhea, prolapse of organs, and etc. *For the tone of Yin* or negative energy, the music melody used for healing should be “Fine Liquor with Panacea”. The poetic imagery of the patient should be “clear cold and sweet spring water quenching thirst”. The function of this is to clear away inflammation or fever, nourish the stomach, and do away the retention of food in the stomach, diuresis and others. The method is suitable for the indications such as euphemistic distending pain, smoldering endogenous fire and etc.

Chinese traditional medical doctors and music therapists started to select many Western music melodies for the use of treating patients with music, after Western music was introduced into China many years ago. It is because that Chinese Wu Yin (5-Music Notes) Music Therapy, according to Wu Xing theory, needs different frequencies of music notes for healing patients. Sometimes, the needed frequencies could be very high or very low. But, owing to the characteristics of Chinese traditional musical instruments, Chinese traditional music tends to be at a limited frequencies of middle range, lacking very high and very low frequencies. Chinese music therapists and researchers take the advantage of Western music and add new vitality to the Chinese traditional Wu Yin music therapy. Now it is developing with very new perspectives and towards new horizon. Many famous Western classic music melodies have been adopted for music healing including Badarzewska, Circle of life, Symphony destiny, Polka, Toreador Song from *Carmen*, The Blue Danube, Les Patineurs,

Piano Sonata No.8, "Pathetique" op.13, Beethoven: Symphony No. 5 in C minor Op. 67, and many others.

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# Factors of engaging practice: Young people co-creating with the professional musicians

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## Abstract

In both school and non-school based studies, the significant role of artists is often cited but rarely researched in any depth. Views are expressed in the literature that artists are a rich resource for the community, and that there is much to learn from these professionals in relation to their work with children. Despite these claims, there are no known interpretive frameworks that provide artists, and the organisations that employ them, with a guide to reflect deeply, and critically on their practice involving children in non-school contexts. This paper presents one such framework, *Factors of Engaging Practice*, which has been developed from a four-year study that examined how children respond to ArtPlay workshops (engagement), what they gain or benefit from such experiences (learning), and what broader encounters with culture and community were evident (cultural citizenship). ArtPlay is a unique arts provider for children aged 3 – 13 years in Melbourne and the ArtPlay Melbourne Symphony Orchestra (MSO) Ensemble is one of the long-term programs offered (2006-2015). It involves a series of linked workshops that enable in-depth inquiry and co-creation between the artists and the young people and the research into this program looked to describing and interpreting the complex roles and relationships artists adopt when working with young people. The paper examines and discusses some of the *Factors of Engaging Practice* identified in these MSO workshops.

**Keywords:** engagement, arts partnerships, pedagogy, non-school setting, professional musicians

## Introduction

In both school and non-school based studies, the significant role of artists is often cited but rarely researched in any depth. Despite the view that artists are a rich resource for the community (Mulligan & Smith, 2009), and the claim that there is much to learn from these professionals in relation to their work with children (Galton, 2008; Pringle, 2002; Waldorf, 2002), there are no known interpretive frameworks that provide artists, and the organisations that employ them, with a guide to reflect deeply, and critically on their practice involving children in non-school contexts. This paper presents a framework, *Factors of Engaging Practice* (Jeanneret & Brown, 2013) that was developed during a four-year study of how children respond to ArtPlay workshops (engagement), what they gain or benefit from such experiences (learning), and what broader encounters with culture and community were evident (cultural citizenship). ArtPlay is a unique arts provider for children aged 3 – 13 years in Melbourne and the ArtPlay Melbourne Symphony Orchestra (MSO) Ensemble is one of the long-term programs offered (2006-2015). It involves a series of linked workshops that enable in-depth inquiry and co-creation between the artists and the young people and the research discussed here looked to describing and interpreting the complex roles and relationships artists adopt when working with young people.

## Background and methodology

Emerging from the literature is the identification of a ‘form of engagement’ (Pringle, 2002) associated with the practices of artists that involves diverse roles such as model,

communicator, co-learner and collaborator, scaffolder, creativity generator and activist (Barkl, 2006; Brice-Heath & Wolf, 2005; Galton, 2008; Pringle, 2002, 2009). The multi-faceted roles artists adopt when working with children were a key area of inquiry in a large study at ArtPlay reported on elsewhere (Jeanneret & Brown, 2013). Involving a blend of discovery and constructivist methodologies, and aligned with ethnography, this research sought understanding through immersion and dialogue informed by a hermeneutic model of inquiry (Hammersley, 2011). Data was gathered through interviews, observations and surveys, and analysed through a process of ‘progressive focusing’ (Stake, 2000) to identify key themes and issues. Identified in this study were factors that contributed to the artists’ “engaging practice”, which included the broad categories of time, transformative environment and materials, practical and personalised experience, planned and responsive, artists roles, creative learning informed by artist practice, and artist communication (see Figure 1). As part of this larger study, several workshops involving ArtPlay’s Melbourne Symphony Orchestra Ensemble were researched. This paper focuses on one of these two-day programs with an eight hour involvement by the researchers, observing and conducting interviews with the artist, Martina, the four MSO musicians, and four of the children.

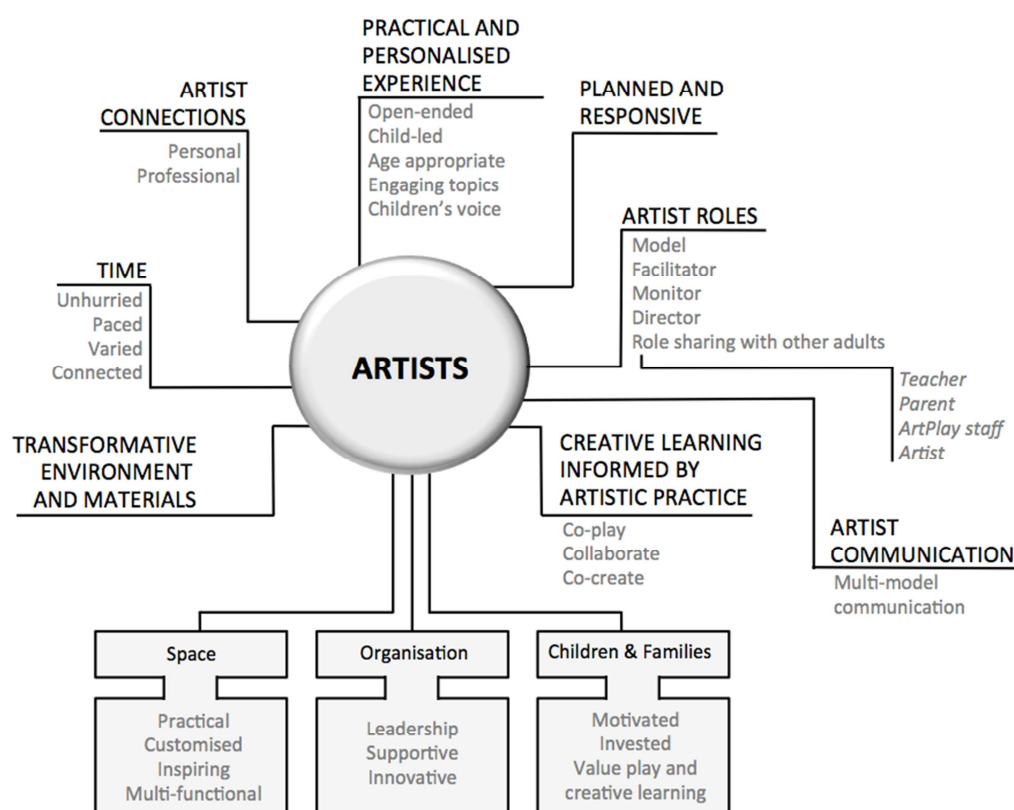


Figure 1: Factors of Engagement Framework (Jeanneret & Brown, 2013)

## The ArtPlay MSO Case Study

Initiated by the ArtPlay Creative Producer and musician artist, Martina, the Ensemble program consists of three-to-four, two-consecutive-day workshops spread three months apart, scheduled for the school holidays. Each two-day program involves the composition of a piece of music inspired by a piece from the current MSO public concert series. The Ensemble comprises of a group twenty-to-twenty-five young people aged eight-to-thirteen years, and

also includes four to five MSO musicians and Martina, who acts as the musical director. The young people are auditioned to join the Ensemble and the general criteria for selection, as outlined by Martina, includes preparedness of the young people to contribute their ideas, invent stories, melodies and rhythms, how they play, their responsiveness, as well as a balance of age, gender and instrumental expertise. The process through which the MSO musicians are recruited is largely informal. As part of their extended role as a member of a major city orchestra, each MSO musician is expected to contribute to some form of outreach work, including educational programs offered in schools, and in public facilities such as ArtPlay. Several of the MSO musicians indicated their ongoing interest in working with children and all had worked in schools and/or given private instrumental tuition. Specific reasons for working at ArtPlay included, “to link with other communities” in a “different” context, and to see children “enjoy” and “discover” music. While the musicians interviewed were clearly committed to working with children, they also made it clear that their main professional priorities were “playing with the [MSO] orchestra”. Acting as the creative director, Martina was central to all aspects of planning, development and performance. At the time of this study, she had worked for over eighteen years with young people and professional musicians in diverse settings, including artist-in-school programs. Martina completed a Bachelor of Arts (Music) and eventually became interested in community-based music. To this end, she undertook further study at the Guildhall School of Music and Drama in London. This practically orientated course gave emphasis to communicating, questioning and interacting with others, as part of community music projects.

### **A workshop snapshot**

The following observation outlines the development of an ArtPlay MSO Ensemble creative work, stimulated by Elena Kats Chernin’s tribute to Piazzolla, *Re-collecting ASTERoids*. Martina chose arranging music by Astor Piazzolla for small and large ensembles, building simple and complex chords, and arranging these, and the use of the traditional tango rhythm as the learning focus for the two days.

The first day (10am-3.30pm) was based at the Iwaki Auditorium, home of the Melbourne Symphony Orchestra in the ABC Centre. Dropped off by their families, the young people, carrying their instruments gathered in the ‘green room’. They have had two workshops prior to this and many are playing known instrumental repertoire, some are improvising and playing around with short melodic phrases from the previous sessions. One or two sit and read. Conversations are about music, music ability, achievement and instrument particularities. Martina invites the group and the four MSO musicians (a trumpeter, a guitarist/percussionist, another percussionist, and a cellist) into the performance space. She leads everyone in a series of voice and body percussion warm-ups that shift into the introduction of a basic tango rhythm. She pauses, asks questions and talks briefly about Piazzolla before returning to refining the children’s clapping of the tango rhythm.

In small groups, the young people work in separate spaces spread throughout the Iwaki complex and the four MSO musicians facilitate the development a new rhythmic pattern with accents on different numbers in the cycle of eight counts. Throughout this process the young people demonstrate established skill and musical knowledge, though the act of improvising was challenging for some. Martina moved from whole-group leader to roving between groups actively supporting and facilitating. Each group performs their rhythm, followed by a tutti performance of all four rhythms. Martina plays a recording of a Piazzolla piece and asks the children questions like “What rhythm was the bass playing?”, followed by a discussion about what they liked/disliked about the piece. She moves to talking about the new Elena Kats Chernin composition inspired by Piazzolla and segues into how their final composition will also be inspired by aspects of Piazzolla’s work. Work continues

alternating between small group and large group work as the groups build chords, melodies and rhythms and after lunch, the children build on this work.

The following day the group moved to ArtPlay where Martina reflected with the group on the progress made, and once again began with a series of voice and body-percussion warm-ups. Martina proceeds to arrange the piece as a whole, letting each group know about where they fit in the macro structure. She directs the ensemble, conducting the transitions and practising beginnings and endings of each mini-compositions developed in the groups. The day was spent refining the short, group pieces that were progressively linked and layered with each other to form a multi-sectioned composition. Throughout this process the young people were encouraged to contribute their musical ideas to the development of the final composition, which culminated with a final performance at ArtPlay, presented to families and friends. Once the performance was finished the children moved off with families, instruments in hand, in a celebratory atmosphere. They would return in a few months time, to work on new composition stimulated by another well-known composer featured in the MSO public program.

## **Engaging Practice**

The following analysis focuses on musician roles and interactions that were particularly significant to engagement in this program, and relate specifically to the practical and personalised experience, planned and responsive, artists roles, creative learning informed by artist practice, and artist communication categories of the framework (Figure 1).

### **Making connections and moving between a repertoire of roles**

From the outset of each session Martina quickly connected and re-connected young people both to the music and each other. Through group exercises, including physical warm-ups, oral and body-percussion tasks, the young people were introduced to each other, and to concepts. Such activities enabled Martina to quickly gauge the abilities and confidence levels of those she was about to work with. To enable young people to become deeply immersed in music, Martina had to skilfully lead, hold, and trust in the Ensemble.

Martina modelled her own practices and also set planned tasks that focused the young people on particular techniques and devices. She was conscious that it was her role to at times lead, and also guide the young people to lead their own learning. Martina's leadership became more pronounced during the final whole-Ensemble composition development and rehearsal, when she explicitly adopted the roles of musical director/conductor. Working with the energy and dynamics of an ensemble, involving four professional musicians and twenty plus young people required effective group management skills, or as Martina put it, an ability to "hold the group". Martina explained that this required an "intense" focus so as to maintain "momentum".

Martina's interactions were responsive to the needs of the Ensemble and also guarding of the 'collaborative relationship' forming between the MSO musicians and young people. By taking on the role of 'boss' Martina was alleviating the MSO artists of a management role, allowing them to identify themselves more as co-artists working alongside the young musicians. Martina advised the Ensemble on how to shape the music, suggesting emphasis, extension, and noting when to add instruments. Whilst refining and rehearsing, Martina listened for and encouraged the young people's input, which some young people initiated and put forth more confidently than others. Firmly, but also in a friendly manner, Martina prompted individuals and groups with comments such as, "I need you to be more engaged" and "It's up to you if you want to contribute". Despite these encouragements, some young people indicated that they were challenged by the task of improvising, preferring to follow instruction and work with notated music. Others commented favourably on opportunities

given to “creating music” rather than “playing someone else’s music”. For example, in relation to his prior music experience, Christopher reflected that, “sometimes in bands I suggest something and it's not often put in, because they [the band] have to put it exactly as the sheet music says, but in this [Ensemble], you really have a say. Like, no one is left out.”

### **Collaboration**

The involvement of the Melbourne Symphony Orchestra musicians was a key element in the success of the Ensemble. It gave professional status to the program and, in combination with Martina, brought high-level musical skills, knowledge and experience. Throughout the two-day program, Martina, with support from the MSO musicians, had to pull the composition together, progressively blending, layering and accentuating the individual and small group pieces to form one coherent and expressive work. Martina admitted this was a demanding process that doesn’t always work as she would hope, sometimes because the layering of invented textures and melodies is too complex for the young people, and even the MSO musicians to understand, requiring more time than available to achieve an effective resolution. Faced with this challenge, verbally and non-verbally, Martina and the MSO musicians regularly communicated how best to develop the composition, which exposed the young people to the complex workings of a professional orchestra. She also explained her decision-making processes to the group, noting, “it’s really important that they understand why sometimes a decision is made to cut something or change something. Not that it’s wrong, but, because in this context, it is not needed or it needs to be adjusted’. As part of this exposure to her practice as a musician, Martina made it clear to the young musicians that everything she does is not planned and often she just “makes it up on the spot”. To engage in such an emergent rather than pre-planned approach, not only required music knowledge and skill, it also required clear and effective communication. She noted that the “best times are when I’m working alongside people who intuitively know how the other one is working”. To achieve such attunement, which supported the state of ‘flow’.

Specialists in playing specific instruments, the MSO musicians modelled and co-created, working in small groups, for example strings and percussion. They answered their own queries and also sought clarification from Martina, at times acting on behalf of the younger musicians who were less confident to express their uncertainties, particularly in a whole-group forum. In this respect the MSO musicians acted as “mediators” (MSO musician interview) between Martina and the children, asking questions on behalf of their orchestral sub-groups, and translating Martina’s directions so that they could be practically realised by the young musicians. One musician explained his role as an “informed encourager”, who helps the children to feel they have something interesting and worthwhile to contribute. And provides “technical help, for example in relation to understanding key, rhythm, tempo, transposition and harmony”. Working alongside the young people one musician described her role as helping the children to “fine-tune their ideas, and turn these into something that’s manageable for them”.

### **Aspiring for musicianship**

Framed by her personal and professional experiences, Martina believed strongly that music making with children should be challenging and high quality. She admitted that she “asks a lot of them” and tries not to make prior assumptions about what they can and can’t do. Her ambition to enable young people to be “good musicians”, focused on “authentic” engagement with creative processes. Martina, as a musician herself, was invested in creating alongside children, not just providing opportunities for others to create. She viewed young people as capable and creative, an image, which she believed wasn’t always shared with her adult co-musicians. As she explained, “they don’t really see it as music in the same way as the music

the MSO orchestra plays. They see it as children's music, or music made by the children, whereas I see it as something having integrity". This comment not only points to different perspectives on children, it also highlights that whilst the MSO musicians were experienced performers, they may have had little experience working with children, and with the improvised and emergent approach to music advocated by Martina. The requirement for the MSO artists to work flexibly and responsively, particularly given that they had no professional training working with children, was uncomfortable for some. Nevertheless the combined experience musicianship of Martina and the MSO artist enabled the co-creation of expressive and skilful orchestral works with children.

## Conclusion

This paper only affords a snapshot of the research that informed the *Factors of Engaging Practice Framework*, which involved 63 artists across the larger study. This framework has provided a method by which artists and observers can reflect on and isolate specific indicators within their practice that support engagement in these encounters with children in non-school settings.

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# Music and words: Connecting the love of music with language

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## Abstract

Children from different cultures have a natural affinity for rhymes, rhythm and music. Imagine if students were able, from the beginning of their education and experiences with academic writing and literacy, to access the unconscious and original selves from which to create their writing. The study of music can help to access this aware, inventive side that can enhance anyone's writing. As early childhood writing teachers and a composition teacher, we draw on their experiences with young children with words and music. We examine the relationship between music and words in an effort to bring the primitive drive of music into the emergent writing capabilities of children.

**Keywords:** music, words, literacy.

## Introduction

Children from different cultures have a natural affinity for rhymes, rhythm and music. Imagine if students were able, from the beginning of their education and experiences with academic writing and literacy, to access the unconscious and original selves from which to create their writing. The study of music can help to access this aware, inventive side that can enhance anyone's writing. As early childhood writing teachers and a composition teacher, we draw on their experiences with young children with words and music. We examine the relationship between music and words in an effort to bring the primitive drive of music into the emergent writing capabilities of children.

## Theoretical Framework

To support our belief that music can enhance and improve emergent literacy and writing, we drew on the work of many scholars. Recent research suggests that a strong correlation exists between music and other mental abilities, such as nonverbal reasoning, literacy development and verbal ability (Schewe, 2009). Gardner (1993) says the first intelligence to develop is musical intelligence. He suggests that music is universal, has a presence across cultures, and has existed at least as long as language.

Sohn (2004) taught freshman English in Appalachia. She noticed a strong connection in her students to local music that informed their literacy. She reported that her students often spent several hours a week singing and playing music at home and/or in church. Some of her students' parents and grandparents wrote music and songs, reinforcing literacy for her students. In the personal narratives of her students, Sohn found examples of language acquisition facilitated by music. Sohn wondered what happened to her students between this special time of discovery of music and literacy in youth when they learned and were excited by music and freshman composition courses. She added assignments about music in her course and suggests more music be integrated into the school curriculum in upper grades where music is largely abandoned.

Elbow (2006) states that written composition is trapped in the medium of time and that traditional forms of organization tend to stress the arrangement of parts in space. He further recommends experimenting with different forms, like music, to explore new approaches to academic writing. “We can look at music in space on the page, and good musicians hear sounds and rhythms as they look – just as most of us can hear sounds when we read a silent text” (p. 663). Even if Elbow overstates the extent to which all of written composition “is trapped in the medium of time...and space,” (p. 663) he rightly gestures to the power of music for new approaches to writing at the stage of invention. Emig (1971, 1964) also suggest appealing to the muses via rhythm, prose or poetry to free writing from provisionally unproductive structures. Both scholars suggest that music and rhythm can be used for freewriting. To better understand under what conditions music might be used as a tool for invention, we looked at what early childhood educators have discovered about the power of music to stimulate writing.

There is support in the literature for a positive relationship between music and literacy from early on in the educational process. Integrating music into children’s everyday activities promotes literacy development (Paquette & Rieg, 2008). Researchers know that repeated rhyming sounds as well as recurring phrases and refrain stimulate brain growth (Elliot, 2000). Sohn’s student writes about how music helped her learn to recognize words

I learned how to read from my mamaw [grandmother]...when I was around two or three. When she sang from her hymn book and followed the words with her finger, I would follow along too, and soon I knew what she was saying and would recognize the words if I saw them in other places. (2004, p. 283)

Regardless of the form or the teacher’s level of musical training, music fosters creativity and enhances literacy instruction.

While studying elementary school children in Minnesota, Torrance (1960) found that only 9 percent of language arts objectives in a given day were related to creative thinking. The rest of the objectives were given over to behavioral norms. This trend has only worsened in the fifty years following and very few objectives are related to creative thinking in public school elementary education. Standardized test preparation rather than creativity has become the priority in most public school education. Torrance suggested valuing original ideas in the classroom and providing activities to engender creative thinking. Song creation, which is presented here in our methodology section, supports the engendering of creativity. Brazerman (2003) says that standardized forms of writing assessment [set] reductionist definitions and expectations of writing” and do not direct “students toward the highest levels of accomplishment” (p. 1).

There is also support from the scholars in using atypical activities to improve student writing, and songwriting activities falls into this category as atypical in the classroom. Grow (1987) used a program of deliberately writing badly to help students overcome the stigma of “being taught,” and he found doing it in an unconventional way was liberating for his students. In primary children’s classrooms, Hargreaves, Galton and Robinson (1996) found that the products of unstructured, unusual children’s activities in creative writing and music received significantly higher overall ratings on those of the scales with an evaluative component than those from structured activities. LoPresti (1987) concludes that not only what we teach, but what students impute as our intentions matter a great deal. He cautions that we should:

downplay any unnecessary, unreasonable or interfering conformity to classroom literacy activities that threaten to convey to students that reading and writing are

primarily testing situations, not experimental situations in which they can explore thoughts or writing conventions they have recently noticed in the texts they've been reading. (p. 224)

The research has supported the relationship between literacy and music education. Johnson (2007) found that students in high-quality school music education programs scored higher on standardized tests, including English, than students in schools with deficient music education programs. Hurwitz, Wolff, Bortnick and Kokas (1975) cited music study as a contributing factor in the acceleration of reading skills of American children in their first year at school. Significantly better differences in academic achievement, including reading, existed between children who received music instruction and those who did not. Lamb and Gregory (1993) found that literacy development and musical development are linked. They found that children's scores of tests of auditory discrimination were related to scores in phonemic awareness. Munson-Benson (2007) states that patterns peculiar to poems, nursery rhymes and lullabies are of special value to young children's literacy development and that these recurring phrases and refrains stimulate brain growth. Gardner (1993) states that infants turn their heads to human voices and match in sounds their parents' songs. He feels that infants are especially predisposed to pick up songs and music rather than speech. McIntire (2007) found that children learn through playful musical activities. Rhythm and rhyme seemed to increase learning and frequently provided an emotional mood to engage students in learning routine facts in literacy.

We ourselves have done research in some of the methodologies we present here. Torres-Santos (2007) looked at the connection between music and language as a form of human expression, with a syntax or common process, with sequence that carries discrimination of various meanings, symbolization and appreciation. Kennedy (2008a, 2008b) found that linguistically diverse students rely on oral linguistic codes for structure in written composition. Kennedy (2006) also found that young students related better to academic writing while using creative forms such as the lyricism and rhythm of poetry to advance their writing. Writing scholars on various campuses found that students flourished using their vernaculars in writing (Kennedy et al., 2003; Torres-Santos, 2003). The literature clearly showed support for the relationship between music and words that we had researched and use in our teaching practices.

### **Aim and focus: Connections between music and literacy**

If we look at some of the relationships between music and literacy, the following becomes apparent. Decoding skills could be developed by the relationship between sound and symbols in both music notation and written composition in older elementary students. Listening skills could and should be developed through listening comprehension and discrimination of music from infancy on up. Young children would develop critical thinking skills if they composed with both music and the written word. Vocabulary would be developed, especially in English Language Learners, in both modalities in all elementary school children. Memorization of both music and written words would engender and develop literacy skills in all school-aged students. Small-motor developed would be developed through the use of various muscles to play instruments and write or draw in pre-school and early elementary classes. Of course, the satisfaction of creativity and self-expression cannot be underestimated in terms of motivating all students to write and enjoy music. Many of these methodologies are explored in the following section.

## Methodology and approach

In this section, the authors provide methodology for teachers to connect children's love of music with literacy, especially writing. The term methodology refers here to "how a particular task is to be performed" (Bryce, 2005, p. 3). We, in our work with both children and college students, developed methodology combining literacy and musical techniques. Kennedy developed methodology in her years as an early childhood educator in the New York City public schools and later with children in a universal pre-K that served students' children in a college where she taught. Torres-Santos developed methodology working with preschool children in an early childhood center for children of community college students as well as administering an arts program at a private college. We both also taught music and literacy methodologies to teacher candidates in classes and workshops at a public university. The following is a discussion of those methodologies developed.

Literacy can be connected to music in the following ways. Songwriting is a natural way to launch young children into writing in creative, self-fulfilling ways. A song is a combination of a melody, a series of high and low pitches (tones) forming a contour or shape, with words.

Beginning with listening to and imitating music (singing songs), children can begin to compose at an early age. They can begin with making up their own words to popular songs or nursery rhymes, or by changing melodies of favorite songs. The melody can come first or the words of a melody forming a song. Either way, children have a delightful entree into the creative process.

## Results

The following are techniques that can be specifically applied in the elementary classroom.

### Activity 1: Word Analysis: *Twinkle, Twinkle Little Star*

Children can begin by analyzing a favorite song (e.g., *Twinkle, Twinkle Little Star*)

**First stanza of 5 (with 6 lines each)**

(beats)

**X                      X                      X                      X**

**a. phrase**

lit- tle  
twin-kle, star,\_\_\_\_\_ (high and low pitches or tones)  
1 Twin-kle,

2 How I won-der what you are!

**b. phrase**

3 Up a-  
bove the  
world so  
high,  
4 Like a  
dia- mond

in the  
sky.

#### a. phrase

lit- tle

twin-kle, star,

5 Twin-kle,

6 How I

won-der

what you  
are!

The teacher could ask students to analyze the elements and structure of the song, how many stanzas comprise the entire song (5 stanzas), how many lines comprise the first stanza (6 lines), how many musical phrases comprise each section (3 phrases [a, b and a], where the first is the same as the third) and how many beats or pulsations comprise each musical phrase (8 beats) after singing the song and clapping along. The teacher can ask them if there is any melodic or word pattern, if the repetition is exact or there is any variation, if the word represents its natural stress, or if each syllable of the song is assigned to one specific pitch (tone) or to a series of pitches (tones).

The teacher could ask children if there is a word syllable with a prolonged and longer duration or if there is a pause separating the word. The teacher could ask them if the melody is comprised of intervals (distance between the pitches or tones) within a narrow or wide range. The teacher could also ask if it is easy to reach all the tones in the song or difficult. The teacher could ask students where the title of the song appears in the song and why that song has that title. For instance, in *Twinkle, Twinkle, Little Star*, the first verse, “Twinkle, twinkle little star” is repeated twice [it repeats in the fifth line], the middle lines are “up above the world so high, like a diamond in the sky.”

Once children thoroughly analyze the song, creative melody-making can begin. At this point, children can write words and then figure out a melody that would fit, or write a melody and later create the words.

#### Activity 2: Syllables and Beats: *Come to Me*

Another activity the authors have tried is composing 4 lines of poetry on a theme and then asking students to clap a beat to it:

*Come to me*

(beats)

X X X  
Come to me  
Come to sleep  
Un- der- stand  
I must leave.

A variation of this activity is to have students create a short melody with high and low pitches (tones) and ask them to add words to it.

O O | O O O

**Activity 3: Creative Song Writing:** *Mary Had a Little Lamb (Harry Had a Little Dog)*

(beats)

1 Harry had a little dog \_\_\_\_\_ lit- tle dog \_\_\_\_\_

## Activity 4: Rap Songs for Consonant Sounds

d-ding/dong; f-far; j-jazz/jam; m-man; g-goat

Then, ask students to put together various combinations of words following a beat, as such:

hop- hip- hop, jazz  
dong-ding- dong, jam  
far- queen-man, goat

### Activity 5: Hearing the Language: Rounds: *Birdie Song*

*Birdie Song*

*One person or group reads*

## Way up in the sky

*The little birds fly*

*The first person or group continues reading*

*Way down in the next*

*The little bird rests.*

While simultaneously another person or group starts reading from the beginning  
Way up in the sky  
The little birds fly

And so on

**Activity 6: Hearing the Language: Paired Reading: *Brother John***

Other techniques to improve reading can be done through song-based literature (Perogoy & Boyle, 2008). Song lyrics and text can be used by children for these activities. Paired reading, where one partner reads a passage with intonation and phrasing followed by the other, can be done with a variety of songs, especially those with repeats, such as *Brother John*.

*Brother John*

One partner reads with the lyrics with intonation and phrasing:

Are you sleeping?

Followed by the other partner:

Are you sleeping?

One partner reads with the lyrics with intonation and phrasing:

Brother John

Followed by the other partner:

Brother John

One partner reads with the lyrics with intonation and phrasing:

Morning bells are ringing

Followed by the other partner:

Morning bells are ringing

One partner reads with the lyrics with intonation and phrasing

Ding, ding, dong

Followed by the other partner:

Ding, ding dong.

**Activity 7: Hearing the Language: Echo Reading: *Kookaburra***

Echo reading, where one person reads a sentence and the second student reads the next line, can be done with one song line after another as in *Kookaburra* or *Hey Ho Nobody Home*.

Here's an example of echo reading

*Kookaburra*

One student sings or reads:

Kookaburra sits on the old gum tree

The second student sings or reads:

Merry, merry king of the bush is he

The first student sings or reads:

Laugh Kookaburra, laugh Kookaburra

The second student sings or reads:

Gay your life must be.

**Activity 8: Hearing the Language: Choral Reading: *Frère Jacques***

Choral reading, often used by English Language Learners to learn the language, can be done in song with the teacher modeling the song, with the written text, and the students repeating the song several times. This methodology could also serve well to teach a song in another language, such as *Frère Jacques*:

*Frère Jacques*

The teacher would model:

## Activity 9: Parody: Hokey Pokey

## Activity 10: Song Writing: Composing from Words

### Amazing Grace

**ma-----zing**

Children should be encouraged to try different note placements within the beat and emphasize different words until the right combination is found. Children should try different pitches (tones) and be encouraged to assign multiple pitches to a one syllable word. For example, rewriting *Mary Had a Little Lamb*, as *Sue Had a Small Iguana*, would not work in the beat *Mary Had a Little Lamb*

*Sue Had a Small Iguana*

**(new version)**

138



Sue\_\_\_\_

small i- gua-na

(recommended)

a  
had

### **Activity 11: Song Writing: Lyrics for a Melody**

If a child has a melody to write words for, encourage him/her to dramatize the music with words. In music, there are several kinds of rhyme: perfect, e.g. joy/boy; false, e.g. down/around; masculine, or stress on an entire word or end, e.g. relegate/segregate; and feminine, or stress on the first part, e.g. walker/stalker. Words can be chosen to enhance the melody and help children in creating early poetry. If a child has a different home language than mainstream English, he/she can be encouraged to compose “hybridity” songs, or songs using both languages to access home culture and make children more at ease with the gap between both languages. Torres-Santos (2006) used this methodology successfully with six first graders, who had different home languages than mainstream English. Kennedy and Torres-Santos (2007) found that early childhood teachers welcomed and enjoyed implementing musical composition methodologies at a workshop for this purpose and expressed great enthusiasm about its possible use in their classrooms.

### **Activity 12: Songwriting: Writing Songs from Poems**

Children can also create songs with prosody, or seamless blending of melody and words, e.g. looking up, looking down, tell me what you see. Some exercises for writing lyrics could include beginning with lyrical poetry. Both Emily Dickinson and William Butler Yeats, among many others, (Luxford, 2000; Yeats, 1932) wrote poems that were set to music.

As an exercise to begin writing, have children look around the room and jot down a list of objects. When they’ve settled on one, have them write a title, e.g. “This Picture of You.” “Give children an image, e.g. “Colder than Ice” or “Just Behind the Mirror,” and then have them create their own titles. After children have their titles, ask them to jot down the information that needs to be conveyed in the first verse to lead the listener to that title. Then have them continue by writing what happens next. Then ask them to begin actual lines of lyrics by expressing one idea and one emotion and maintaining one consistent tense and atone, e.g. the sun was so bright. Then tell them to maintain the continuity throughout the lyrics.

Children can explore their own natural creative process in this way – and relate it happily to the act of writing. Spender (1962) divides artists into Mozartians who instantaneously get in touch with their unconscious when composing and Beethovians, who agonize over every phrase. Children can find their own voice and style and become either “Mozartians” or Beethovians.” In this way, they won’t have to follow composition textbooks to uncover their own creative processes and approaches to writing.

Additionally, children learn many new vocabulary words through music – stanza, rhythm, melody, pattern, to name a few. Teachers can make a word wall with each alphabet letter and classify the new words learned under the letter of the alphabet. Children can create mobiles of musical sounds and symbols and hang them from the ceilings. Teachers may set up a listening center where children can read to music or listen to stories told in song as they read. Children may record their reactions to the music they hear in writing and drawings. Children can write reviews and recommend some of the favorite music they hear. Post rhyming words on the word wall heard in lyrics and songs. All these techniques are definitely recommended to learn these and other songs. Two websites where many songs can be found

are at “Music for Little People” <http://www.musicforlittlepeople.com> and <http://www.kids.niehs.nih.gov/music.htm#index>.

*Chicken Soup with Rice* is on CD and can be downloaded and is a favorite with young children as literature to music.

In summary, the following could be a typical flow of activities:

***Write few stanzas of poetry or provide it from a pre-existing poem***

I love you  
With all my heart  
For-ever and ever  
And al-ways be  
You and me.

***Know how to divide a word (break words into syllables)***

I love you  
With all my heart  
For-e-ver and e-ver  
And al-ways be  
You and me.

***Know the stress in the sentence/stanza (it may vary according to intention)***

I <u>love</u> you	I love <u>you</u>
With all my all <u>heart</u>	With <u>all</u> my heart
For- <u>e</u> -ver and <u>e</u> -ver	For-e-ver and e-ver
And <u>al</u> -ways <u>be</u>	And al-ways be
<u>You</u> and <u>me</u> .	<u>You</u> and me.

***Clap the beat (steady pulsation)***

***Recite one syllable per beat***

X	X	X
I	<u>love</u>	you

X	X	X	X
With	<u>all</u>	my	<u>heart</u>

X	X	X	X	X	X
For-	<u>e</u> -	ver	and	<u>e</u> -	ver

X	X	X	X
And	<u>al</u> -	ways	<u>be</u>

X	X	X
<u>You</u>	and	<u>me</u> .

***Recite various syllables or words per beat***

X        X  
I love    you

X        X        X  
With    all my heart

X        X        X        X  
For-    e-ver    and    e-ver

X        X        X  
And    al-ways be

X        X  
You and me.

***Prolong a syllable or word for more than a beat to emphasis it  
Recite and hold word of syllable to emphasize it***

X        X        X        X  
I        love    **you**\_\_\_\_\_

X        X        X        X        X        X  
**With**\_\_\_\_\_ all        my        **heart**\_\_\_\_\_

X        X        X        X        X        X        X  
For-    e-        ver        and    e-        **ver**\_\_\_\_\_

X        X        X        X        X  
And    al-        ways    **be**\_\_\_\_\_

X        X        X        X        X        X  
**You** \_\_\_\_\_ and    **me.**\_\_\_\_\_

***Make silences***

X        X        X        X  
I        love    you        ( )

X        X        X        X        X        X  
With\_\_\_\_\_ all        my        heart        ( )

X        X        X        X  
For-    e-ver and e-ver        ( )

X        X        X        X        X  
And    al-        ways    be        ( )

X        X        X        X        X        X

You \_\_\_\_\_ and me. ( )

**Add a melody with high and low pitches (tones)**

X      X      X  
I                  you  
                love

-----  
X      X      X      X      X      X  
With  
                all                  heart \_\_\_\_\_ ( )  
                                my

-----  
X      X      X      X      X      X  
                                e-----  
                                and                  ver

                ver  
For-      e-

-----  
X      X      X      X      X  
And      al-                  be \_\_\_\_\_  
                                ways

-----  
X      X      X      X      X      X      X      X  
You \_\_\_\_\_ and \_\_\_\_\_  
                                me \_\_\_\_\_ ( )  
-----

**Learn a song, like “Row, row, row your boat”, by using the techniques of paired reading, echo reading and choral reading**

***Paired reading***

One partner reads with the lyrics  
with intonation and phrasing

Row, row, row your boat  
Gently down the stream.  
Merrily, merrily, merrily, merrily,  
Life is but a dream.

Followed by the other partner

Row, row, row your boat  
gently down the stream.  
Merrily, merrily, merrily, merrily,  
Life is but a dream.

### ***Echo reading***

One person reads a line

Row, row, row your boat

Second person reads another line

Gently down the stream.

One person reads a line

Merrily, merrily, merrily, merrily,

Second person reads another line

Life is but a dream.

***This technique could also be practiced in the following manner to eventually sing a “round” song***

One person or group reads

Row, row, row your boat. Gently down the stream.

The first person or group continues reading

Merrily, merrily, merrily, merrily, Life is but a dream.

While simultaneously another person or group starts reading from the beginning

Row, row, row your boat. Gently down the stream.

First person or group continues reading

Row, row, row your boat. Gently down the stream.

While the second person or group continues as well but at a different point of the text

Merrily, merrily, merrily, merrily, Life is but a dream.

And so on

### ***Choral reading***

The teacher models the song, with the written text

Row, row, row your boat

Gently down the stream.

Merrily, merrily, merrily, merrily,

Life is but a dream.

All students repeat the song several times

Row, row, row your boat

Gently down the stream.

Merrily, merrily, merrily, merrily,

Life is but a dream.

A performance could be staged inviting parents or other classes to witness the wonderful musical creations. Or teachers may invite another class to visit and have the composers and singers perform.

## **Conclusion**

If young children, delighted and developed by song, did not lose their muses in a structure of wording, sentence structure and grammar, but instead drew on the rhythms and incantations of music, their literacy and writing would be more creative, natural and flowing. Music

should accompany literacy learning throughout elementary, middle and high schooling and into college. Teachers in these settings should seek to engender this musical connection so that there is a natural progression that will be made right through the college years.

More research needs to be done on the relationship between music, literacy and early schooling experiences and writing and literacy practices at the college level. Longitudinal studies have been done (O’Conner, Arnott, McIntosh, & Dodd, 2009; Yaden & Tradibuno, 2004) tracing preschoolers through school and sometimes into adulthood and documented the positive effects of a literacy-based education. A longitudinal study could be done tracing the preschooler who began with a music-based literacy education to determine the effects on reading and writing practices in later school years, up to and including college, especially composition classes. Researchers also need to examine not only the effects of musical experiences on preschoolers and early childhood students, but how this impacts the rest of their educations and later lives. Various aspects of musical literacy practices and compositions should be looked at more closely in the early childhood classroom to see if these skills can be drawn upon in later years.

If our students are arriving at our college composition classes as reluctant writers, we need to reevaluate our goals as literacy educators in terms of what our students want and need. Emphasis on high-stakes testing and writing geared to passing these high-stakes tests is not necessarily our end goal. “...as literacy teachers, we must not accept the idea that what work requires of schools is the same as what students require, or even want, from schooling” (Branch, 1998, p. 327). We certainly want our students to be able to perform in writing in the workplace, but ultimately we want them to enjoy their literacy practices throughout their lives.

The traditional academic essay is entrenched in the academy tradition. Unfortunately, it is often formulaic writing that the student has learned to survive academic life – sterile, distant, uninvolved and devoid of feeling or intimacy. The academy is under attack from the workplace to produce students who can perform in writing to meet their job demands.

If children are given warm, happy, comfortable and creative experiences linking music and originality to writing and literacy, a better prognosis would probably ensue when students approach academic writing and eventually arrive at college composition courses. Some of that nonverbal training and words tied to the musical process would perhaps spill over onto the page. Students might happily approach the writing task as they did singing and composing rhymes and songs. Perhaps this could revolutionize the way composition is taught in American schools and make for more creative, happier academic writers when they enter college and eventually, the workplace and beyond.

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# Musicians as researchers – Insight or insanity?

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## Abstract

Many highly-proficient musicians enrol in postgraduate research degrees, moving from being expert musicians to novice researchers. This paper investigates the reasons and motivations for this professional transition. It reports on an empirical study carried out with the members of an advanced research methods seminar class in a Conservatorium that is a faculty of an Australian university. The members of the class took on multiple roles as researchers and subjects, interviewers and interviewees, investigators and authors. The results obtained from thematic analysis of interview transcripts highlight the importance of the intrinsic aspects of personal development as a musician and the altruism of passing knowledge and experience to others, supported to a lesser extent by extrinsic motivations concerning finance and employment. In this, the results are broadly in line with those from other such studies, but further investigation with a larger and more diverse group of music researchers would be needed to confirm these indications.

**Keywords:** postgraduate research, music, motivations, personal development, professional development, thematic analysis

## Introduction

In the current university context, many highly-proficient music performers enrol in higher education degrees by research. While at first glance those enrolled may seem to be moving from an area of expertise to an area of inexperience, in many cases the individual may in fact have already developed a range of research skills in the course of becoming highly proficient in their chosen field. Many expert musicians seek to further develop their craft through embarking on research degrees and/or seek inspiration through what they aim to discover. Research is a highly valued skill among many musicians pursuing fine music making. In this paper, we will investigate the motivations of musicians for enrolling in a higher degree by research, including the reasons why they choose research as a way of expanding their skills as performers, and the expected outcomes of their research studies.

## Literature review

### What is research? Musicians and research

The first aspect of the investigation is the basic question of the relationship between music and research. Shulman (1998) suggests that “for an activity to be designated as scholarship it should manifest at least three key characteristics: it should be public, susceptible to critical review and evaluation, and accessible for exchange and use by other members of one’s scholarly community” (pp. 5-6). There are two distinct areas in which this can be applied to musicians.

The first area is that of performance applications of music; that is, instrumental and vocal performance, conducting and composition. These music practices fulfil the three characteristics as suggested by Shulman: musical performance is by its nature public,

constantly exposed to judgement (particularly in tertiary institutions) and recordings of performances, or particular paradigmatic performances, are often the centrepiece for discussion of interpretation and pedagogic potential. In addition, research into instrument and performance-specific technical and interpretational aspects should contribute to the relevant knowledge pool as well as to the personal development of the researchers/musicians involved.

The second area is centred on teaching and academic development in secondary and tertiary education. Teaching occupies a large component of the career portfolio for many musicians. Trigwell (2013) investigates the validity of 'Scholarship of Teaching and Learning'. He concludes that it is likely that "teachers who adopt scholarly, inquiring, reflecting, peer reviewing, student-centred approaches to teaching are likely to be achieving the purpose of improving student learning" (p. 102).

The broadening of the scope of 'legitimate' research invites new methodologies which focus on performance and lived experience. For instance, Parmer (2007, pp. 8-56) has pointed out the need for performing to "be given its due as a primary source out of which institutionally legitimate knowledge about music can arise". Specifically, a performing musician or practicing composer is able to either share their knowledge with fellow or aspiring performers, or feed their expert knowledge into scholarship; likewise a musicologist may inform either performers or other theorists. In both cases, the contribution can be made due to the researcher's expertise in music.

This expansion of research beyond strict musicological parameters invites musicians who may not typically have involved themselves in research to contribute to the pool of academic knowledge through their expertise as performers and composers. It follows that enrolling in a research degree and vocalising one's musical knowledge within academic discourse allows for the materialisation or formalisation of the research processes that have already been taking place in a musician's life.

It can be seen that this broad scope and natural overlap of music practise with research practise creates an environment which is fertile for musicians motivated to further their understanding of their craft through engaging with research.

### **Motivation for research – Personal or professional?**

Guerin, Ranasinghe and Jayatilaka (2015) investigated students' reasons for undertaking doctoral studies. They found that motivations for higher research degrees can be grouped into five main categories: family and friends; intrinsic motivation; lecturer influence; research experience; and career development. This study was carried out with 405 PhD, professional doctorate and practice-based doctorate candidates from all faculties of Australian universities (p. 34).

Harrison (2011) and Draper and Harrison (2013) carried out a similar investigation in the field of music. They identified four motivations for enrolling in higher degrees in music and music education: love of learning; access to resources; connection to the subject matter; and altruism. These themes have significant overlap and all point towards a personal relationship with research and subject material, a love of learning, connection to the subject matter and to a lesser extent, altruism. The findings of Abuhamdeh, Csikszentmihalyi and Jahal (2015) further reinforce the importance of intrinsic motivations for study, arguing that students focus closely on process-centred enjoyment.

Comparing these studies indicates that musicians are more likely to embark on a higher degree by research for personal, intrinsic reasons. On the other hand, other studies have demonstrated that external, career-focussed attitudes are also prevalent in student motivations for undergoing training in research. Throsby and Zednik (2011) confirm the importance of a portfolio approach for the careers of professional artists, most of whom regularly supplement their income through work outside of the creative arts. They report a

trend, especially among younger professional artists, to widen the number of components in career portfolios.

Manturzewska (1990) also articulates these anxieties within performing musicians. In her life-span development study, she notes clear demarcations between performance and teaching periods of musicians' careers. Gembris and Heye (2014) mirror these findings in their study of aging German orchestras: a relatively brief peak performance period followed by a lengthy teaching career. The timing of the peak teaching phase and the fact that many musicians retire late in life articulate an anxiety regarding the timing of research studies at university. Do musicians undertake further education to supplement their peak teaching? Do younger musicians feel that they are compromising their peak periods of performance by undertaking further university study during this period?

However, Harrison, Draper, Barrett, Burnard and McPherson (2010) find that in relation to a musician's reasons for undertaking a research degree, "jobs, salary and promotion are seemingly unrelated to motivation to undertake a doctoral program". The question of prevalence of career-centred motivation or personal motivation has yet to be entirely resolved.

While career development and intrinsic motivations are important for understanding the choices of research students, structural factors may limit student choice, or impair student motivation in undertaking high-level study. One of these is the external demand for research and research degrees. The Australian Government is supportive of higher research degrees, providing extensive funding under the Research Training Scheme (RTS) and Australian Postgraduate Award (APA) scheme. Universities are also supportive, as more research leads potentially to more funding and maybe higher rankings.

In spite of the increasingly commonplace requirement of doctoral qualifications for employment in tertiary education, there is an oversupply of candidates. Shaw (2011) notes that in 2006, only 15 percent of recent PhD graduates had 'tenure-track' positions within six years of completing their degree, compared with 55 percent in 1973. There is little demand for research degrees in a majority of employment sectors in the creative arts, beyond the academic arena; for instance, as Draper and Harrison (2011) point out, "there is little need for a research degree to play in an orchestra".

## **Methodology**

### **Participants**

Participants were all students enrolled in the graduate seminar 'Thinking Research', a mandatory course for post-graduate research students at the Conservatorium of Music, University of Sydney. Students in this class are generally highly-trained practitioners in some aspect of the performing arts; they are performers, composers, conductors, music educators and musicologists studying a broad range of subjects with a variety of research methodologies. However, most students were relatively new to research.

### **Data collection**

A series of interviews was conducted with all participants. Initial questions were developed by all members of the class jointly and were designed to investigate the reasons for enrolling in a research degree and how research skills may benefit artistic practice. The questions are available in Appendix A. Participants were invited to ask follow-up questions and to discuss ideas that surfaced. Interviews were conducted in groups of three students, each taking on a particular role – interviewer, interviewee, scribe – and rotating these roles for subsequent interviews. Participants were invited over the following week to add to their transcribed interviews if they felt they had not contributed as completely as they wished. Since all participants are members of the research team and authors of this paper, external ethics

approval was not obtained, though the ethical aspects of running such a project were discussed by the group before starting the project (they were offered the option of not participating in the interviews, though they all declined this option).

It is important to note that the questions asked only gathered data from one point in the development of research skills – most students were relatively early in the process of their own research studies. As noted by Langley (1999) theoretical findings drawn from qualitative data have the potential to change markedly as data and participants change over time. Accordingly, it is important to acknowledge that this research does not intend to ascertain how research skills may benefit musicianship as participants develop during the course of a degree program.

Some of the interview questions seem to make an assumption that the development of research will benefit artistic practice. However, they were developed by participants themselves, and so contain a reflection of their own ideas about research in music. De Hoyos and Barnes (2012) argue that such a preconception risks ignoring conflicting responses; however, it was apparent in the interviews that these assumptions were strongly contested by some participants, mitigating their influence on the results.

## **Analysis**

The investigation of the transcripts was carried out by a subsection of the class undertaking a thematic analysis of all of the interviews. The qualitative software package NVivo10 was a very useful tool in this process. Such analysis of themes is a basic form of qualitative analysis (Boyatzis, 1998), aiming to identify common ideas from the shared concerns and emphases put forward by participants. The analysts identified similarities in the reasoning and motivations which participants articulated in their interviews, as well as the core values of the participants in relation to research.

## **Results**

There were five key themes that emerged from the investigation of the interview transcripts: What is research?; Financial aspects; Professional development; Personal development; and Altruism or Contribution to knowledge. Each of these themes will be described in more detail, and supported by quotes from the interview transcripts. Participants expressed a wish to remain anonymous. As such, they have been assigned a number based on the order in which they appear in this paper.

### **How do students understand research?**

All participants were asked to provide their definition of the term “research”. Generally the definitions offered involved some notion of the acquisition of knowledge or understanding; “Seeking knowledge in order to discover new directions and methods and gain new ideas in general” (1); “research is finding things out that you didn't know beforehand” (2). For some subjects this definition could be further refined to describe academic research, as a type of research they considered distinct from other forms; “academic research has particular characteristics, including a systematic approach, a utilisation of the previous investigations of others, and a presentation of your findings for others to critique” (2).

Answers varied as to the degree to which interviewees considered research and musical practice to be related. While some subjects considered research to be an integral part of musical practice; “research is about the feedback loop between theory and performance practice” (3); or “I am fully of the belief that practice should inform research just as research should inform practice” (4); others considered their research as a separate and distinct activity from their musical practice; “Conceptualizing the music in language as a very different way of understanding music” (5). An intermediary position supported by the majority of responses

considered academic research to be distinct from, yet nevertheless largely influential on, musical practice: “My research will change a specific area of my practice and probably inform other aspects. There are always flow on effects” (6). For these respondents, the distinction between “research” and “practice” meant that it was possible to conceive of practicing musicians who did not engage in research; “Research may help the musician to know the context of his/her profession better than the musician who does not do research” (7). The existence of these differing definitions of “research” was explicitly recognized by one interviewee as follows: “Over the course of my academic career my understanding of research has moved from a traditional view that academic musicologists were the ‘researchers’ to a broader view that research is valid for musicians who are also performers, educators, composers etc.” (8).

While the majority of respondents considered their interest in research to be their primary reason for undertaking postgraduate study, some respondents suggested they were mainly motivated by the practical side of their careers as musicians; “The original-research aspect of my degree is only part of a greater whole which I’m pursuing” (9); “Research is important – but personally to me it is more important to play the cello” (10); “Being a student allows more flexibility and freedom than full-time work, this makes it easier to better yourself as a freelance musician” (11).

Some respondents gave answers that suggested their feelings on the subject had changed since beginning academic study and that their interest in research had increased; “When I first started the degree it [research] wasn’t really [important to me], but I’m discovering a whole new world. It’s really exciting, and I’m finding it very relevant to what I am doing with my playing and also interesting in and of itself, which I hadn’t really expected” (12).

Some of the respondents whose main reason for undertaking the degree was their interest in research expressed a desire to continue their research after finishing their degrees irrespective of employment outcomes, while other respondents expressed a desire to seek employment in a tertiary institution.

### **Financial aspects**

Economic considerations for taking up a higher research degree were a factor for many participants. Some participants mentioned government-sponsored enrolment as reason for taking up the degree: “Economically, a research degree that didn’t attract fees was a feasible way of approaching this aim” (9). There was a sense of foreboding in two references: “Do it while it’s still free” (13); “Because I’m concerned about the change of government funding for HDR and wanting to finish my HDR before it becomes very expensive” (11).

Government-sponsored positions in research degrees also provided participants with resources they would not have been able to afford otherwise. The resources mentioned included access to instrumental lessons with a chosen teacher, access to research material, papers and infrastructure: “The reason why I am doing a research degree is because I don’t have the guidance myself, or the infrastructure, or the facilities” (4). Access to free education in combination with a scholarship allowed one participant to fully concentrate on her practice without the time constraints of outside employment: “I would not have to work for two years leaving me with more practice time ... Being a student allows more flexibility and freedom than full-time work. This makes it easier to better yourself” (11).

### **A brief intermission – The expert musician**

The notion of an “expert musician” is a core feature of both of the following themes; achieving a certain level of musicianship had motivating factors which corresponded to both personal and professional spheres.

Many participants answered that they did not feel that they can be classed as expert musicians. One participant felt uncomfortable with the question and chose not to answer. Of those who felt as though they were not expert musicians, most described themselves working towards that status: “I wouldn’t describe myself as an expert musician at this stage, but I’m moving closer towards it” (2); “I’m hoping that at the end of my degree though I will have developed some expertise” (12). Some participants were not comfortable with the term ‘expert’ and felt that the term didn’t fit their view of self: “I certainly don’t feel that I’m an expert musician. It’s hard to define because – how do you narrow the field of expertise? I’m pretty good at playing jazz bass but does that make me an expert musician? Or just an expert at jazz, or an expert bassist? All those things imply a different kind of ‘expert’ and I don’t feel like I truly fit into any of those ‘expert’ categories” (14).

Professional experience over many years, peer recognition and the “ability to demonstrate sophisticated principles and practice in the pertinent areas” (15) are the main defining reasons for those participants who clearly classed themselves as ‘experts’. They also agreed that the learning process is ongoing, or as one participant articulated: “Perhaps an expert is just someone who doesn’t stop learning”. Other participants suggested that having gained a degree was the defining factor of being an ‘expert’ and the view was expressed that “Everybody is an expert – so am I” (16).

Both groups, ‘experts’ and ‘non-experts’ had similar views on what attributes define the term ‘expert’: specialised knowledge and experience in all areas of musicianship, longevity in the work force (time was a factor for all but one participant), peer recognition, knowledge through professional employment, confidence in their own knowledge and abilities, the ability to pass on knowledge through teaching, never stops learning.

### **Professional development**

The opportunity for continuing professional development was a significant motivating factor for respondents to enrol in a research higher degree. While respondents were at various stages of their professional careers, many perceived a research degree as the next logical step in their own professional development. Seeking recognition of experience was also a significant motivating factor for respondents to enrol in a research higher degree. A post graduate academic qualification is increasingly seen as a necessary pathway to acknowledge many years of professional industry experience and to ensure current and future employment.

The opportunity for networking was identified by some respondents as an important factor, though not as often as the opportunity for professional development and the recognition of experience. Some participants believed that postgraduate studies increased their likelihood of acquiring an industry-related job: “To increase my market value through increased skills and knowledge also played a part” (9); “it is imperative for future employment opportunities” (17).

One participant expressed this view with more detail: “Having a DMA after my name is an outside validation that I achieved something in my life. A research degree is not a warranty for successful job applications but, in my experience, not having this degree presents a definite disadvantage for future employment possibilities” (18).

Some participants stated that the skills they were learning in research degrees were directly applicable to their future careers: “I intend to use my newly-acquired knowledge very concretely in my professional life. It has even after a short time already begun to influence and change my existing practices, both in the way I play, as well in the quality and content of my teaching/coaching” (9).

However, for others, positive effects on a career path were recognised as a possible benefit of self-improvement, but did not appear to be the main motivating factor; “to shed ideas that have been haunting me; to have the space and time to try and fail and to hone my

skills and ideas; to meet new people and experiment with new ideas; to improve as a writer and as a speaker; and to extend the possibilities for employment” (19).

### **Personal motivations**

Participants tended to respond more strongly when asked about personal motivations for undergoing research based study. These took a variety of forms, from the abstract passion for learning and understanding to more concrete benefits in the improvement of the craft which many participants valued.

Expanding knowledge was an important factor for many participants. “Very importantly for me, I undertook this to fulfil a dream, the result of a passion which hadn't yet developed at the time of my undergrad degree but became gradually clearer the longer I worked professionally in my field ... it has great symbolic value for me too to embark on this” (9).

Other respondents acknowledged that research was in some ways refreshing and stimulating for the mind: “I wanted to stimulate myself intellectually (and aesthetically) after years in the profession” (9), “I find it refreshes me, reconnects me, gives me a different outlook and takes me out of myself” (17).

Participants felt strongly that research allowed them to contribute to their own knowledge by improving their skill base and becoming better musicians or researchers in the process: “My phrasing, expression and structural understanding has already widened and I hope this will solidify” (9); and “Research may help the musician to know the context of his/her profession better than the musician who does not research” (7).

The desire to learn was explicitly expressed by some participants: “I think I have a passion for understanding and trying to know. Research is the formalised outcome of that informal desire” (4); and “I had encountered unanswered questions in my readings, which I felt the need to answer or at least explore myself” (1). The idea of expanding one's knowledge base to further related areas of research proved important to some participants: “I was intrigued to be able to continue investigations in the topic of sustainability, but in an area that I had not previously investigated – music” (2).

A desire for self-improvement was a strong motivating factor for undertaking the degree, and this desire was evident in answers of all research subjects. In some cases, self-improvement was an end in and of itself: “I love learning and feel that I want to broaden my education. ... I find it refreshes me, reconnects me, gives me a different outlook and takes me out of myself” (18); and “Having the opportunity to study with expert teachers (and take classes) forces me to think outside my current field of knowledge and challenge myself in new ways” (14). For others, the desire for self improvement was linked with the desire to master a specific skill or creative practice: “I'd like to become a better cellist” (20); “As a jazz/improvising musician, research offers an opportunity to pursue an original ‘concept’ which will become a unique tool in my toolbox of ways of understanding and improvising music” (14).

This self-improvement was most often explored by participants in terms of the ways in which research benefitted their musicianship. Respondents who defined themselves primarily as music performers, composers, educators or creative artists, and who are enrolled in a practice-led research degree responded favourably when asked how they expected research studies would change their musicianship. The majority of these respondents indicated that their musicianship had already been influenced in a positive way since their enrolment in the research degree and also believed that their musicianship would continue to develop considerably over the duration of their research degree. However, respondents who defined themselves primarily as music researchers or musicologists, where research output is not directly related to musical output as a performer, composer or creative artist, contested the

relationship between practise and research. One respondent clarified their response by stating that their primary goal was not to improve their musicianship but rather “research to understand people” in the context of ethnomusicology or ethnography (4).

### **Altruism/contribution to knowledge**

Two major viewpoints emerged from the collected data about how the participants understood the meaning of ‘contribution to knowledge’. The participants expressed the need to contribute to their own knowledge base, which can be described as betterment of self, and also a strong need to contribute to the knowledge base of their expert community or the public in a broader sense, which can be described as giving back to others. Betterment of self was seen as prerequisite for giving back to others.

Many participants felt a deeper sense of purpose to benefit and inform society in a broader sense: “but what I do, I feel as though it has some level meaning, it’s not lost in thesis land, I think it’s a far cry but I feel it could benefit society in practise” (21); “What I’m hoping it will do is give me the opportunity to perform repertoire, to perform music like this newly discovered composer. So it will increase new repertoire and in turn I will hopefully be able to introduce that repertoire to other people, organizations, orchestras” (22).

One participant felt particularly strong about educating the public and removing popular and scholarly misconceptions about the stigmatised music culture of a particular music scene: “The main reason why I did research was because... the people that who represent the music and the culture that I know really well were constantly being misrepresented” (4).

Participants wanted to contribute to the existing knowledge base of their expert community by closing gaps within existing knowledge: “After research I will have thought about different ways of doing things and may be able to offer alternatives to the current practices in band methodology” (1); “By bringing a solid knowledge base to a particular area of my professional life... which otherwise receives very little scholarly attention and is exercised without much historically structured knowledge in the wider profession worldwide” (9).

Passing on knowledge through teaching was also a common aspect of what participants wanted to achieve with the knowledge they gained: “Devising exercises for transition between baroque and classical instruments. Also helping her with strategies to help students move between systems” (11); and “informs my role as a teacher, especially regarding career development of my students” (18).

### **Discussion**

In common discourse there are clear distinctions between intrinsic motivations and extrinsic motivations. Extrinsic describes motivation that comes from outer, external sources. For example, a paid gig at a wedding is an example of extrinsic motivation because the focus is not on personal accomplishment, but rather on the monetary reward. Conversely, intrinsic refers to motivation that originates from internal sources. Learning how a car engine works out of sheer curiosity and/or interest is an example of intrinsic motivation. In the scholarship on motivation, however, Self Determination Theory (SDT) classifies motivation as both intrinsic and extrinsic, and acknowledges that both types of motivation can co-exist with each other. For instance, if a clarinet student practiced her scales daily in her preparation for a scholarship examination, then her motivation could be both intrinsic and extrinsic – to increase her musical abilities and to win the scholarship. In order to acknowledge the occurrence of intrinsic and extrinsic motivation co-existing together, SDT situates these types of motivations on a continuum, with a-motivation on one end of the pole, extrinsic motivation



in the middle of the same pole and intrinsic motivation at the opposite end of the pole (Ryan & Deci, 2000).

In the responses for the interviews conducted, participants tended to express intrinsic rather than extrinsic motivations for undertaking a research degree: "That's why I'm doing it. You are constantly learning, it's a lifetime ambition. This is another part of the learning process" (23). The idea of life-long learning, curiosity and personal interest were mentioned at many points in the interviews. It is telling that the largest section of the findings was concerned with intrinsic motivation and personal development. This agrees with the findings of Guerin et al. (2015) and Harrison (2011) which stress the importance of personal, intrinsic motivation for students undertaking further study.

The separation between professional and personal development is not entirely clear-cut when it comes to musicians. Because of the very personal nature of their craft, and the importance of its quality for their future employment, the difference between professional development and personal development can seem arbitrary at times. A musician who strives to improve themselves as a musician is also improving their career prospects as a musician: the same act has multiple benefits from its outcome, and thus may conceivably have multiple motivations.

The motivators of professional development are varied. Some students must engage in full-time study to maintain a financial scholarship. Others need a higher research degree to gain or maintain employment, or to advance in their workplace. Then there are less concrete factors including broadening experience in the industry and increasing one's network of contacts. While students acknowledged the benefits and limitations in the professional sphere of undertaking research degrees, many did not cite these factors as governing their decisions to undertake research degrees. In fact, as the results for the financial theme of the previous section demonstrates, participants were more likely to be limited by financial aspects, and less concerned with potential future financial gains.

From data collected in this study we see that musicians contemplating a research degree are strongly influenced by their individual pursuits of self discovery and intellectual stimulus. These are intrinsically internal motivations for undertaking research. Most participants seemed fascinated by and drawn to the complexity and creativity of musical achievement, and found themselves nourished and challenged by the rigours of an academic discipline of a research degree. Some musicians, as a direct result of their research studies, discover a marked improvement in their own creative expression and disciplines.

The results found by Harrison (2011) in his study of music students categorised altruism as one of the four main motivations of musicians undertaking a research degree, an aspect that is also reflected in our results. This also relates to the ability of performing musicians sharing their knowledge with fellow or aspiring musicians, or feed their expert knowledge into scholarship, as outlined by Parmer (2007). It is interesting to note that in the wider disciplinary context of the study by Guerin et al. (2015), altruism was not identified as a motivating factor for undertaking doctoral studies in a variety of faculties of Australian universities.

An interesting conclusion from this study, then, is that the motivations for people to undertake higher degree research studies in the field of music may show some significant differences from the motivations of people in other disciplinary areas. Further study of a larger and more varied group of research students would be one way of investigating this intriguing question.

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## Appendix A

- Q1. Why do a research degree as expert (professional) musician?
- Q2. What does research mean to you?
- Q3. Why did you enrol?
- Q4. What do you want to do when you finish? How will your research experience help?
- Q5a. Do you feel that you are an expert musician? How do you define that?
- Q5b. How do you think your practice will change because of research?
- Q6. Is research important to you and why?
- Q7. How will research inform your area of expertise how do you expect your research?

# A practical approach to introduce modal music to adult beginner keyboard pupils

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## Abstract

The teaching of keyboard instruments to beginning adults includes a wide range of methods. This paper suggests that just a few of these methods offer to pupils the opportunity to learn and play modal music. It also discusses the concept of mode and presents an educational proposal for private or group keyboard lessons that includes the study of diatonic modes. This proposal includes: (1) Arrangements for keyboard based on a modal Brazilian popular song, entitled *Crossing the Bridge* (*Fui Passar na Ponte*); (2) A report of the application of these arrangements in two different contexts of keyboard tuitions for adults; and (3) Testimonials by some pupils who have had this experience. The results of this experience suggest that it was a successful pedagogical proposal, both to enhance musical learning in keyboard lessons and to include modalism knowledge into this process.

**Keywords:** teaching keyboard, modalism, arrangement.

## Introduction

The teaching of keyboard instruments to adult beginners can adopt a vast number of methods. Many of these methods have been created specifically with this in mind (to quote just a few, see Abigail, 2009; Alves, 1996; Bastien, 1997; Faber & Faber, 2001, 2002; Fletcher, 2002a, 2002b). Many others, applicable to adult beginner piano pupils, are equally useful as they comprise repertoire and other practices suitable for adults. This is the case of Dimitri Kabalevsky's books (for example, *24 Pieces for Children* Op. 39, 1964), Bela Bartók's *Mikrokosmos* (specifically volume I, 1940) and Stravinsky (*Five Fingers*, 1922). Brazilian composers also provide adult beginners with interesting pieces. For instance, Lorenzo Fernández's collections (*Bonecas*, pieces with five notes and *Suíte das Cinco Notas*, 2012) and Villa-Lobos' collections (*A Petizada*, pieces for piano beginners, 2011). It is interesting to note that, among all of these and many other methods, only Bartók's *Mikrokosmos*, volume I deals emphatically with modal music.

Brazilian folk and popular music is composed mainly along tonal scales, but many modal songs are also found in Brazilian musical culture. However, we did not find any Brazilian keyboard methods that deal exclusively with modal music. To introduce Brazilian keyboard pupils to the modal system, music teachers would need to adopt methods which do not tap into Brazil's rich musical and cultural heritage (for instance, Bartók's *Mikrokosmos*, volume I).

Arguing in favour of the inclusion of modal music in the introduction of keyboard instrument lessons for adults in Brazil, the aim of this article is, thus, to present an educational proposal for private or group keyboard lessons that includes the study of diatonic modes. This proposal includes: (1) The arrangements for keyboard based on a modal Brazilian popular song, entitled *Crossing the Bridge* (*Fui Passar na Ponte*), which represents an experience in Brazilian modal music; (2) A report of the experience of applying these arrangements in two

different contexts of keyboard teaching for adults; (3) Reports from some pupils who have had this experience. They will be identified by code names to protect their real identities.

Before describing this experience, we would like to discuss the concept of "Mode" (from the Latin *modus*)<sup>1</sup>. Mode can be understood as a scalar set of standard sound organization, which meets certain cultural and aesthetic traditions (more comprehensive information about cultural and aesthetic traditions can be found at [https://en.wikipedia.org/wiki/Mode\\_%28music%29](https://en.wikipedia.org/wiki/Mode_%28music%29)). The main characteristic of the modal system is the plurality of scales, of sound settings resulting from the distribution of tones and halftones in the context of each scale (Paz, 2002, p. 17). These scales are the following: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian. According to Molina, the songs of Greek and Roman antiquity, the Middle Ages and the Renaissance can be considered modal (more comprehensive information about modal music, tonal music, and atonal music can be found at <http://cmozart.com.br/Artigo8.php>).

Molina (n.d.) highlights that the main feature of modal music is the presence of a central note around which a modal melody develops.

This presence from the centre gives this kind of music a "hypnotic" characteristic, which generally makes it appear linked to some kind of ritual: in fact, the music of antiquity and the medieval period are not independent of cults, ceremonies, festivities and religious functions (Molina, n.d., p. 1).

Wisnik (1989, p. 75) also adds that what characterises the modal system is the multiplicity of scales and scalar settings that appear as sound provinces, individual territories, within which colourful and internal dynamics are associated with different affective dispositions and different ritual approaches. For more detailed information about modalism, see Judd (1998), Cormier (2010), Wiering (2001) and Cançado (2010).

According to Paz (2010, p. 16) the influence of the tonal system based in the major-minor modes is so strong in the traditional Western music universe that it can even threaten the survival of modal music. Cormier (2010, p. 3) reinforces this argument by saying that, on one hand, the modal music is respected, but on the other, it is considered incomplete, or even a shapeless forerunner of its modern successor, the tonal major-minor system.

As we believe that many music courses in Brazil emphasize the repertoire of tonal music, the modes are not experienced by pupils through practice. This prevents pupils to consciously listen to and assimilate the richness of modal music. Together with Paz (2002, p. 18), we believe it is essential to include modalism in musical training courses, since pure modalism, as well as a mixture of modal and tonal idioms, are present in the music of various cultures, including Brazil's. If pupils are prepared to deal with the coexistence of the two systems – modal and tonal – their training will be richer and much more complete.

In the next section we will present the pedagogical proposal for adult beginner keyboard pupils based on the modal Brazilian folk song, *Crossing the Bridge*.

### **Crossing the bridge: Arrangements and applications**

The arrangements elaborated to introduce adult beginner keyboard pupils to modal system are based on the folk song *Crossing the Bridge* (public domain/Pirapora, State of Minas Gerais, Brazil). This song was taken from the book *500 Canções Brasileiras* (Paz, 1989, p. 37). The original song is shown in Figure 1.

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<sup>1</sup> *The New Grove*, 1980, v. 12, p. 376.

## Crossing the bridge



Figure 1. *Crossing the Bridge*, original song (Paz, 1989, p. 37).

The song features a melodic simplicity, repetitions, a limited scope of a perfect fifth (C-G) and basic harmonization. For these reasons, it was a good choice for the development of eight keyboard arrangements, considering each one of the diatonic modes – Ionian Lydian, Mixolydian, Aeolian, Dorian and Phrygian – as well as the harmonic minor and whole step scales. The most important interval characteristics of the modes and scales are listed below:

- Ionian: major mode.
- Lydian: major mode with an increased 4<sup>th</sup>.
- Mixolydian: major mode with a minor 7<sup>th</sup>.
- Aeolian: minor mode without the leading-tone (with subtonic).
- Dorian: minor mode without the leading-tone and with a major 6<sup>th</sup>.
- Phrygian: minor mode without the leading-tone and with a minor 2<sup>th</sup>.
- Harmonic minor scale: minor mode with the leading-tone (major 7<sup>th</sup>).
- Whole step scale: sequence of major seconds.

The song *Crossing the Bridge* is suitable to the development of many variations and to the emergence of new musical ideas that include rich sonorities and expressive musical modal atmospheres. The scores for these arrangements can be found on YouTube (<https://youtu.be/XcOvNWzNh5E>). It is important to clarify that the keyboard arrangements discussed here are based on other ones, originally written for choir (Machado & Santiago, 2015), which can also be found on YouTube (<https://youtu.be/Tyoh7mQl59I>). Two examples are now shown of arrangements adapted for the keyboard (Figure 2).

### Crossing the bridge (Mixolydian)

**Andantino** ♩ = 80

Piano *mf*

Fui pas - sar na pon - te, a pon - te tre - meu.

Á - gua tem ve - ne - no, mo - re - na, quem be - beu mor - reu.

### Crossing the bridge (Dorian)

**Andante maestoso** ♩ = 70

Piano *p*

Fui pas - sar na pon - te, a pon - te tre - meu.

Á - gua tem ve - ne - no, mo - re - na, quem be - beu mor - reu.

Figure 2. Arrangement for keyboard in the Mixolydian and in the Dorian modes.

As the arrangements are aimed at adult beginner keyboard pupils, they are easy to perform and intend to foster musical knowledge through guided practice. In keyboard lessons, the performance of these arrangements offers to pupils an opportunity to understand all modal scales comparatively. By playing the arrangements by imitation, pupils will be able to compare the different modes and to listen to the differences among all modal scalar formations. For those who already read music, the use of the score highlights these differences. Whatever the learning approach, the practice of the arrangements will provide keyboard pupils with an aesthetic experience of the modes.

The Ionian and Aeolian arrangements are written respectively in C and Am. On the other hand, the Lydian and the Mixolydian modes are in F and G, but are also presented in C so pupils can understand the process of transposing modal scales. Likewise, arrangements in the Dorian and Phrygian modes are written in Dm, Em and Am.

The Locrian mode is not included in the arrangements. However, after playing the others, pupils can transpose the song to Locrian. In doing so, they may realize the melodic instability of the Locrian mode, as it does not have a perfect fifth between the I and the V degrees of the scale. Therefore, the Locrian mode does not fit into the categories of the major/minor modes.

Each arrangement features chords – an indication of the formation of each chord (for instance, Em, A, Bb. See these indications on Figures 2 and 3). The use of the chords makes it easier to pupils who have experience with popular music to approach the arrangements. The

scores also bring indications of various technical and expressive components: fingering, character and tempo, articulation and phrasing, dynamics, agogics etc.

### **Report on the experience of employing the arrangements**

The arrangements for keyboard of the song *Crossing the Bridge* were applied across two different contexts of keyboard teaching for adults. The first application of this material took place in private keyboard tuitions at Arts Education Foundation (*Fundação de Educação Artística*), in September and October 2015, in Belo Horizonte, Brazil. This school has been offering musical training for children, youths and adults in music courses for over 50 years. In this context, the arrangements were performed by eight piano beginner pupils, aged between 18 and 66.

The second application of the arrangements took place in the Keyboard discipline that comprises the curriculum of the graduation degree in Music of the Federal University of Minas Gerais Music School. This discipline is divided in two subsequent terms, each one including 15 lessons with the duration of two hours and 40 minutes each. These are group lessons, with 13 pupils per group. The discipline aims to provide pupils with conditions to work in many contexts of music teaching. The discipline aims to introduce and develop the following functional musical abilities: (1) Technico-musical abilities; (2) Sight-reading; (3) Harmony at the keyboard and the harmonization of melodies; (4) Background repertoire (including Brazilian popular music and traditional Western music); (5) Group practicing (arrangements, improvisation and composition); (6) Basic experience with improvisation and composition). More details about this discipline can be found at Santiago, 2015.

In both applications, in order to learn the arrangements, pupils followed some steps: (1) Singing and memorizing the original song *Crossing the Bridge*; (2) Playing the song at the piano/keyboard with the right hand by imitation or by reading the score, taking into consideration the indications of fingering; (3) Playing the scales of the modes with one hand or with both hands in parallel motion; (4) Reading the arrangements with separate hands or both hands, according to the sight-reading abilities of each pupil; (5) Paying attention to the musical aspects of each arrangement (character, tempo, phrasing, articulation, dynamics, agogics etc.); (6) Comparing the arrangements in order to point out the differences among them in terms of scalar formations.

The experience with the arrangements of *Crossing the Bridge* in the two contexts outlined above showed us the importance of providing Brazilian piano/keyboard pupils with a clear understanding of the modal scales. Adam, a pupil who went through the process of learning arrangements, says:

I feel like my musical perception of different modes and scales improved after the practical experience with the modal and tonal arrangements of the song *Crossing the Bridge*. I could see the differences between the modes in practice, not just in theory. I think this was the biggest advantage of this study.

According to Beatriz, another pupil:

I think the experience of playing the piano arrangements of *Crossing the Bridge* is very valuable and fun. The different modes and scales always left me a little confused. This experience allowed me to perceive in practice the sound of each mode/scale and the nuances of each arrangement. I could also note how each melody has been harmonized according to the scale used.



The arrangements emphasized the contrasts between scales, producing different colorful characteristics, expressive melodic movements, differences in character and articulation. Throughout the process, pupils could understand the peculiarities of the modes, as they establish interval changes to the original melody. The account by another pupil, Carla, reinforces this conclusion:

This experience gave me a more practical and real understanding of the different types of scales, beyond the theory of sorting tones and semitones between the degrees that form them. It was actually the first time I understood in practice what the modes and the differences between each one are, not only in writing (score), but mainly in terms of aural perception.

The pupils' statements provide evidence of the unmistakable relevance of keyboard strategies to enhance learning, especially concerning the process of knowledge construction on modalism. David, another pupil, says:

In my view, this form of studying modalism on the keyboard helps pupils to understand and recognise the different modes and scales, because the arrangements are relatively easy to perform. By listening to my own performance, I could experience the sonority of each mode, as if I was tasting different flavours of ice cream, or testing various options of colours.

Ellen adds:

Playing these arrangements on the keyboard gave me a good chance to experience the concepts and explanations that I already knew in theory. I felt that it was easier to understand by ear the presence of modal structures in Brazilian music and in the music of other cultures.

It was also possible to compare these aspects with other musical examples, identifying points of similarity and difference. These musical examples included traditional blues, rock, soul, pop, world music, dance music, flamenco, Arabic music, Gregorian chant; and the composers Chick Corea, Pat Metheny, Claude Debussy, Hermeto Pascoal, George Gershwin, The Beatles, Tom Jobim, among others. These examples provided pupils with knowledge on modal music, expanding and enriching their musical references.

## **Final considerations**

In music, we talk about tone, tonality, sound color, among other terms taken from the sense of sight. The perception of various chroma, produced by the relationship between sounds, requires a specific cultural context into which it can fit, so that it can be understood and assimilated by people from that cultural standpoint. Modalism is a rich sound system, embodied in our cultural universe, so it deserves to be valued and included in the training of musicians, especially instrumentalists.

The experiences reported in this article showed us a way to include modalism in piano and keyboard lessons. The study of modal scales has led piano/keyboard pupils to boost their auditory capacities, as they had the opportunity to listen to and recognise the differences among modal scales. They were also invited to listen to other Brazilian modal songs, composed by significant Brazilian composers, as well as other pieces of music from other cultures. This opened their minds to the value and importance of modalism. We consider this

a successful pedagogical experience, as the aesthetic value of modalism is incontestable in all musical cultures. For this reason it deserves to become part of piano and keyboard lessons.

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# **The Soundcastle Theory of Practice: A manifesto and framework for participatory musicking**

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## **Abstract**

In modern society, social isolation, cultural differences and a lack of community connectedness are ever present issues. It is within this context that the Soundcastle Theory of Practice seeks to make change. The practice seeks to *genuinely* empower communities in collective musicking, exploring how working within a scaffold of integral values can lead to community connectedness through music. This paper introduces the Soundcastle Theory of Practice for the first time, the result of several years of action research undertaken by Soundcastle in community music settings throughout London. Whilst the theory encompasses concepts from a range of disciplines and connects them to contexts found in modern society, this paper focuses on the structure of the theory of practice itself and how to apply it to practical contexts. It includes an interactive diagram which serves as a facilitator for facilitators working in community music. The presentation will raise the question of how we can combat cultural stagnation and challenge the concept of outreach, instead promoting local music made by and for local people. We will explore how to embed the practice in a setting, growing it from a community and context. Further, we address the deeply responsive nature of facilitators and whether it is possible to sensitively transition responsibility for the practice to the community themselves. The Soundcastle Theory of Practice is not an instruction manual for facilitators. It is a living, practical approach which continues to adapt to new settings and challenges. Its site-responsive and therefore flexible parameters are vital to its success. Our implementation has been an ongoing learning experience as well as deeply rewarding, resulting in members of communities musicking beyond projects, within their homes and schools and even setting up entrepreneurial ventures. Soundcastle seeks to instigate a return to musicking as an active and living part of culture, fundamental to society and owned by all. We believe the route to this shift of perceptions is a socially grounded approach to participatory music-making and the Soundcastle Theory of Practice is the start of this.

**Keywords:** Soundcastle Theory of Practice, community, music, facilitation, musicking, social isolation

## **Introduction**

Music is for everyone. It is a fundamental part of being human. It is the first thing that we respond to when still in the womb (Ball, 2010), and it is the last thing preserved in our memory when mind and body deteriorate (Levitin, 2008). Whilst collective musicking has been around since early man, evident in every culture and across every era that we are aware of, it is apparent that we may be entering a period of cultural stagnation. This is an era of passive consumption as we lose faith in our instinct to create new music and hand over responsibility to a select few professionals (Levitin, 2008). Soundcastle seeks to instigate a return to musicking as an active part of culture, fundamental to society and owned by all. We believe the route to this shift of perceptions is a socially grounded approach to participatory music-making and introduce the Soundcastle Theory of Practice as a means of achieving this. Whilst the theory encompasses concepts from a range of disciplines, connecting them to contexts found in modern society, this paper will focus on the theoretical structure of the practice itself and how to apply it to practical contexts. The Soundcastle Theory of Practice is

not an instruction manual. It is a scaffold of values designed to aid facilitators in the pursuit of community connectedness through creative music-making. It is a living practice which continues to adapt to new settings and challenges. The practice is currently employed in all Soundcastle projects and throughout the paper, we provide examples from the communities we collaborate with to illustrate its benefits.

## **Glossary of terms**

**Axis of Transition:** An interactive tool within the Soundcastle Theory of Practice (See Fig.1). At the facilitator(s)' discretion, it can be rotated up or down to transition greater responsibility within a project to the community.

**Creative process:** The creation of new music.

**Community:** A group of people, living or working in the same geographical setting.

**Community member(s):** Individual members of a community, more commonly referred to as 'participants' within the context of participatory music projects. Soundcastle has the longterm goal of communities taking autonomy for their musicking and therefore we consider each individual to be a creative collaborator or partner rather than a participant. For the sake of clarity in this paper, we refer to them as community members.

**Facilitator(s):** A deeply responsive musician or musicians who act as guardian of a creative process, remaining creatively neutral, whilst enabling the community to find their unique creative voice.

**To music (v.) (or musicking):** The action of creating, playing, performing, rehearsing, interacting with and/or listening to music in any way (Small, 1998).

**Scaffolding/Scaffold<sup>1</sup>:** We refer to the separate vertical arrows (Fig.1) as pieces of scaffolding which combined form the scaffold of the theory of practice. Each piece of scaffolding represents a different value of the practice. Within this support framework, the creation of new music, resulting in community connectedness can take place.

This approach is not concerned with "outreach", or the commonly cited motivation to generate new audiences for concert halls. It is about communities reclaiming music as an integral part of individual and collective identity. This is not a linear path, but a conceptual scaffold that is essential for the outcome to have a meaningful social impact. It would be possible to create new music with only some pieces of scaffolding in place, however if the process is compromised, the social impact is limited.

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<sup>1</sup> The Soundcastle Theory of Practice is influenced by but not identical to 'Instructional Scaffolding' - a well known learning process in educational contexts designed to promote a deeper level of learning.

# The Soundcastle Theory of Practice

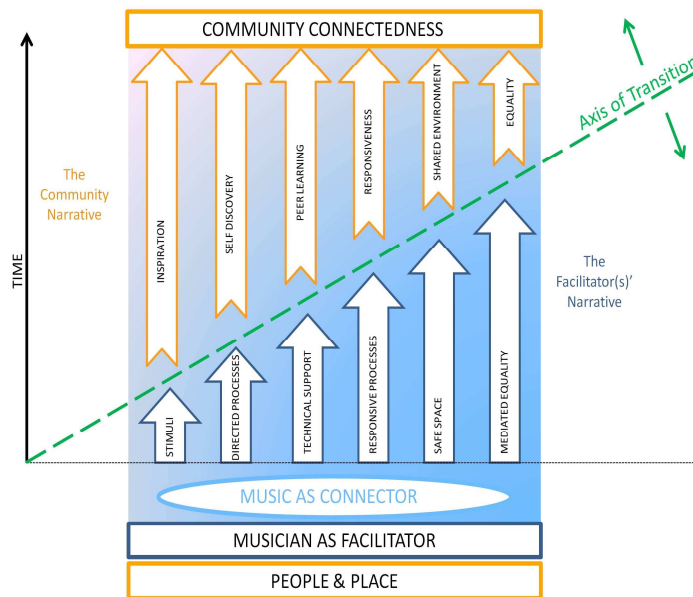


Figure 1. The Soundcastle Theory of Practice

Figure 1 shows an interactive diagram of the theory of practice. It is dependent upon three elements:

1. Music as Connector
2. The Facilitator(s)' Narrative
3. The Community's Narrative

The facilitator's narrative grows from people and place. In this context, they start to assemble the foundation of the scaffold (represented by the lower vertical arrows). These lead towards the upper arrows, representing the community's narrative who ultimately embody their own responsibility of the scaffold. Within, between and around all this is music as connector, the vital tool with which to build connectedness and sustain it beyond the project. The axis of transition is a moveable line under the direction of the facilitator which indicates the division of responsibility between facilitator(s) and community. This will rarely lie completely with one party and require ongoing collaboration. In this way, the practice is a fluid framework within which the facilitator(s) can engage in pursuit of community connectedness whilst remaining imaginative in their own personal approach. We now explore the three main elements in the following sections.

## Music as connector

In this section we examine why musicking in itself is so crucial to connecting the social elements of the scaffold and why we place such importance on the collective creation of *new* music within the practice in order to grow wellbeing. In modern society, social isolation, cultural differences and lack of community connectedness are ever present issues, and it is in this context that the Soundcastle Theory of Practice seeks to make change.<sup>2</sup> Music is

<sup>2</sup> Soundcastle's flagship project Musical Beacons runs in Bow, in the London Borough of Tower Hamlets. Its diverse community faces challenges of overcrowding, low income and reduction of affordable housing. An example of lyrics written by community members demonstrates a sense of group identity and solidarity. It

something that *already* connects people, as a virtually universal element of the human condition. A group of people musicking, could be experiencing neurological and physical synchronicity (Benzon, 2001), a shared emotional state (Koelsch & Stegemann, 2012), a cohesive and co-operative mindset (Mithin, 2005) and a sense of group identity (Benzon, 2001). In this way, music is an extremely powerful tool with which to develop connectedness. Despite music seeming widespread in Western society, ever present in the media, a plethora of listening experiences available both digitally and live, we are living in an era of passive consumption. The musical elite providing these experiences are perceived as exceptional, revered as celebrities, and this places any ownership of music of this calibre as something unobtainable to the everyman. Cognitive scientist William L. Benzon warns of the danger this poses to the future of culture:

The abject veneration of genius devalues the musical capacities of the rest of us and encourages us to substitute recordings for our own music. That path leads to cultural stagnation. (2001, p. 281)

How can we reverse this trajectory and ensure that our musical culture thrives, evolves, and does not stagnate? In order for musical culture to be alive, people of all backgrounds need to be actively engaged in the processes of creating and producing music. People should be able to feel ownership of their music, free from value judgment and externally imposed quality standards, whilst also being able to appreciate and engage with the music of others. Andrea Creech demonstrates how change may begin with community music:

the principles of community music may be seen as a backlash against pervasive specialisation and professionalisation of music and an acknowledgement of the rapidly growing evidence that everyone regardless of social, educational, psychological or medical aspects, has the capacity to communicate through music. (2010, pp. 314-315)

Facilitating the collective creation of *new* music is integral to the practice. The scaffold demands that the musical process within it holds the values of equality, sharing, dialogue and responsiveness. The concept of failure is disregarded, exploration and risk-taking are supported. Facilitator(s) ensure that community members explore both the individual and collective identities. This provides a platform both for self-advocacy and for group cohesion as complimentary, rather than conflicting, elements (Davidson & Emberly, 2012). Within Soundcastle projects there have been several notable examples of improvements to wellbeing and feelings of self-worth. One mother attending sessions with her child began with very low levels of confidence, and over the course of a project re-discovered her singing voice, reporting that she had found her hidden talent. Another mother reported that her five year old child who suffered from excessive shyness had begun contributing at school after discovering through the “safe space” (Higgins, 2012) atmosphere that her ideas were welcomed and valued. During a project in a homeless hostel a service user told staff that Soundcastle sessions had inspired him to return to writing his own music after a gap of more than two years brought on by anxiety.

In order for collective musicking to effectively achieve connectedness through a sense of ownership, the creative process requires expert facilitation. Whilst quality of facilitation is under constant discussion in Soundcastle’s practice, this particular paper will not explore the intricacies of the subject. This interactive guide is for an already highly skilled facilitator, allowing them to build their own narrative suitable for their unique context.

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includes various languages spoken by individuals: ‘We are family, *mimi na wehweh*’ (me and you in Ghanaian) ‘We are powerful, *vamos la*’ (Let’s Go in Brazilian Portuguese)

## **The facilitator(s)' narrative**

This section explores the facilitator(s)' narrative within the theory of practice and discusses Figure 1 as a facilitation tool. Facilitator(s) must engage in *responsive* collaboration, themselves becoming part of the community's creative journey without imposing their own artistic aims. A breakdown of hierarchy is needed to ensure that an atmosphere of equality and shared safe space is maintained. Any artistic ego must be left behind. This is affirmed by Peter Renshaw:

Self-referential mentality plays no part in community engagement, which necessarily entails the artist connecting to a wider context in their search for shared social, cultural and artistic meaning. (2010, p. 23)

With this in mind, the theory of practice requires six essential pieces of scaffolding to be assembled by the facilitator(s):

- Stimuli: The provision of stimuli for dialogue which will explore local identity, and the mediation of the exploration of ideas which will in turn lead to musicking.
- Directed Processes: The modeling and guidance of process-based skill development e.g., discovery of *how* to create music.
- Technical Support: The offer of support in practical musical skills. There will be times when a small fragment of information, such as a ukulele chord fingering or a new rhythmical structure may unlock further creative possibilities for the community member.
- Responsive Processes: The adaption of the creative process to support new directions and ideas that are instigated by the community members.
- Safe Space: No meaningful creativity can take place until a safe and welcoming environment is established. Everyone in the room must feel respected, and understand that their contribution will be accepted and appreciated.
- Mediated Equality: The facilitator acts equitably in terms of their treatment of all community members in order to ensure everyone's voice is heard and valued equally.

The above pieces of scaffolding form the structure within which a creative process can emerge, where an atmosphere of risk-taking and play can be implemented, where there are no mistakes, only creative opportunities. The scaffolding acts as a framework to empower musical inventiveness in the community members.

Music-making experiences such as these can be uncompromising, personal, and "alive," a process that evokes a telling of "their" story over those of the music facilitator. The self-worth that comes from being "enabled" to invent is powerfully affirming. (Higgins, 2012, p. 148)

Whilst facilitator(s) are required to initially assemble the scaffolding, its maintenance importantly, is not their sole responsibility. As a project progresses, facilitator(s) should look to transition more responsibility to the community. Soundcastle projects show that the more responsibility successfully handed over the greater the sense of connectedness. To be clear, it is not solely the creation of new music, but having ownership of the scaffold itself that leads to community connectedness. Further, it empowers community members to start creating music beyond the project, in their own homes, challenging the concept of cultural stagnation head on. In the case of a particularly shy community member, aged 5, at Soundcastle's family project Musical Beacons in Bow 2014 his mother fed back the following:

When we first started coming, he was so shy and didn't talk to anyone. Then he started drawing himself playing the instruments and started to realise that people were interested in him and his ideas. Now he is talking in the session and doing music anywhere he can - at home, he puts on concerts with lots of instruments and his Dad and me take part too!

The most challenging aspect of the facilitator(s)' role is to determine where the Axis of Transition should sit for a particular project. This will be both context and time dependent. The project is by no means a failure should the facilitator decide it appropriate to maintain the majority of responsibility throughout. However we follow the theory of practice with the ultimate aim of moving the community towards greater control of their own scaffolding. Different scaffolding elements transition at different rates. For example, mediated equality, safe space and responsiveness represent complex and subtle areas of facilitative training and remain longer in the care of the facilitator, no matter how far the Axis of Transition is rotated. However, technical support, directed processes and stimuli can start to be handed over to the community at an earlier stage.

In this way, the transition of responsibility is staggered, requiring collaboration between both facilitator and community. Having shared ownership of the scaffold as well as the musicking, establishes a sense of collaborative working practice within communities, empowering them to grow their own narrative alongside the facilitator.

### **The community's narrative**

The Soundcastle Theory of Practice is site-responsive. It is not placed into a context, rather it must be embedded in, and grown from its community and context. Although "a community can be defined as a group or collective with a common social representation and a common social identity" (Murray & Lamont, 2012, p. 77) Soundcastle's work operates within geographical communities, where people are connected by the place that they live or work. In modern society, it cannot be assumed that the above social definition will apply in these cases. Therefore, while the theory of practice can be embedded within a geographical community, it will seek to foster and develop this social sense of community. Within the Soundcastle Theory of Practice, the creation of music in the pursuit of connectedness is seen as a journey in developing a community narrative.

A community narrative is a shared story held by members of a community... It is not only concerned about past events but can also be concerned with future possibilities. The narrative can thus become an organizing framework to facilitate social change. (Murray & Lamont, 2012, p. 77)

This narrative may arise from local history, personal stories, shared landmarks, perceptions of the wider world, personal interests, desires for change or sensory experience. However it begins, the discursive path that follows will be unique to the people and the place involved.

As mentioned earlier, the facilitator implements the scaffold, embedding it in a context. Figure 1 demonstrates how responsibility for the scaffold shifts with time from facilitator(s) to community. The details of the transitions are as follows:



**Stimuli - Inspiration**

Facilitator(s) may initially suggest stimuli for dialoguing and thus musicking, however as the community gains confidence, they will be inspired to contribute their own stimuli, consequentially increasing their sense of ownership.

**Directed processes - Self-discovery**

As community members are guided in *how* to create music, they can soon start exploring and experimenting with sounds themselves, with less directed support from the facilitator.

**Technical support - Peer learning**

As individual community members develop their instrumental and theoretical skills, they can start taking responsibility for supporting their peers.

**Responsive processes - Responsiveness**

In order for a creative process to be truly collaborative, responsiveness to the ideas of others is key. Facilitator(s) will be modeling responsive processes from the start. With time, the aim is for responsiveness to become inherent in the practice of the group and for the community to take responsibility for collaboration.

**Safe space - Shared environment**

As community members start to respond to the safe space, with time they will take ownership. Transitioning it to a shared environment means that the community takes responsibility for nurturing that space and ensuring a sense of belonging for everyone within it.

**Mediated equality - Equality**

The most challenging aspect of the facilitator(s) role is to equitably mediate equality between all community members. For this reason, equality remains longest in the facilitator's responsibility. With time the ultimate aim is for all community members to hear and value all voices equally within the collective - the ultimate form of collaboration and connectedness.

As responsibility for the scaffold transitions, community members start to demonstrate music-making in their own homes and communities, extending connectedness within the family and beyond to the community. At Musical Beacons, Bow 2012 a participant was so empowered that she set up her own parent/baby bilingual music group for families to sing in Mandarin and English together. Not only was she inspired to music in her community, but she turned it into an entrepreneurial venture.

The community narrative is unique to every project. It may be embedded in history or it might grow from nothing but geographical proximity (Murray & Lamont, 2012). This means the Axis of Transition stands differently for every context. Communities embody their responsibility for the scaffold in different ways. For this reason the role of facilitator(s) remains integral. Through this approach to creative music-making, we enable communities to explore, discover, create and celebrate their shared story. As they take ownership of the scaffold itself, we see a deeper sense of connectedness, travelling further into the community, beyond the project.

The Soundcastle Theory of Practice is a catalyst for socially grounded participatory musicking. It is a flexible and thoughtful approach to building site-responsive and sustainable creative music projects. In the role of highly trained facilitators, musicians have the power to confront cultural stagnation head on. By using the inherent power of music to connect people within a carefully constructed scaffold of values and approaches, communities can create new dynamic narratives that enhance wellbeing in community members of all ages. The creation of music and the nurturing of social cohesion are inseparable. If there were no music created, the social connections would be less meaningful. If there were no social cohesion taking place, it would not be possible to collectively create music. For this reason the scaffold and music as connector are inseparable.

Our manifesto: Musicking is for everyone, to own, to create, and to be part of. It is time for our communities to reclaim musicking and build their connectedness. The Soundcastle Theory of Practice is how we seek to bring about this change.

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# **Musical training program “Inclusive” for young children with special needs of “Orquestando”**

## ***Story of Experience in Public Practice: Orchestrating-Ministry of Education of Perú***

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### **Abstract**

Musical Training Program “Inclusive” exists in the framework of “Orquestando: National System of Young and children Orchestras and Choirs of the Ministry of Education-Peru” and this program is aimed at the musical education of children and youth with Special Needs. Inclusive Training program started by the need to cater to a large population of children and youth with a diagnosis (down syndrome, autism, mental retardation and others) within the group of so-called different abilities and generate a training often very underserved in our midst.

As a result of the natural development of the program's first orchestral cast that brings together young people trained graduates of the training and inclusive program with young people from different musical ensembles and training programs for regulating basic education was created, this orchestral cast is called “Inclusive Orchestal Ensemble” and is a unique cast of its kind and brings together young musicians with and without intellectual disabilities. Thus the inclusive musical training program Training is an area of social inclusion through art and music.

**Keywords:** Musical Training Program, Inclusive Orchestra Ensemble, Orquestando, Peru/

### **Introduction**

Musical Training Program “Inclusive” exists in the framework of “Orquestando: National System of Young and children Orchestras and Choirs of the Ministry of Education-Peru” and this program is aimed at the musical education of children and youth with Special Needs. The Inclusive Training program started by the need to cater to a large population of children and youth with a diagnosis (down syndrome, autism, mental retardation and others) within the group of so-called different abilities and generate a training often very underserved in our midst.

As a result of the natural development of the program's first orchestral cast that brings together young people trained graduates of the training and inclusive program with young people from different musical ensembles and training programs for regulating basic education was created, this orchestral cast is called “Inclusive Orchestal Ensemble” and is a unique cast of its kind and brings together young musicians with and without intellectual disabilities. Thus the inclusive musical training program Training is an area of social inclusion through art and music.

Currently the training inclusive program is officially recognized as one of the most important in orchestrating the entire system, not only in their work but also musical training as a social education model that integrates and unites us as an inclusive society.

## **Background and framework for action and development**

Inclusive Training Program operates within a state system called musical training: “Orquestando national system of child and youth orchestras and choirs of the Ministry of Education-Peru”.

For 12 years, “Orquestando” has formed generations of young musicians through symphony orchestras and choirs for children and youth of Peru. Currently, it is a program that is in the Unit of Art and Culture, Directorate of Basic Education (EBR), collecting the principles of work of these long years characterized by their educational, artistic, inclusive objectives and eminently social. Today, the population of orchestrating is up to more than 2500 children and young people at all levels of basic and advanced training.

### **Inclusive Program**

The program was created by the need to cater to a large population of children and youth with a diagnosis within the group of different abilities and so create a space for musical training for a very underserved population in our midst. Currently, the inclusive training program is officially recognized as one of the most important achievements within the system orchestrating not only for his work in music education but also as a model and benchmark for social formation that integrates and unites us as an inclusive society.

### ***Datasheet***

Director General “Orquestando” Responsible Inclusive Training Program:

Teaching staff:

Volunteer assistants: with and without intellectual disabilities

Since 2003

### **Brief Technical Explanation of the activity**

Scope: Groups of students: 200 students of Lima-Perú

Audience: Children and Youth with Special Needs.

Period: Degree of continuity: Materials / resources:

4 years: 2 Cycles (5 months) a year

1 class of one hour per week in the first cycles

2 and 3 classes per week in the more advanced cycles

Peruvian Cajon, minor percussion, drums and xylophones

Infrastructure conditions in which it develops:

- Classrooms packaged in good condition for musical group work with children and youth.
- Upgraded acoustically
- Carpeted
- Extensive lighting and ventilation

Headquarters: Core Meliton Carbajal - Orchestrating

### ***Working system***

Four levels of theoretical and instrumental music training, the duration of each level is 1 year:

- First year: Readiness Musical. Drawer and minor percussion.
- Second year: Advanced Percussion. Introduction to rhythmic reading.
- Third year: Execution and reading. Introduction to melodic percussion.
- Fourth year: Melodic percussion. Xylophone, rhythmic and melodic reading.

It requires two teachers for each workshop and group class. Especially in the early stages, both early musical stimulation (2-5 years) and early musical training and readiness (years I and II).

The classrooms are grouped by age and date of entry. With the completion of this first stage of formation members prior hearing may form the "Ensemble Orchestral Inclusive" where put into practice their knowledge with other children and youth in regular basic education, all the specialties typical of a youth symphony orchestra (strings, winds and percussion) forming this new orchestra with its own repertoire and a parallel existence with equal footing with other orchestras that make Orquestando: The Children and Youth Symphony orchestras, the Youth Choir and others.

#### *Target audience*

The program serves children and youth with different skills from 3 years to the elderly. There is no classification or diagnostic levels since the classrooms are grouped by age.

#### *Theoretical Content*

It is based on four key areas where perception, musical language, motor development takes place; and expression and musical creation.

Perception Auditory discrimination, musical memory, musical appreciation. Rhythmic awareness, awareness melodic and acoustic ecology.

Musical Language Study of reading and writing music, vocal practice, instrumental practice, auditory education.

Motor Development Motor coordination. Stroke awareness, rhythm and motor development relationship, games and musical choreography.

Expression and creation musical performance musical, study instrumental and vocal technique, creation and exploration for the combination of sounds.

### **Trends and best practices**

The program has been characterized since its inception as an initiative with little background in the means by which their development is always in constant evaluation but especially in constant development, result are different results that have called Practices Success:

Inclusive Orchestral Ensemble

Peruvian Cajon Percussion Ensemble

Early Musical Stimulation and Maximum Performance

Labor Inclusion

#### **Inclusive orchestral ensemble**

It is the first comprehensive cast of the country that occurred as a natural development of the program, managing to bring together young graduates of the Formative Inclusive program with their peers orchestrating musicians.

This Assembly brings together young musicians in a truly inclusive practice where music is the common language that unites and connects young people with different skills in regular basic education thus has created an orchestral cast a vision artistic and social inclusion level.

#### **Peruvian Cajon percussion ensemble**

It is composed solely of young people trained in the Formative, young Inclusive program with different skills, seeking to create a space in which to develop the knowledge learned independently, strengthening practice their musical skills cast. The percussion ensemble repertoire and interprets Peruvian Cajon Afro Peruano tradition traditional rhythms of the Peruvian coast taking the Peruvian Cajon as the main instrument. Percussion Ensemble and Peruvian Cajon is a representative system cast Orchestrating managing to reach a professional performance, according to the requirement of the casts and percussion ensembles orchestrating System.

### **Early musical stimulation and maximum performance**

Always developing attention is aimed to refurbish the training process early. Currently Inclusive Training Program serves children from 3 years old and plan to attend musical training processes from the womb. Through music and musical stimulation, based on music therapy and musical readiness, we seek the maximum performance of children with different abilities through music seeking to create conditions for understanding the musical syntax and express voice and the instrument.

### **Labour inclusion**

From this year, it has initiated a voluntary process where young people with skills differences with superior performances have begun work experience within the same program that I belong. The guideline is to be developed as aids in program workshops starting to train children and young people are the next generation Formative Inclusive program.

### **Conclusions**

Since the creation of this space “Inclusive training” it has been significant not only for the opportunity to serve this large population of children and youth with skills but having achieved official recognition as inclusive musical training program within the system Orquestando - The Ministry Education of Perú. This is important because it means another step in the appreciation of music education not only as a common practice but as educational policy of the Ministry of Education.

It is an alternative space for music education using new forms of contemporary education allowing for the attention of children and youth with different skills. The main objective is that this population has historically relegated a space and a right to receive a musical education, in the current context where there is very little attended and almost nonexistent.

Equally important is the training workshop participants, instructors and teachers within the same system. This is one of the most important goals of the program, so we now have not only volunteer assistants of orchestral ensembles regular basic education but mainly young graduates Inclusive training program that is young people with a diagnosis and different skills, in Today with Down syndrome, who have initiated a new process of inclusion and not only artistic but also social and labor.

Note that the program from its inception to its current name “Inclusive Training” has had as one of its main purposes inclusion, this has been achieved through the interaction on several occasions with members of Orchestras and Choirs for Children and Youth in rehearsals, concerts and activities fellowship. But even with the creation of “Inclusive Orchestral Ensemble” that originated naturally as part of the evolutionary process in the development of the program, and is still changing and that the goals are reached one after the other paradigms are broken. Therefore it is a project with both artistic and social purpose.

# **Musical dialogical education: An experience inspired in the pedagogy of Paulo Freire**

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## **Abstract**

This study aimed at identifying and comprehending the educational processes resulting from the construction of a musical dialogical praxis performed with the participating community in the social universitarian extension *Writing the Future Project - (Re)cutting roles, creating pannels* (PEF), in the city of Ituiutaba, in the inner area of Minas Gerais, Brazil. The PEF is developed from three partnerships: university, music school and basic education school. The intervention process had as reference the principles of the dialogical pedagogy proposed by the Brazilian educator Paulo Freire, mainly based upon his literacy method, provenient from the “generating word”, which, by analogy, in this study we have called “generating music”, constructed by everybody (collaborating participants, parents or guardians, teachers) in a dialogical way minding the involved people’s routines: musical tastes/preferences, knowledge and abilities. Being, therefore, the initial step towards this intervention: departing from the *consolidated knowledge from experience*, or else, from what people already know, have in their repertoire, from their experience, nevertheless, without detaining ourselves to it, but broadening it, regarding the dialogues among all the involved ones. From the above cited intervention, a qualitative data collection of the research was performed, inspired by the Phenomenology. As methodological procedures, at each intervention meeting, observation entries were sistematically recorded into field journals (thirty-three in all), enriched with photographic registers, texts and interviews with the participants, which enabled the construction of three theme categories: identity strengthening; respect for others; wish for becoming more. It was consired, based upon the data analysis, that the practices in Musical Education demand commitment and responsibility, a permanent search of knowledge and abilities, creative interaction and cooperation in the coexistence of the different cultures (including, and specially, in the case of this study: musical experiments involving different styles), elements which were favoured towards the development from the dialoguing, marked by educational processes of *co-laboration*, *co-existence*, solidarity, respect for and recognition of the Other. It can also be stated that, in view of the analized data, there are many challenges to be faced in the area of Musical Education in Brazil, such as: the educational process of teachers, the motivational stimulus for quality musical and personal development, arranging not imposing, thus socializing knowledge; the creative and cooperative interaction in the coexistence of the different cultures; the guarantee to an education and musical teaching compromised with formation to citizenship and exertion of rights.

**Keywords:** educational processes, musical dialogical praxis, generating music

## **Introduction**

There are many studies in Brazil in the Musical Education area (Kater, 2004; Kleber, 2006; Souza, 2014) which discuss the educational processes derived from musical practices, mainly regarding the professionals’ education, applied methodologies, multiple and different professional acting fields. With regards to Musical Education in face of social projects, it

takes a multidimensional characteristics, such situation includes acoustic, structural and emotional dimensions, aiming at a better involvement of people and feeling of “being capable of...” (Souza, 2014). For Kater (2004), music is the latent Power in the educational process of people, even if it is underused.

Having been working since 2007 in social projects with art and musical practices, involving a university, a music school and a basic education school, we have developed the *Writing the Future Project - (Re)cutting roles, creating pannels* (PEF). In this article, supported by the dialogical pedagogy of the Brazilian educator Paulo Freire (1967), mainly by his literacy method, deriving from the “generating word”, which, by analogy, was denominated “generating music”, constructed by everybody (participants, parents or guardians, teachers) during the intervention of the dialogical way based upon the daily lives of the involved people: musical tastes/preferences. Being, therefore, the initial step of this intervention: start from the *consolidated knowledge from experience* (Freire, 2008), or else, from what people already knew, had in their repertoire, in their experience. We make explicit to have been motivated by the nuisance as the choice and decision about the repertoire and methodologies were, in general, made solely by the teachers and due to our belief that each person has their own life history and musical tastes/preferences, knowledge and abilities.

It is understood that the construction of the dialogical musical praxis consists of a social practice performed together with the participating community of the universitarian social extension *Writing the Future Project - (Re)cutting roles, creating painnels* (PEF), comprehending, according to Oliveira and Sousa (2014) that social practices are those stablished relationships among people in accordance with the objectives taht unite them, be those common goals, affirmation needs, representativeness, identities constitutions. These groupings bring up characteristics, purposes, knowledge, recognition, memories, histories and affection affinities as well as conflicts and tension. People dislocate themselves in a come and go movement, as they please, there is no pre-determined time for the stay and neither rules that define those, the only certain thing is that social practices happen within coexistence.

According to Freire (2005), we realize ourselves in coletivity, coexistence is the basic condition to share comprehensions. *Co-existing* we let ourselves penetrate, get closer to someone, but it demands readiness, surrendering, and in the agreement-disagreement the principle of cooperation and solidarity are tantamount, so are the respect and re-cognition of the Other and their culture, the exercise of the intercultural.

Culture, thus, in this study, takes on the meaning of unity and conflict. Unity when it represents the different lifestyles, habits, beliefs and costumes. Conflict when it might justify a complex network of identities search (social, political, religious, cultural). Freire (1967) observes that it is in the very history of the man/woman being in the world that one makes and builds culture, as a fruit of the action of the human being in the world through their capacity of being able to intervene, and for all that, transform. Interfering, he/she modifies it, transforms it for they are capable of always creating and recreating. Creation as the product of the human beings actions in the world, hence culture.

For Castiano (2000), culture is the meaning of the social life and work actions, in direct and reciprocal relations of sharing and ways of living, in a dynamic multiple inexhaustible process, building knowledge derived from intercultural dialogues as spaces of intersubjection and creation. McLaren (1991, p. 328) addresses the cultural forms resulting from the day-to-day of people, in their routine, validated and cultivated in common places, the “street corner culture”, for instance.

In Candau (2008) those would be free-will spaces, granting the right for choice and decision of people considering coexistence and interaction, interactional practices permeated by conflicts and negotiations. However, for Coppete (2012) those would be cooperative and creative ways of interaction, spaces for a lot of cultures, whose conflicts and reception would



be seen as challenges for a creative, productive and transforming coexistence, capable of empowering the being more of each self.

Relating to this comprehension of social practice and culture, we performed the intervention and research described in this article, which aimed at identifying and comprehending the educational processes derived from the construction of a musical dialogical praxis carried out together with the community participating in the universitarian social extension *Writing the Future Project – (Re)cutting roles, creating pannels* (PEF), in the city of Ituiutaba, in the inner area of the State of Minas Gerais, Brazil.

In the next topic, we will be presenting our comprehension and grounding of the proposition and procedures in the intervention in the PEF with what we denominated as “generating music”.

### **Generating music: Grounding of the proposition and intervention procedures in the PEF**

We carried out in 2012 (from May to December), in the city of Ituiutaba, Minas Gerais, Brazil, an intervention in artistical and musical practices together with thirty-one students, ranging from nine and twelve years old, participants in the PEF and of the Full-time Education at the State School Governor Bias Fortes. We also involved those responsible for these students (fathers, mothers or another guardian) and those with whom they spent time with at the university, in the music school and in the above cited basic education school (educators).

Having considered the differences regarding social, ethnic-racial and birth conditions, growth and cultural belonging of each one of the participants and collaborators, we committed to the building of a musical dialogical praxis, with a possibility of a creative-cooperative intercultural interaction.

The intervention procedures were thought of, debated and implemented based upon the dialogical pedagogy of Freire (1967, 2005, 2008), who proposed a literacy method for adults in the 1960s, in the city of Recife, Pernambuco, Brazil, in which the horizontal dialogue of all the subjects involved was the basic condition. Gathered in “culture circles”, the students and the teachers had dialogues about worldly and life topics, of the concreteness of the experienced reality, from the *consolidated knowledge from experience* of each one.

The literacy method of Freire (1967) comprises some moments, which are: survey of the lexical universe of the involved people; choice of words among the selected words from the surveyed lexical universe; phonetical challenges; pragmatic content of the word; creation of existential situations; elaboration of form-script; form making. Each “generating word” presents dimensions of the existential reality of each participating person, which are presented during the dialogues in the culture circles. People describe their realities and, when sharing their experiences, they also share their comprehension in dialogues with the other people, reflecting together.

Gonçalves Junior (2009) observes that the involvement of each educator with the dialogical pedagogy, presupposes their engagement with the Other, as well as asking themselves about: what, where and who they will work with. It is not related to, therefore, of every now and then allow students to *speak up*, but to *listen to them*, paying real attention to what the Other says. Gonçalves Junior (2009) understands that the dialogical pedagogy of englobes three “equi-primordial and inter-related” moments, which are:

- *Theme investigation*: the moment of “discovering what people already know, how they understand the world and which topic/theme affects and interests them (provide generating theme). Discovering what they know makes us improve knowledge together,

educating and being educated, starting from the *consolidated knowledge from experience*" (p. 705);

- *Thematisation*: "the educator is the one who encourages and motivates from words, the generating theme. Dialogue is necessary to understand attitudes, positions, distinct points of view, ways of perceiving the world, and in an equalitarian way, share knowledge" (p. 705);

- *Problematisation*: "moment of engaging, of the solidary emancipating commitment to that knowledge, of construction-reconstruction of the understood world, of life conditions transformations, of freedom" (p. 705).

Thus, the intervention resorted to the principles of the dialogic pedagogy proposed by the Brazilian educator Paulo Freire, mainly based upon his literacy method, departing from the "generating word" which, analogically, in this study was denominated "generating music", built by everybody (participants, parents or guardians, teachers) through dialogues, with regards to the involved subjects' routines: musical tastes, knowledge and abilities. Being, therefore, the starting point of this intervention, as it has been already stated: *consolidated knowledge from experience*, that is, from what people already knew or had in their repertoire, nevertheless, without detaining ourselves to, but trying to broadening it, through dialogues among all those involved.

This way, the building process of a musical dialogical praxis together with PEF, comprised: *theme investigation*, performed from 14<sup>th</sup> May to 20<sup>th</sup> September 2012; as well as, *thematisation* and *problematisation*, from 1<sup>st</sup> to 12<sup>th</sup> October 2012. The meetings were held three times a week (morning period) and the performed activities were: listen to/sing/play songs, see musical videos, draw, colour, cut/paste, creating musical notations, presenting in performances and travelling<sup>1</sup> (African-Brazilian Museum in São Paulo, capital city of the State of São Paulo, Brazil).

In the *theme investigation*, an open-ended questionnaire was applied to the participants, their parents and/or guardians and educators to raise information concerning, specially, musical tastes/preferences. In this questionnaire there were the following questions: Which song(s) do you usually listen to?; Which song(s) do your family usually listen to?

Trying to deepen the *theme investigation* we decided to also interview all the people involved. There were four areas in this interview: participant's and participant's guardians' personal information; housing situation; daily music [mention/describe what kind of music you like to listen to/play/sing in your day-to-day; describe the songs you most liked to listen to/play/sing when you were a child (only for the guardians); what kind of music you would like to be developed in the Project].

The interviews were held in the participants' houses and/or school, being the situation "comprehensive observation visits" (Freire, 2005, p. 122), an "educational to do". The obtained answers registered as musical taste/preference of the involved collaborators the following musical styles: country, universitarian country, "forró", samba, "pagode", funk, "axé", conservatory music, film songs, classical music, instrumental music, soap operas theme songs, "lambada", children's songs, gospel music, folk music, popular music and rap.

We highlight that all the data collected during the *theme investigation* (questionnaires and interviews) were carefully registered in spreadsheets, with a later presentation to the participating community in a scheduled meeting for that end, so that in a shared way we proceeded to the *thematisation*, moment of the obtained data presentation in order to constitute what we later denominated "generating music".

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<sup>1</sup> For McLaren (1991), such trips are a "pilgrimage", both in the space-time dimension, to have contact with nature and the surrounding knowledge, a moment to live the "magical dimensions of the pedagogical encounter" (p. 320).

In the above mentioned meeting, we collectively decided about the process of the musical dialogical praxis construction, what the meetings would be like, which songs would be presented and their performance (date, venue, time, format, guest musicians, public). The musical styles communiterally chosen were: universitarian country; country; gospel music and children's songs.

The *thematization* moment, was observed to have presented a lot of difficulties and challenges, given the different people involved and their goals, the various political and ideological positionings, the social and cultural environments of each one of those people, besides the technical problems, such as get and write music from hearing, specially for the country and gospel styles, once we were not familiarized with them.

The moment of the *problematisation* was characterized as the step-by-step of the process for the musical dialogical praxis construction (experiences, comprehensions and knowledge derived from the meetings, building of the music notation, performance, trip to the African-Brazilian Museum.

We agree with Gonçalves Junior (2009) when observing that the moment of the *problematisation* is marked by conflicts and learning, latent in revealing wishes and wills, characterizing itself as “moment of life conditions transformation, of freedom” (p. 705). Moment that can represent the passage, but that is no guarantee to freedom, once engagement, commitment and will are inherent ways of each person getting involved with worldly things, which demands, as Freire states (2008): effort, but above all, love, humbleness and hope.

## Research Methodology

The research methodology was one of a qualitative nature and phenomenological inspiration, having as a central procedure the systematic registration of observations about the routine of the intervention in field journals, including in that photographs, participants' drawings and texts, as well as the information collected via questionnaires and interviews.

According to Bogdan and Biklen (1994) a field journal: “is the written register of what the investigator hears, sees, experiences and thinks during collection and reflection about the data in a qualitative study” (p. 150). Still for both authors:

the fields notes consist of two kinds of material. The first one is descriptive, in which one worries about capturing one image for words of observed venue, people, actions and conversations. as notas de campo consistem em dois tipos de materiais. The other one is reflective – the one which further captures the point of view, ideas and worries of the observer. (p. 152)

After numerous readings of the field journals entries, when meaningful units were perceived, those were grouped into theme categories in accordance with phenomenological proposition (Gonçalves Junior, 2008; Martins & Bicudo, 1989), aiming at an intentional movement searching for the essence of the researched phenomenon.

In the construction of results, as follows, we present the comprehension of the studied phenomenon: educational processes derived from the construction of a musical dialogical praxis carried out together with the participating community of the universitarian social extension *Writing the Future Project - (Re)cutting roles, creating pannels* (PEF).

## Results construction

The categories which emerged based upon the analysis were: A) *Identity strengthening*; B) *Respect for the Other*; C) *Wish for becoming more*.

In category A, *Identity strengthening*, the self recognition of each subject involved and the identities strengthening happened during the dialogical subjectivity-intersubjectivity, establishing connection and interactivity networks, both related to musical tastes and styles, and to the shared interest in objects, artifacts and musical instruments.

In the African-Brazilian Museum trip, before the sculpture of the African warrior Zumbi dos Palmares, the collaborating participants said, João Kiko: “Wow! He’s strong! He’s Zumbi, African warrior, Just like us!”; Minotauro: “Look at his chest, it’s strong!”; João Kiko: “The bare feet, look at his hands, he’s strong! He, Zumbi, teacher, fought for us, did you know?” (DC XXVIII A-7).

In category B, *Respect for the Other*, we observed how much the participants were involved in the tasks, respecting and recognising the knowledge of the Other, teaching and learning with each other, playing, singing, assembling equipment, photographing, creating together the musical notation of the generating music. The novelty awakened their interest and curiosity, learning and teaching in a horizontal way, on equal terms, became interesting and motivating for new meetings.

The collaborating participant Mariazinha, Who really wanted to learn how to play musical instruments, said: “I felt... it was so cool, I learned a lot! Because I didn’t know anything about music, I learned a lot of things. Then, I felt very great, ...because I never felt such will, because I was feeling very comfortable to play music” (DC XXXII B-7).

We also highlight that there were conflicts, prejudice situations were externalized, both related to race-ethnic group, and to appearance and clothing of the people, and even regarding musical style taste/preference of one or another. The country music style, for instance, was the choice of the participants and their families, but not of the two educators. One of them, Carol, requested to collaborate in the guidance of a country song, Mãe (2009), by Rick and Renner, said: “No, I don’t know such songs” (DC XX B-6d).

Such conflicts happened among adults. However, as Freire states (2008), it is precisely the possibility of a conflict, when mediated by a dialogue between different cultures, that might promote the solution for that, once it is “the tension to which they are exposed for being different, in the democratical relations in which they are promoted. It is the tension that they cannot escape for they are constructing, creating, producing at each step their own multi-culturality, which will never be finished or ready” (p. 156).

In category C, *Wish for becoming more*, we considered the prevalence of affectiveness and lovingness, of the flexibility of the didactic-pedagogical processes, of the autonomy exercise, of the fruition of the ludic, of the valuing of the individual and the collective enabling cooperative and solidary relations to the *becoming more*. Thus, Chaves: “I learned to be educated” (DC XXXII C-3); Lipe: “learned that if you play too strong or way before the right time you disturb everybody, at the time of the performance if you play wrong” (DC XXXIII B-1).

We finally considered, based upon the data analysis, that Musical Education practices demand commitment and responsibility, permanent search for knowledge and abilities, creative and cooperative interaction in the coexistence of the different cultures (including and specially in the case of this study: musical), elements which were favoured to the development from the dialoguing, marked by educational processes of *co*-llaboration, of *co*-existence, of solidarity, of respect and recognition of the Other.

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# **A/r/tographical inquiry into past experiences as a music student: Listening within soundscapes as analysis in arts-based educational research**

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## **Abstract**

This paper discusses a qualitative inquiry into my past lived experiences as a piano student participating in competition music festivals. I draw on the arts-based methodology of a/r/tography where identities of artist, researcher and teacher are considered as a critical part of the research process. Through conceptualizing a/r/tography as process-oriented living inquiry, I revisit sites of tension in my music education drawing on the theoretical framework of a soundscape, a concept discussed in the work of Canadian composer R. Murray Schafer, to inform my analysis. I question how theoretical notions of a soundscape can facilitate a/r/tographical inquiry in music education? To situate my inquiry, I review how musical form has informed the structure of inquiry and the process of analysis in the work of other arts-based music researchers. Within my own inquiry, I create an arts-based journal which provides the working material and data for my analysis. I discuss the process and findings of my analysis drawing on visual, musical and textual renderings of a soundscape. This inquiry informs literature on student participation in competition music festivals from a student perspective, arts-based qualitative research in music education as well as life narratives of piano teachers.

**Keywords:** A/r/tography, arts-based research, music education research, qualitative, soundscapes, teaching lives

## **Introduction**

“Sound gets to places where sight cannot. Sound plunges below the surface” (Schafer, 1993, p. 163). Motivated by R. Murray Schafer’s words, I completed a research project in music education which examined how my past experiences as a music student participating in competition music festivals facilitated my current practices as a performer, researcher and music educator drawing on the arts-based methodology of a/r/tography (Irwin & de Cosson, 2004). During the process of analysis, I chose to draw on understandings of musical form and music as the study of sound (Lines, 2013) as an integral part of my qualitative inquiry. In this paper, I focus on the process of analysis in my project and discuss how conceptions of soundscapes, based on understandings from R. Murray Schafer (1988, 1993, 1994) lead me to consider the question: How can theoretical notions of a soundscape facilitate a/r/tographical inquiry in music education? The purpose and relevance of this paper is to add to an ongoing dialogue (Bakan, 2013; Gouzouasis, 2008; Jenoure, 2002; Leavy, 2015) about the contributions that arts-based research involving music can add in the field of music education research.

Canadian composer and environmentalist R. Murray Schafer (1994) describes a soundscape as “The sonic environment. Technically, any portion of the sonic environment regarded as a field for study. The term may refer to actual environments, or to abstract constructions such as music composition” (p. 274-275). This definition as well as Schafer’s terminology and writings surrounding the soundscape (1988, 1993, 1994) informed and inspired the analysis of my project. The structure of a soundscape has also been used by Toth (2007) with/in the context of arts-based research while Schafer’s own work has focused on

the environmental impact of the soundscapes in which we live including founding of the “World Soundscape Project” through Simon Fraser University in British Columbia, Canada (King, Gillmor & Mackenzie, 2011).

### **A/r/tography**

A/r/tography is an arts-based research methodology where the emphasis is not on the final results of the project but rather on the process of inquiry (Irwin & de Cosson, 2004). An a/r/tographer is someone who lives in the arts and works in the creation, teaching and researching of their lived experiences as part of their art making. The slashes which divide the word “art” draw attention to the researcher’s roles as artist, teacher and researcher as a central part of the research process. A/r/tography emerged from the work of researchers at the University of British Columbia (Irwin & de Cosson, 2004; Springgay, Irwin, Leggo & Gouzouasis, 2008) and has been featured in the work of several music educators including Bakan, 2013; Gouzouasis & Lee, 2002; Gouzouasis, 2006, 2008, 2013).

Bakan (2013) discusses the creation of a song with lyrics entitled, *This is the Beauty*. As the subject of the article, Bakan (2013) focuses on the transition of his identity as an artist towards emerging identities as a researcher and PhD candidate. Written for a graduate seminar on arts-based methodologies, the song has autoethnographic meaning for Bakan which he expands upon as part of his paper. He concludes that “a complex and multi-dimensional bricolage has formed/informed an emerging theory of song as artographical inquiry” (Bakan, 2013, p. 16). This inclusion of autobiographical materials reminds me of R. Murray Schafer’s (1993) words:

All accurate descriptions of sound will be biographical, based on personal experience. Anything otherwise would be romantic or illusionary. Therefore, all I can do in these pages is to track a few of the many sounds that have been close to me in the parts of Canada I have known. (p. 84)

Bakan (2013) and Schafer (1993) remind me of both the limitations and possibilities within my research project as I share personal stories and past experiences as a participant in competition music festivals. I reflect on Denzin (2014) who writes, “A story is always an interpretive account, but, of course, all interpretations are biased” (p. 57). I consider that a limitation of telling my own stories is that my memory is “personal, idiosyncratic and often distorted” (Pelias, 2014, p. 140). At the same time, writing personal narratives also offers different perspectives and ways of knowing in a/r/tographical inquiry. My hope is that while telling personal stories could be considered a limitation, it will also result in generative possibilities and serve as a strength, creating new soundscapes in music education.

### **Musical form informing research**

It is a series of utterances, like sounds themselves, each occurring at its own point in time or space, some carefully prepared, others more spontaneous or passionately argued. To have arranged things in a more linear progression, to have given them a methodology, would have been to surrender to the visually dominant culture and its love of systems that stands in opposition to the uncontrollable work of sounds. (Schafer, 1993, p. 8)

When I embarked on my inquiry to consider how the musical form of a soundscape could inform my research, I also reflected on the work of other scholars who have drawn on musical forms in their own research (Bakan, 2013; Gouzouasis, 2006, 2008, 2013). Gouzouasis (2006,

2008, 2013) draws on a variety of forms commonly used in Western classical music including the toccata, fugue, and sonata form in his a/r/tographical inquiries. Reflections on these musical forms are included in Gouzouasis' research processes and written works. For example, Gouzouasis and Lee (2002) structure their writings in the form of the fugue featuring a conversation between teacher and graduate student which examines and interrogates research traditions leading to a discussion of the notion of truth. Before publication, the editors asked Gouzouasis and Lee to remove several sections from the article. The editors of the journal didn't recognize the musical form of the fugue and its contribution to the article. Gouzouasis (2008) reflects back on this publication noting how others have noted the absence of these sections and how this change affected the overall structure of the article (p. 221).

In contrast, Bresler (2005) considers how specific aspects of musical form including dynamics, timbre, polyphony, harmony and melody can inform the research process. She suggests that by reflecting on these specific aspects of musical form, musical ways of knowing can provide insights into qualitative research. Drawing on the notion of texture, Bresler (2005) describes harmony as a specific aspect of musical form. In musical pieces, there are expectations about the harmonic progressions which create the musical work based on the style, context and form in which the music was created. Bresler argues that the same expectations apply to the study of a classroom where there are also expectations and conventions embedded within the setting much like harmonic progressions in music.

### **Creating an arts-based journal**

The initial step of my inquiry was to create an arts-based journal (Lymburner, 2004) of collected stories as well as visual and musical artwork inspired by my past experiences participating in competition music festivals. To help me create these stories and works of art, I drew on a variety of evocative objects (Turkle, 2007) including recordings and videos of myself performing and preparing for festivals as a music student. I also located musical scores containing writings from myself and my music teachers. While performing old songs and improvising new melodies on the piano I also re-read adjudication forms, programs from festivals and other written materials such as newspaper articles and lessons records. With this arts-based journal, I begin a process of analysis drawing on the musical form of a soundscape.

### **Analysis**

Sounds cannot be known the way sights can be known. Seeing is analytical and reflective. It places things side by side and compares them (scenes, slides, diagrams, figures...). This is why Aristotle preferred sight as "the principal source of knowledge".

Sights are knowable. Sights are nouns.

Sounding is active and generative. Sounds are verbs. Like all creation, sound is incomparable. Thus there can be no science of sound, only sensations...intuitions...mysteries...  
(Schafer, 1993, p. 162)

After the completion and compilation of my arts-based journal which served as a collection of data for my project, I engage with different understandings of the soundscape as a form of musical analysis of my past experiences. I am drawn to consider my experiences as sounded moments reflecting on my musical past. This process results in the creation of three different



soundscapes: one visual, one textual and one musical which served together as an analysis of my past experiences.

### *Composing Musical Soundscapes*

Drawing on the notion of soundscape composition, I compose three original musical pieces, soundscapes on the piano. Fragments of musical material which serve as the basis for these soundscapes are included in my arts-based journal and had been composed as I was compiling memories from my past experiences competing in composition music festivals. The inclusion of a musical soundscape in this project as a form of musical analysis was inspired not only by the work of R. Murray Schafer but also by Jenoure (2002) who uses a form of musical portraiture in her work. Jenoure (2002) draws sounded materials from her interviews with participants to create sonic portraits as part of her findings. She compares the process of creating these portraits to riffs in jazz improvisation. Figure 1 features one page of a soundscape composed as part of my analysis. This musical analysis is not meant to be supported by an accompanying text, but represents my work with materials from my past to generate new understandings of my experiences.



Figure 1

### *Sonic Sculptures*

I also analyze my past experiences by visually engaging with the notion of a musical score. I consider how visual representations of the musical scores I performed as a participant in competition music festivals created new ways for me to analyze and reflect on my past musical experiences. In Figure 2, I used pieces of musical score which had been written on by myself and my past piano teachers and create a sound sculpture which represents a variety of different musical performances. As part of the sound sculpture pictured below, there are several musical phrases from different Haydn sonatas. These sonatas visually intersect in the sculpture, representing my ongoing interest and passion for performing Haydn's music as part of the analysis of my past experiences.



Figure 2  
*Schafer's soundscape terminology*

Textually, I draw on Schafer's terminology of a soundscape (1994) to construct a textual analysis inspired by aspects of a musical soundscape as a sounded framework for my past experiences.

Schafer describes the tonality of a soundscape using the term keynote. This refers to the musical "key" that a soundscape is composed in. Metaphorically, it also represents the sounds in a soundscape composition that form the foundation of the musical piece. Modulations (moving away from the keynote or tonality) can occur within a soundscape, but the keynote sounds are still the reference point around which the musical moments in a soundscape are centred.

In my own experiences, I consider how keynote sounds were music festival conventions such as bowing, memorization and the presence of an adjudicator at each festival competition. Additionally, different methods of preparation were also keynote sounds of my musical experiences including practicing performing at recitals prior to the festival competition and keeping track of my practicing while preparing for a festival through the use of charts and scheduling. Other festival traditions such as eating and sharing candies between performances with other performers and going out for ice cream with my parents once the festival was over also constituted keynote sounds in my past participation in competition music festivals.

While keynote sounds may be conceived as existing in the background of a soundscape, the term signals is used to describe foreground sounds in a soundscape. Schafer (1994) notes that technically any sound can become a signal within a soundscape since signals enter the foreground when "they are listened to consciously" such as the example of bells and sirens as foreground sounds in an urban soundscape (p. 10). These sounds are designed specifically to exist in the foreground as they signal a message to be communicated within the soundscape.

Within my experiences in competition music festivals, the songs that I performed as part of festivals stood out as signals. These were musical works that I devoted tremendous amounts of time to preparing and that still stay with me musically today. The educational approaches of different adjudicators also stand out as signals within my soundscape. By experiencing many different instructional techniques as part of my participation in competition music festivals, my development as a music educator is influenced by my past experiences participating in competition music festivals.

Schafer also uses the term soundmark to describe sonic moments in a soundscape. “The term soundmark is derived from landmark and refers to a community sound which is unique or possesses qualities which make it specially regarded or noticed by people in that community” (Schafer, 1994, p. 10). I recognize that my own experiences participating in competition music festivals were influenced by my identity as a Mennonite and the cultural music-making practices of my family and community which played a role in my experiences performing in competition music festivals.

### **Sounding Rhizomatic Soundscapes**

Drawing on the theoretical framework of a soundscape in this inquiry brings musical understandings of lived experiences into my praxis as artist/researcher/teacher. Considering music as the study of sound (Lines, 2013), sounds and music from my past experiences form a central part of my inquiry. By conceiving my past experiences through the theoretical framework of a soundscape, new possibilities for connections in music education emerge. I consider my work with soundscapes to be rhizomatic (Deleuze & Guattari, 1987) and my analysis results in rhizomatic soundscapes with analysis and findings being not only textual, but also musical and visual.

This inquiry informs several areas of research including the student experience participating in competition music festivals and arts-based research involving music. While there have been previous studies examining the student perspective participating in competition music festivals, most of these studies are from the perspective of students as members of musical ensembles (Gouzouasis & Henderson, 2012; Stamer, 2004). These studies also rely on survey data from a large number of students while my project focuses on the in-depth experiences of one music student drawing on a/r/tography to inform my understandings. In future research projects, it would be valuable for others, including current participants in competition music festivals to examine their experiences drawing on arts-based methodologies to allow for further understandings and complexities to emerge. My current work offers an example of an autoethnographic, arts-based project which considers the student experience learning music.

I conclude by sounding a quote from Schafer (1993):

Now I wish to speak of sounds.  
The world is full of sounds.  
I cannot speak of them all.  
I shall speak of sounds that matter.  
To speak of sounds, I make sounds.  
(p. 161)

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# Becoming a teacher: Investigating the acquisition of studio music teacher expertise over a career

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## Abstract

Studio music teachers in Australia are generally highly skilled musicians who learn to teach from experience due to a lack of formal accreditation opportunities for music teachers working in a one-to-one or studio context (Gaunt, 2009). Research continues to raise concerns with informal pedagogical learning because it can mean that standards of teaching “across and even within institutions may be erratic” (Carey & Grant, 2015, p. 63). There has, however, been relatively little research to date that investigates what informal learning experiences entail and how expertise is acquired in this context. This situation makes it important to investigate the kinds of experiences that go into the creation of an expert studio music teacher and to discover the lessons learnt along the way.

This study aims to describe the teaching concerns of 22 instrumental teachers of successive life stages by analysing their differences according to three levels of teaching experience. Data included in-depth and semi-structured interviews as well as a focus group discussion collected from novice, experienced and expert teacher groups.

The study saw three distinct profiles of teacher experience and, in contrast to previous research, saw a student-centred and creative approach taken by both the novice and expert groups. The novice group focused on creative practices such as composition with an overarching philosophy that learning must be fun whereas the experienced group focused on building efficient and broadly transferable systems to build effective technique. The expert group was the least generalizable. However, this group’s individually distinct approaches were designed to unite both a student-centred and creative approach with a systematic and technique building approach and these two prongs informed a distinctly individual teaching philosophy. The acquisition of expertise for participants at all levels of experience depended on reflecting on heightened experiences that involved an element of risk serving as a trigger for transformative learning. Conclusions drawn have implications for the studio teaching profession because they highlight the ways that teachers acquire expertise informally by way of reflection on experience and deep and surface approaches to a variety of learning situations.

**Keywords:** studio teaching, instrumental pedagogy, teacher life-stages, one-to-one instrumental teaching

## Introduction

Studio music teachers in Australia are generally highly skilled musicians who learn to teach through relatively autodidactic and informal experiences due to a lack of formal accreditation opportunities for music teachers working in a one-to-one or studio context (Gaunt, 2009). As a further complication to this issue, instrumental teaching qualifications are not a mandatory requirement to teach instrumental and vocal lessons one-to-one in many Australian schools. Some state education departments require instrumental teachers to have secondary music classroom teaching qualifications however these are not qualifications specific to studio music teaching. Because of these issues, this research sought to investigate the ways that studio music teachers learn to teach informally and, through this investigation, describe the

development of expertise in studio music teachers, from novice to expert (Ben-Perez, 2011; Berliner, 1986; Carter, Sabers, Cushing, Pinnegar & Berliner, 1987; Gage & Berliner, 1998). This paper responds to the following question: What are the concerns and characteristics of studio teachers at novice, experienced and expert levels?

## **Background**

### **Teacher development across a career-span**

Much research has been conducted in various teaching domains that consider teacher development across a career-span and, through this, investigate the development of expertise (Bullough & Gitlin, 1995; Ericsson, Charness, Feltovich & Hoffman, 2006; Hattie, 2003; Hattie, Clinton, Thompson, & Schmitt-Davis, 1996; Huberman, 1989; Nias, 1989). The most prominent was undertaken by Berliner and associates (Berliner, 1986; Gage & Berliner, 1998; Carter et al., 1987) who developed a five-stage model that illustrated the development of expertise in teachers from novice to expert. This model provides a profile of a novice teacher as being inflexible, rational and eager to conform to externally imposed rules. Novice teachers conceptualise good teaching in terms of the personal characteristics of the teacher and are concerned with themselves and their own abilities as teachers. Expert teachers, according to the Berliner model, have an implicit understanding of the teaching context and can respond to situations intuitively and fluently. They have an interconnected understanding of their own actions and those of their students and a well-organized knowledge base allows them to draw readily on past experiences (Carter et al., 1987). In making a deeper interpretation of events, the expert teacher is able to extrapolate theory and transfer knowledge from different teaching contexts (Borko & Livingston, 1989; Calderhead, 1996; Schempp, Tan, Manross, & Fincher, 1998).

### **Instrumental teacher expertise**

There is very little research which considers the acquisition of expertise with music studio teachers however the existing research has found that more experienced teachers have more traditional conceptions than novice teachers (Bautista, Pérez Echeverría, & Pozo, 2010; Castejón & Martinez, 2001; Marín, Pérez, Echeverría, & Hallam, 2012) which is in opposition to much of the research on the development of expertise as discussed above.

Bautista et al. (2010) find that three distinct levels of teaching experience, novice, experienced and highly experienced, also show three distinct conceptions of teaching that allow increasing adjustment to a student's learning. Novice teachers use a transmission model in which the student takes a passive imitative role. Experienced teachers allow the student a more active role in the acquisition of this knowledge and highly experienced teachers take a constructive approach in which the student's learning processes drive the teaching representing a philosophical shift in which teacher effectiveness is measured by student understanding and ability to construct his or her own meaning of musical knowledge (Bautista et al., 2010; Marín et al., 2012).

López-Íñiguez, Pozo and de Dios (2014) replicated the Bautista et al. (2010) study using string teachers and found largely similar results although this study determined that "teachers with the least experience most often adopt constructive profiles" (p. 15). This finding contradicts results of studies on the effects of expertise (Ericsson et al., 2006) and those from other teaching domains (Fives & Buehl, 2010; Rubie-Davies, Flint, & McDonald, 2012) however it supports previous findings from studies with a broader educational focus (Castejón & Martinez, 2001; Marín et al., 2012; Tsai, 2002) and from within the realm of studio teaching (Bautista et al., 2010; Bautista, Pérez Echeverría, Pozo, & Brizuela, 2012). A critical differentiating factor between the various levels of teaching experience as seen here, would seem to be the level of teacher reflection.

## Method

The conceptual framework of this research was based around theories of informal learning that are social in origin. These theories include constructivism, lifelong learning, theories of experiential learning and the reflective practices that they incorporate, situated learning and communities of practice and transformative learning. The data was collected through 22 in-depth semi-structured interviews and a focus group with each set of participants taken as a collective case study allowing cross-case comparison. Figure 1 illustrates the three participant groups.



Figure 1. Participant Groups

## Participants

### The novice participants

As a result of unforeseen difficulties in finding young instrumental teachers who were prepared to participate in this research, I had some informal conversations with undergraduate students at my university to discover if there was a way that they would feel happy to participate in the study. I found that although many were uncomfortable participating in the web-based forums that were a previous stage of the research, they were prepared to participate in a face-to-face focus group. Following this discovery, I advertised the research in person to a 3rd year performance class to ascertain whether there would be enough interested participants who were currently teaching a small number of students one-to-one to field a focus group. This resulted in six focus group participants, all third year bachelor of music students, who were each teaching between three and 19 students and had been doing so for between six months and six years.

### The experienced participants

The experienced participants were recruited to the study through the 'snowballing' sampling method in which earlier participants were asked to recommend others who fitted certain criteria (Patton, 2002). I also invited the directors of regional conservatoriums to nominate experienced participants. This method resulted in a group of eight participants who had not taken part in the previous web-based stages of this study. This group had been teaching for more than 10 years and taught between 16 and 77 students.

### The expert participants

The expert participants were also recruited through snowball sampling however this time the experienced participants were asked to suggest a teacher that they regarded as highly expert and was someone that they might go to for advice. The following criteria were given to the interview participants of case study 1 to guide their nominations: 1. Teachers must have a long teaching record with students themselves being employed in the profession either as performers or teachers, 2. Teachers must have a nation-wide reputation based on teaching, publications, recordings, or performing profile. This method produced a further eight expert

teachers who agreed to an interview. Although I didn't specify a number as to years teaching, all of the expert participants had been teaching for a minimum of 30 years.

## **Data collection and analysis**

Interviews were conducted following the semi-structured interview model over a period of six months in order to allow participants to reflect on and evaluate their experiences of learning to teach. Consideration was given to Strauss and Corbin's recommendation that interview schedules need to be flexible enough to allow for the exploration of emergent data that cannot be anticipated in preparation (1998, p. 205). Therefore, a schedule of open-ended interview questions to act as a conversational guide were created based on the literature, the conceptual framework and further key areas for research identified from previous stages of this study. I personally conducted all interviews and found that rapport was easy to establish due to common professional experiences.

Given aforementioned difficulties, focus group participants were recruited via convenience sampling under an assumption that participants that I could speak to in person about the project, and were known or recommended to me, were more likely to feel comfortable to take part. "The intent of virtually all focus groups is to draw some conclusions about a population of interest, [therefore] the group must consist of representative members of the larger population" (Stewart, Shamdasani, & Rook, 2006, p. 53). This sample was chosen as they were representative of young and inexperienced instrumental teachers in that they were all in the final year of a Bachelor of Music degree majoring in performance and all were teaching a small number of students.

Interviews and the focus group were recorded and transcribed verbatim. Data was then coded using the browser-based data analysis tool *Dedoose* (2014). Thematic analysis was used to provide a descriptive-interpretive account of the data with the addition of clear coding strategies used with grounded theory research (Charmaz, 2002, 2006; Strauss & Corbin, 1998) with the end result aimed at producing a report of the "experiences, meanings and the reality of participants" (Braun & Clarke, 2006, p. 81) rather than an encompassing theory.

## **Findings**

### **Novice teachers**

The novice teachers drew strongly upon the teaching that they had received in order to teach effectively. They considered this teaching in terms of collecting or acquiring concrete strategies although when the discussion turned to negative learning experiences, they reflected on these in a more subtle and nuanced way.

I got out of heaps of bad habits in my twenties that I'd been taught wrong for many years and it didn't take me long to get out of those habits but I had a positive experience with my teacher so I enjoyed playing and I continued with it. I think that's probably the biggest factor to getting a young musician to become a good musician when they're older if that's what you're after. (Jack – guitar)

This excerpt illustrates a nuanced reflection on teaching that had negative aspects and it also highlights an overriding concern for this novice group, which is that learning should be fun. The inherent tensions between 'fun' and getting a student to progress was of great concern for these participants and they resolved these tensions through teaching approaches that incorporated creative and student centred practices such as musical games, improvisation and composition.

When needing to expand on strategies acquired through 'teaching as they were taught' this group turned overwhelmingly to web-based research, generally YouTube performances



and tutorials. Although these participants used YouTube for their own research, they were adamant that they would not participate in any form of online discussion citing issues of negative and destructive criticism being embedded into the culture of YouTube communication.

### **Experienced teachers**

The experienced group's overriding concern was with developing a systematic and broadly applicable teaching method and finding effective ways of measuring the efficacy of this method.

On one hand it sounds like I'm trying [to] find the ultimate way to teach my students but actually I know within that it's got to be completely different for every single student... I want that basic pathway to follow but how I get to those sign posts along the way [is] going to have to be tailored differently to every student. (Edward – trombone/tuba)

This group thought about their beginning teaching from a fundamental position of 'what do I know?' which encompassed an embodied understanding of instrumental technique and also the intuition or instinct that comes from years as a musician. Beyond this praxial knowledge of music and instrumental technique, this participant group took a more reflective approach than the novices to the idea of 'teaching as they were taught', reflecting on the example of their teacher and clearly articulating the ways in which their practices diverge from this example.

The experienced group shared a sense of ambivalence for instrumental teaching and this asserted itself through a consideration of teacher identity with participants believing that instrumental teachers do not have strong role models. The experienced teachers' consideration of weak role models centers on the model as a template for an effective career and encompasses issues of a lack of respect for studio teachers and the perceived lack of excitement in a studio-teaching career. This same participant group described very strong and inspiring pedagogical role models and did not seem to be able to reconcile these two ideas. This seems a critical factor of Bennett's (2008) hierarchy of musical careers that places teaching as a 'plan B' position behind performing.

### **Expert teachers**

The expert participants differentiated themselves from the others because they were able to take the systematic teaching methods seen with the experienced teachers and breath creative life into them through a philosophical and artistic approach. These teachers considered their success in terms of their ability to awaken a creative and original musical response from their students. This creative approach therefore seemed to either be the finishing point of a technique-based approach or it seemed to grow from an overarching philosophy.

And I remember, because I had a lot of contact with Claudio Arrau, who of course is one of the greatest pianists who ever lived. And he said, "Playing the piano is not only about reading the notes. It's really reading behind the notes. Hearing it internally, feeling the keys, seeing the keyboard and all the rest of it. And then ultimately, you will get to the stage when you're studying something, all these facets happen at the same time. The problem-solving happens on all the levels at the same time. But it only comes once you've actually pulled it apart like a flower, each petal, so that you understand how the flower is made. And then you put the flower back together again, and you can actually treat it and you can smell the flower, see the flower, and touch

the flower. (Gavin – piano)

These teachers didn't show any of the ambivalence to teaching that was seen with the experienced group. It seems reasonable to hypothesise that this is due to aspects of the unique profile of these experts. Firstly, the lack of respect for the profession described by the participants of the experienced group, did not factor in that six of these eight were invited to teach in prestigious positions. Secondly, as experts, these teachers were in a privileged position of easily accessing the teaching of others therefore strong and inspirational role models were numerous. These participants had a unique view of this ability to access the teaching of others, seeing it as offering a teaching and learning symbiotic relationship.

## Discussion

As was seen in the literature on the development of expertise in instrumental teachers, the novice group in this study took a student-centered and creative approach that prioritized the social and interpersonal benefit to music lessons. Of great importance was the idea that music lessons should be fun and this guiding principle was often at odds with the need for students to progress. These novices had a smaller toolbox to work with and they relied heavily on memories of past learning however the passive transmission style of learning to teach was not in evidence. Rather, these participants took a reflective and analytical approach to their teaching.

The experienced group showed a distinct concern for student development and focused on finding outcomes-based teaching systems that could consistently achieve effective learning results. This is a teaching stage that López-Iñiguez et al. (2014) describe as being interpretive, where learning is managed by the teacher and teaching promotes technical skills over artistic skills. These participants were concerned with the tensions that the novice group was beginning to recognise when they considered the issue of fun versus progress. This problem loomed large and appeared as issues of student versus teacher choice of repertoire and creativity versus a disciplined and exams-led attitude to technique. The experienced teachers could clearly articulate the strategies that they used in the development of technique and they had reflected on, and refined these strategies to the point that they became broadly applicable systems. These systems were effective, demonstrated by this cohort's success with formal and external systems of teacher and student assessment such as exams and eisteddfods. What was still developing for many was finding an effective means to build more of a student-centered creative approach into their practice and the improvisational, compositional and games-based strategies seen with the novice group are the exception rather than the norm here. To compound these issues, this group appeared to be suffering a crisis of identity and believed that they lacked positive models.

The experts were the most disparate and least generalisable of all the levels of experience of this research. A key commonality between the eight experts was that they had all found individually distinct methods through which to build a student-centred and creative approach into the systematic and technique-based approach seen with the experienced group. In this way, the experts were seen to integrate distinct learning styles and methods to create a holistic approach that had developed over time into an overarching philosophy that informed every aspect of their teaching.

The expert group was very focused on their students' development as artists and the strategies used to facilitate this development varied depending on the age groups taught. However, imaginative strategies such as story-telling and metaphor were common and natural with this group rather than something still being grappled with, as seen by the experienced group. Curiosity was also key to the expert view with participants drawing from art, literature, history and the world around them in order to teach imaginatively and engage their students.

Whereas Bautista et al. (2010, 2012) and López-Iñiguez et al. (2014) described highly experienced teachers who see their students as empty vessels, the experts of this study saw their students as partners in the teaching and learning process and this group were distinct in that they described the learning that they gained from their students in those terms rather than the problem solving frame seen with the experienced group.

As with all the groups of this study, the experts were a group with distinct and different life experiences. The only commonality between them was years spent teaching and level of expertise achieved as musicians as well as teachers. Yet, this disparate group had developed holistic teaching models that were very similar, grounded as they were, in a student-centered and creative approach informed by a highly developed teaching philosophy. It seems likely that the differentiating factor between these experts and the teachers of all levels of experience below them is simply the years spent consistently reflecting.

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# Malaysian high school students' perceived musical and non-musical benefits of participating in marching band competitions

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## Abstract

The marching band is one of the co-curricular activities that have long been introduced in Malaysian schools since pre-independence. As a way of providing a platform for bands to perform, the Ministry of Education Malaysia organizes a yearly national marching band competition. The competition also acts as a mechanism for bands to improve themselves and benchmark their achievements against other bands. However today, organizing of band competitions is challenged by many factors, among others the emphasis on academic skills, the examination oriented mindset of parents, the high cost of participating in marching band competitions, and budget cuts to these activities. There is deep concern over the impact of these issues on the future of the marching band as a co-curricular activity.

As what is deemed as a valid reason to rationalize the value of participating in marching band competitions, the purpose of this study was to determine the attitude of high school students towards their marching band competition experiences in terms of musical and non-musical benefits. Subjects for the study were upper secondary band members of school bands that have participated in band competitions within the past three years. Data were collected via a questionnaire consisting of 47 items related to the musical and non-musical benefits of participating in band competitions. Among reported benefits included developing musical skills such as memorization, and learning life skills that are directly relevant to their overall education such as responsibility, leadership and teamwork. Results also indicated gender differences in perceived benefits, while no differences were indicated among the different groups in the marching band.

**Keywords:** musical benefits, non-musical benefits, marching band competitions.

## Introduction

The marching band was introduced as a co-curricular activity in Malaysian schools since pre independence days. As early as the 19th century, military style marching bands were established in a few English secondary schools in major towns on the west coast of Peninsular Malaysia. Subsequently after independence in 1957, many more schools formed and offered marching band as part of their co-curricular activities. Over the past five decades since independence, the number of schools that offer marching band has steadily increased. However in general, the percentage of schools that offer a marching band program is still quite low as compared to the total number of schools nationwide.

Participation in competitions is an integral part of a school band program apart from the routine practice and rehearsals, parades and shows, workshops and clinics. The experience of participating in competitions is in itself a good learning process for band members. The comments and scores given by adjudicators during competitions provide feedback for bands to evaluate their level of performance and identify areas that need improvement. As such, band competitions can be a vehicle for future improvement and development (Drum Corps Europe, 2011).

Beach (cited in Austin, 1990) states that the goal of competition was “not to win a prize but to pace one another on the road to excellence” and as a tool of educational progress. However, for some schools, winning awards in competitions has become the most important

aspect of the existence of the school band program. Consequently, these bands spend hours planning and preparing for a competition, beginning from brainstorming sessions to come up with a show concept to choosing the appropriate music and ideas for the visual design. Band members spend many hours perfecting both the musical and the visual contents of the show, during and out of the regular co-curriculum hours, including during weekends and sometimes during school term holidays.

Given the amount of time, money and energy spent on band activities, some band directors and band managers have had to face discontent from parents, school administrators and teachers on band involvement in competitions. Parents are sometimes reluctant to allow their children to participate in competitions, even going to the extent of forcing their children to drop out from the school band to allow them to focus on their studies and examinations and not waste study time. There have been cases in some schools where non-music teachers discouraged band members from participating in band competitions. It is also not unusual to hear band instructors lament on the lack of financial support to maintain the band activities.

As a way of providing a platform for bands to perform, the Ministry of Education Malaysia organizes a yearly national marching band competition. The competition also acts as a mechanism for bands to improve themselves and benchmark their achievements against other bands. However today, organizing of band competitions is challenged by many factors, among them the emphasis on academic skills, the examination oriented mindset of parents, the high cost of participating in marching band competitions, and budget cuts to these activities. There is deep concern over the impact of these issues on the future of the marching band as a co-curricular activity.

### **The rationale for band competitions**

Support from empirical research on the values of band competition is vital in justifying and obtaining the necessary support for the activity. Sivill (2004) reminded that “school administrators are sometimes more likely to consider the point of view of [band] directors if their positions are supported by data” (p. 3). Unfortunately empirical studies conducted on marching band competitions have been relatively limited in comparison to the prevalence of the activity (Yahl, 2009). Hence, Payne (1997) suggested the need for continued research related to competition for school bands.

Based on review of related literature on band competitions, the rationale for band competitions can be categorized into two main groups of educational values namely; (i) musical benefits and (ii) non-musical benefits:

#### **Musical benefits**

Schouten, Bauer, Sicks, Gifford, Griffith and Caldwell (1983) viewed competitions as great motivators. “Kids are naturally competitive and a contest gives them a goal to work toward that keeps students on task” (p. 29). When a band does not achieve their target ranking in a competition or when it loses to better teams, it will drive band members to improve and better prepare themselves for the next competition. Meanwhile, if a band wins and has met its target ranking in a competition, the band members will practice even harder to ensure the band retains the title or ranking in the next competition. Win or lose, healthy competition encourages band members to constantly try to improve and better themselves which does not normally happen in a stalemate situation.

Austin (1988) found that around 70 percent of the students who participated in his study believed that competition would increase their motivation to practice. In the experimental study, Austin randomly divided his students into a competitive group and a non-competitive group. Each group received the same instructions in preparing them to play the same solo pieces over a period of four weeks. Prior to that, he administered a pre-test which

comprised of two musical tests namely the Musical Achievement Test (MAT) and Self-Concept in Music Scale (SCIM) to students from both groups. At the end of the four week period, the students performed for an adjudicator. The competitive group received feedback and their rating while the non-competitive group only received feedback without the rating. Austin then administered a post-test of the MAT and SCIM on all the students. Results of the study show that students from the competitive group increased significantly on the MAT and SCIM, while the non-competitive students increased only on the SCIM. In addition, students in the competitive group received higher ratings than students in the non-competitive group who were unaware that they would be rated. Austin concluded that musical contest may benefit students without producing the negative side effects that so many educators fear. He further claimed that competition in music can help generate student interest, stimulate higher achievement levels and measure achievement in comparison to peers (Austin, 1990).

Another study on band competitions was conducted by Banister (1992). Her study aimed to determine the attitudes of band directors from selected schools in Ohio towards marching band and concert band competitions. Results from her survey show that band directors whose band participated in marching band and concert band competitions had a more positive outlook towards marching band competitions compared to those directors who participate solely in concert band contests. Results of the study also show that band directors believed participation in band competitions improves students' musicianship, builds character, and helps to sustain a successful and viable instrumental music program.

Schleuter (1997) outlined several benefits of band competitions. One of the benefits was that competition helped to define the instrumentation of school marching bands and direct attention to the issue of appropriate literature for school bands. Schleuter also identified the benefit of band competitions in terms of increasing public support for school music programs as well as the quality of music instruction. Consequently, the level of performance by school bands and the amount of published music both increased, and issues of instrumentation improved due to competitions.

In a study investigating student attitudes towards contests, Howard (1995) found a significant relationship between musicianship and festival participation. Howard concluded that adjudication provided great tool for increased skills and that these increased skills were a factor influencing participation at festivals.

### **Non-musical benefits**

The non-musical benefits of band competitions cited in most literature are related to the development of soft skills such as improving inter-personal and intra-personal communication skills, and teamwork. Preparing for competitions involves working effectively with band instructors and other band members as a team with a common aim of achieving a certain target in terms of scores or ranking. Consequently, this improves socializing skills and all round ability to understand and work with other people. In addition, working together to win competitions creates the desire for success. Students will find these skills particularly useful when they are out of school. The desire to win and compete healthily will give them the edge to succeed in life and in their career, business and everything else they come across in their post school life.

Rogers (1982) surveyed the attitudes of high school band directors, band members, parents, and principals toward marching band competitions. He found that parents most often cited the personal and psychological benefits of competitive marching band. Band directors and principals most often cited the personal, social, and sociological benefits of participating in marching band competitions. These benefits included travel, meeting other students, discipline, responsibility, self-esteem, and motivation. In addition, all the groups included the public relations aspect of marching band competition as a non-musical benefit. It is therefore

no surprise when Burnsed and Sochinski (1983) reported that in their study, almost 70 percent of parents said “no” when asked if their marching band program would be considered successful without competing. Parents also believed that community members would not consider the band successful without competition.

## **Purpose**

The purpose of this study was to examine 1) the musical and non-musical benefits of participating in marching band competitions of Malaysian secondary school band members, and 2) gender and instrumental group differences in perceived musical and non-musical benefits of participating in band competitions.

The following research questions were raised in this study:

1. What are the perceived musical benefits of participating in marching band competitions according to Malaysian marching band members?
2. What are the perceived non-musical benefits of participating in marching bands competitions according to Malaysian marching band members in Malaysia?
3. Are there gender and instrumental group differences in perceived benefits of participating in marching band competitions?

## **Method**

The quantitative method was used for data collection in this study. A survey questionnaire consisting of two sections was used: Section A consists of items pertaining to demographic data of the respondents and Section B consists of 47 items relating to the musical (23 items) and non-musical (24 items) benefits of participating in marching band competitions. While the musical benefits pertained to questions related to improving instrument skill and general musicianship, the non-musical benefits items pertained to personal, social and social benefits. Subjects were required to respond to each question using a 5-point Likert scale anchored by the terms Strongly Disagree (1) to Strongly Agree (5).

Using stratified sampling, the questionnaire was distributed to 150 upper secondary school band members in Malaysia, representing the northern, middle and southern parts of Malaysia whose bands have participated in at least three national band competitions. Of the total number of respondents, there were 62 males and 88 females. The band members were also divided into four categories according to the instruments they play, which are wind (n=31), percussion (n=42), brass (n=56), and color guards (n=21). Respondents were given instructions as to the nature of the evaluation and how to respond to the questionnaire. The survey was administered only once and took approximately 20 minutes.

## **Results**

To answer the research questions, data for the study were analyzed using descriptive statistics, an independent sample t-test and a one-way Analysis of Variance (ANOVA). Descriptive statistics were determined for the musical and non-musical benefits ratings, the independent sample t-test was computed for gender differences and a one-way analysis of variance was computed for instrumental group differences.

Table 1 displays descriptive statistics for each item in the musical benefits category. Results reveal that the means among corresponding items were somewhat close. For this category, the lowest was  $M = 4.36$  (item 16, “Compare achievements”) and the highest was  $M = 4.77$  (item 7, “Increase my listening skills”). Although mean responses were generally received the Agree rating, performance aspects such as increase instrument playing skills, repertoire, reading and listening skills received higher means.



Table 1. Means and standard deviations for musical benefits

Item	Mean	SD
Increase my skills in playing an instrument.	4.72	0.61
Perform challenging repertoire.	4.37	0.92
Increase my ability to memorize repertoire.	4.62	0.74
Increase my ability to read music.	4.57	0.86
Improve my sight-reading skills.	4.41	1.01
Increase my ability to play in groups.	4.69	0.53
Increase my listening skills.	4.77	0.49
Perform on my instrument more expressively.	4.59	0.68
Improve my ability to interpret music.	4.62	0.57
Increase my appreciation towards different genres of music.	4.39	0.81
Increase my knowledge in music theory.	4.54	0.81
Increase my knowledge on a variety of musical styles.	4.55	0.81
Understand playing with balance and blend.	4.57	0.76
Expand my understanding of good marching band performances.	4.63	0.69
Appreciate performances from other groups.	4.47	0.93
Compare achievements.	4.36	0.85
Obtain new ideas of interesting performances.	4.59	0.71
Observe examples of creativity in performances.	4.65	0.59
Observe examples of innovation in performances.	4.48	0.78
Obtain information on future planning and preparation based on feedback from judges.	4.47	0.85
Know the band's level of achievement based on scores given by judges.	4.41	0.78
Identify the band's strengths in the performance based on comments given by the judges.	4.45	0.81
Identify the band's weaknesses in the performance based on comments given by the judges.	4.54	0.77

For the non-musical benefits, the means among corresponding items were also generally similar (Table 2). The highest mean value was  $M = 4.81$  for item 9 “Obtain meaningful experience for myself” followed by item 10 “Obtain useful experience for myself”. The lowest mean value was recorded for item 16 “Befriend band members from other schools” with a mean of 4.32.

Table 2. Means and standard deviations for non-musical benefits

Item	Mean	SD
Develop self-discipline in music instrument training.	4.67	0.68
Develop discipline in time management.	4.64	0.72
Become a more responsible individual.	4.67	0.75
Increase resilience.	4.73	0.57
Increase physical strength and endurance.	4.73	0.53
Increase self-confidence.	4.72	0.55
Increase self-esteem.	4.65	0.68
Feel appreciated.	4.39	0.90
Strengthen ties among team members of my school band.	4.77	0.56
Obtain meaningful experience for myself.	4.81	0.50
Obtain useful experience for myself.	4.79	0.52
Work hard individually to achieve the band's goals.	4.73	0.60
Work hard as a team to achieve the band's goals.	4.77	0.58
Manage time wisely to achieve success.	4.66	0.78
Help each other to increase performance quality.	4.71	0.65
Focus on achieving success.	4.77	0.60

Give a high level of commitment to achieve success.	4.77	0.62
Obeys rules and discipline to achieve success.	4.72	0.60
Develop self-discipline to achieve success.	4.71	0.62
Appreciate other people's opinions.	4.69	0.59
Respect other band members.	4.64	0.72
Develop patience in my effort towards achieving success.	4.63	0.76
Befriend band members from other schools.	4.32	0.98
The opportunity to travel to other places for competitions.	4.49	0.97

An independent-samples t-test was conducted to compare between male and female band members in both the musical and non-musical benefits of participating in marching band competitions. Results showed significant difference in the scores between males and females for both the musical and non-musical benefits. There was a significant difference in the scores for musical benefits between the males ( $M=4.14$ ,  $SD = .55$ ) and the females ( $M=4.80$ ,  $SD .28$ );  $t(148) = -9.57$ ,  $p=.000$ . A significant difference in the scores was also recorded for the non-musical benefits between the males ( $M=4.36$ ,  $SD = .60$ ) and the females ( $M=4.89$ ,  $SD .15$ );  $t(148) = -8.05$ ,  $p=.000$ . In both cases, females indicated higher responses than did males.

A one-way between subjects ANOVA was conducted to compare the musical and non-musical benefits of participating in marching band competitions on the different groups (winds, brass, percussion and color guards) within the marching band. There was a significant difference for the musical benefits at the  $p<.05$  level for the four groups [ $F(3, 146) = 3.37$ ,  $p = 0.020$ ]. Post hoc comparisons using the Tukey HSD test indicated that the mean score for winds ( $M = 4.73$ ,  $SD = 0.30$ ) was significantly different than the color guards ( $M = 4.27$ ,  $SD = 0.62$ ). However, the brass ( $M = 4.54$ ,  $SD = 0.48$ ) and the percussion ( $M=4.49$ ,  $SD=.60$ ) did not significantly differ from the winds and color guards. However, no significant difference was indicated for the non-musical benefits.

## Discussion

The purpose of this study was to examine 1) the musical and non-musical benefits of participating in marching band competitions of Malaysian secondary school band members, and 2) gender and instrumental group differences in perceived musical and non-musical benefits of participating in band competitions.

### Research Question 1

What are the perceived musical benefits of participating in marching band competitions according to Malaysian marching band members?

As indicated by the results, it can be seen that the band members do consider participation in marching band competitions to be both musically and non-musically beneficial. In terms of the musical benefits, the focus on improving instrumental skills, listening skills, increasing the ability to memorize, increasing the ability to play in groups, and improving interpretation of music allows band members to build their skills and develop confidence in the process. As supported by Howard (1995), this may also reflect the intrinsic desire for music and of the band members to improve on their individual musical skills and performance as ultimately each member's contribution to the overall performance also depends on the individual ability. In addition, with the number of judges watching, listening and walking around the field to focus on individual or small groups of performers, all members need to be active participants and someone who is out of step or making errors knows that this will reflect on the group's total score.

Besides improving instrumental and musicianship skills, other musical benefits that received high means pertained to those related to getting ideas about creative and interesting

performances. In the judging system used, marks are given to the overall design and creativity of a performance; hence it would be of no surprise for band members to want to obtain new or different ideas to improve on future performances.

### **Research question 2**

What are the perceived non-musical benefits of participating in marching bands competitions according to Malaysian marching band members in Malaysia?

Results obtained in this study support Roger's (1982) findings that the non-musical benefits of band competitions related to the development of soft skills such as improving inter-personal and intra-personal communication skills and teamwork are important by-products of a competition.

The need for band members to work closely and effectively with band instructors and band members can also help improve socializing skills including working with other people. Self-improvement in terms of management skills and character also received high ratings. Most band members probably remember the values they learned when participating in a competition as opposed to the score obtained. Although receiving a high rating in general, making friends received the lowest rating among all items. This could be due to the fact that in competition, making friends was not a general priority for the band members.

### **Research Question 3**

Are there gender and instrumental group differences in perceived benefits of participating in marching band competitions?

Results indicated gender differences for both the musical and non-musical benefits. While little if any research has examined gender differences in perceived musical and non-musical benefits of participating in marching band competitions, this could be due to social and cultural factors (Voyer & Voyer, 2014). A plausible explanation could be that girls are more apt at planning, setting goals and putting time and effort into achieving the goals.

As there were no significant differences in perceived musical and non-musical benefits according to the respective groups, it appears that one's instrumental grouping does not affect perceived benefits.

### **Conclusion**

Data collected demonstrates that bands members receive and value a variety of benefits from their participation in marching band competitions. Hence, it is important for teachers, administrators and band instructors to build on their desire to play music and improve on their soft skills. Although some may disagree, competitions can be great motivators and results from this study and other research on the values of band competitions help justify the necessary support for this activity. Win or lose, healthy competition encourages band members to constantly improve themselves.

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# Teaching and learning music analysis through questioning strategies

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## Abstract

The purpose of this investigation is to study how questioning strategies may influence teaching and learning music analysis. The exploratory basis of the analytical process accounts for research about strategies that enable the teacher to enhance the student's analytical skills. We used a methodology based on active and collaborative learning, on classroom discussions, on reflective practices used both by teacher and students, and on taxonomic classification, designing and planning of the questions. The action research consisted of a case study with an Analysis and Composition Techniques class of seven students during five lessons, each lesson focusing on a specific goal in the development of questioning strategies. Data was collected by video recording the lessons and through surveys and questionnaires before and after the intervention. The results strongly suggest that the adoption of questioning strategies and reflective practices in teaching brings evident benefits to the students' learning, and the importance of the questions for the instruction process; they also suggest potential negative aspects related to bad questioning skills and to the introduction of the method in the rigid school system structure. The findings point to the need of further investigation in different subjects concerning music education, such as teacher training, evaluation in reflective and questioning contexts, the relation to music composition and question design.

**Keywords:** music analysis, teaching and learning, teaching strategies, questioning, music theory, reflective practices, collaborative practices

## Theoretical background

### Music analysis

To construct a working definition of music analysis we build up on the works by Apel (1969), Adorno and Paddison (1982), Cook (1987), Dunbar-Hall (1999), Bent and Pople (2001), and Agawu (2004). The starting point is to search for the elements that constitute a music work as a whole, whether those elements are separate parameters or how they relate to the main idea, followed by the inquiry about the reasons that help explain how such an idea is developed or how the individual parameters connect. It is a dynamic process of identifying and explaining the musical elements in a work.

### What is questioning?

Questioning consists on the value of questions in the learning process. Koechlin and Zwaan (2006) and Arslan (2006) consider that children are naturally curious and frequently stop being that due to lack of stimulation to their curiosity. Gall and Rhody (1987), Cunningham (1987), Wilen (1991), Koechlin and Zwaan (2006), and Ciardiello (2012) alert that to make good questions, to be critical and creative, are not innate features and need to be properly taught to students. Questioning is a complex and dynamic communication process which takes time and experience to be used autonomously. Thompson (1969), Gall and Rhody (1987), and Koechlin and Zwaan (2006) address the issue of authority in the classroom and consider that in a questioning environment no one is in command and placing questions should be faced as a spontaneous process to be encouraged and applauded. Finally,

questioning is related to different study fields such as collaborative learning, active learning, critical thinking, inquiry, assessment and student-centred learning.

### **What is a questioning strategy?**

A questioning strategy is about the ways questions are used in a learning environment. Wilen (1991) claims that without a strategy, a debate may become a series of isolated questions without any sort of common intention or coherence. In order to develop such coherence, a questioning strategy should be built up on a series of procedures to be used in the classroom. Wilen (1991), McComas and Abraham (2004), and Arslan (2006) say teachers should be aware of *wait-time*. Rowe (1987) and Cotton (1988) specify the existence of ‘wait-time 1’ (between the placing of a question and the student response) and ‘wait-time 2’ (between the end of the answer and the teacher reply). Hyman (1987) refers to prompting and probing, Cotton (1988) to redirection and probing, and McComas and Abraham (2004) to probing and phrasing as tools to keep a conversation alive.

Cunningham (1987) and Wilen (1991) recommend teachers to plan the questions to use in a lesson, while Cotton (1988) says teachers must not base that on simply increasing the number of questions. Tienken, Goldberg and DiRocco (2009) indicate it is not advisable to plan more than 10 to 15 higher cognitive level questions for an average lesson duration, and by doing that, the increase in productive thinking is raised up to 50%. Allsup and Baxter (2004) suggest the use of an initial open question, followed by subsequent guided questions or by closed questions to keep the conversation going.

### **Classifying the questions**

Anderson (cited in Krathwohl, 2002) revised Bloom’s Taxonomy of Educational Objectives, changing the cognitive levels order to (from low to high): remember, understand, apply, analyse, evaluate and create. Hanna (2007) calls this the New Taxonomy and considers it to be very helpful in placing music education alongside with other subjects with a more rigorous approach to learning objectives. The New Taxonomy is, thus, helpful to attend the recommendations made by Thompson (1969), Gall and Rhody (1987), Wilen (1991), McComas and Abraham (2004), and Arslan (2006), who consider that teachers should adapt the questions’ cognitive level to the students’ competence level.

### **Aims**

The aims of this paper are to improve teacher practice and enable progress in student learning using questioning strategies, and to search for ways to help teachers plan and develop questions in order to improve student’s ability to think and express themselves critically about music.

### **Methods**

This is a participative action research case study, because the researcher (first author of the paper) is also the teacher.

### **Participants**

The procedure took place during the lessons of a subject called Analysis and Composition Techniques (further referred as ATC) at Coimbra Music Conservatoire, between January and April 2015. This subject is taught in all three high school years of the music curriculum in Portuguese conservatoires. ATC is a weekly 3 x 45 minute class, usually given in a single 135 minute slot. All participants were enrolled in the last ATC year, were aged between 16/17 except one student, who was 21. All participants were previously informed that the study

would not have any influence on the final term classification. A written consent was signed by all students' parents in order to get the required authorisation and to use the collected data for analysis and research purposes.

### **Data collection**

As it can be observed on Table 1, this study used three instruments to collect data, namely a quantitative survey, a questionnaire and the audio/video recordings of five ATC classes. For the quantitative survey we selected the Coles survey (Constructivist-Oriented Learning Environment Survey) developed by Lisa Marie Bell (2013) and later published by Bell and Aldridge (2014). Because this survey was originally designed to evaluate student's perception of their learning environment, we felt the need to adapt it to our study field and subject. To address that need, we performed a pilot test with four students from a different class that were not to take part in the study. The pilot led us to remove three of the scales, so we ended up with a survey translated and adapted to the Portuguese language comprised of eight scales.

**Table 1. Instruments for data collection**

Quantitative survey	Eight scales translated and adapted from Coles survey to the Portuguese language: 1) Teacher Support, 2) Equity, 3) Formative Assessment, 4) Clarity of Assessment Criteria, 5) Involvement, 6) Task Orientation, 7) Cooperation, and 8) Differentiation. Each scale had six sentences.
Questionnaire	Eight open answer questions: Q1: In your opinion, has some strategy used during this term influenced your learning? Q2: Do you usually take part during class?; Q3: What kind of things do you say in class?; Q4: Are there any debates during class?; Q5: Can you tell us how those debates help you or not to analyse a music work?; Q6: Do you feel like you're able to analyse a music work all by yourself?; Q7: What do you think is necessary to know how to analyse a music work?; Q8: What do you do in order to understand the more complex material?
Audio/Video recording	Five classes where video recorded. The audio/video recordings were transcribed using the software NVivo.

The survey provided quantitative data. All other instruments provided qualitative data. Students answered the same survey and the questionnaire before and also after the intervention occurred in order to compare results and verify for significant changes on the main themes.

### **Data Analysis**

A mixed method approach was used to analyse data. Johnson and Onwueguzie (2004) consider a mixed method approach as the third research paradigm, and its purpose is not to replace any approach (quantitative and qualitative) but to extract the potential and minimize the prejudice on both methods in a single study. Creswell (2009) suggests the

results should be submitted to a concurrent triangulation strategy, which consists on collecting quantitative and qualitative data to be compared and determine convergent subjects and different combinations of both. Data set was submitted to what Braun and Clarke (2006) define as thematic analysis in order to find convergence points across all the range of instruments used.

## Procedure

The procedure consisted of five 135 minute lessons exploring different aspects of questioning strategies. Table 2 presents a summary of the lesson plans for the five lessons.

**Table 2. Contents and objectives of the five ATC lessons**

Lesson nr. 1	Designed as an introduction for students about what type of questions there are, organised according to the cognitive level from lower to higher: Low Convergent, High Convergent, Low Divergent, High Divergent. During class the students were questioned about how to classify some sample questions.
Lesson nr. 2	Consisted on student presenting their homework from lesson nr. 1, which was “Write a number of questions you consider appropriate to analyse ‘Nuages Gris’, and try to answer them.”. Issues such as classifying the formulated questions, the method used to make them, which ones each student actually answered and why they managed to answer or not, and the type of music parameters referred to in the questions.
Lesson nr. 3	Lesson focused on learning chromatic harmony through questioning. This means the lesson started with a key question to analyse “Nuages Gris”, which was followed by a debate in which students expressed their thoughts and opinions on the subject. This is a <i>good</i> questioning lesson example.
Lesson nr. 4	The purpose of this lesson is to show what type of influence a wrong or poorly used questioning strategy has on student learning environment and their question making. This is a <i>bad</i> questioning lesson example, as the teacher would not plan the questions and would not follow the recommendations.
Lesson nr. 5	Lesson on twelve-tone music. The goal was similar to lesson nr. 3, but in this lesson the topic was approached with a higher degree of teacher exposition and much less debate. Nevertheless it was not an expository lesson, because it was expected for students to make questions and reflect critically on the subject. Questions were also planned for this lesson.

## Results

### Audio recording of classes

From the audio recording of classes it was possible to observe that showing students how to classify questions and their cognitive implications resulted in a better level of awareness on the importance of questions. Students expressed their opinion orally about the method at the end of each class. This provided data to address student’s self-learning awareness. Some examples were “Yes. The teacher taught the subject more in a guessing manner...and we got



it.”, or “the teacher urged us to try to understand and get to the answer, instead of placing the question to see if we knew how to answer it and then answer it himself on the board”. They also stated that a logical line of thought helps them to assimilate a subject even before the specific concept definition has been expressed, therefore, the new knowledge is constructed out of sharing and exchanging ideas among students with the teacher orientation.

In lessons 3 and 5 questions were planned, sequenced and structured according to their cognitive level. Lesson nr. 4 was designed as a *bad* questioning example, containing a high number of high cognitive order questions. Poorly formulated or inadequate questions do not unfold a prolific debate. Placing questions is just not enough to create a questioning environment.

### **Quantitative survey**

Comparing the answers of the translated and adapted COLES survey before and after the procedure revealed significant increases on Teacher Support, Equity, Involvement, Cooperation and Differentiation. It also revealed a decrease in the scales related with evaluation and assessment. In fact, and according to the authors reviewed, applying questioning strategies may create discomfort in the participants and highly influence or distort the results, because of the high contrast such strategies have with traditional, more expositive, approaches.

The risk of discomfort is so real that one of the students showed progressive detachment from the other participants. Six out of seven students mentioned to prefer a method that helped them think, reflect, to be critical and autonomous, an approach that allowed them to express, compare and discuss opinions during class in order to build and attain new knowledge. The remaining student showed discomfort with such approach, referring some degree of acceptance but stressing that she preferred to have more concrete, factual information, in other words, more static, declarative definitions. This may be associated with being the older student among the participants, in the final year of a bachelor's degree, thus exposed to traditional methods for a much longer period of time than the other participants.

### **Questionnaires**

The questionnaires were submitted to a quantitative word analysis with the aid of NVivo software. Words with more than four letters were selected and grouped into categories. Observing the resulting word cloud, it is evident that, in the pre-intervention, the word “teacher” stands out with a much higher number of references than all other words, while in the post-intervention the words “ideas” and “analyse” share the highest number of references. This strongly suggests applying questioning strategies helps students to centre on the reflective aspects of the learning process instead of the authority of the teacher.

### **Conclusions and implications for music education**

We believe it is reasonable to assert there are several benefits to this approach. Better student preparation to become inquisitive improves the way they relate to music. Reflective and collaborative practices, as well as the use of specific questioning techniques and recommendations by the teacher, has positive influence in the learning outcome, measured through the quality and cognitive level of students questions.

It is not advisable to use the New Taxonomy as a rigid framework to classify questions. In every case, through this investigation we found four criteria to address this issue: one, the context in which questions are placed is determinant, whether in relation to students cognitive level and previous knowledge, or to their age and education level; two, the moment when a question is placed in the learning sequence is absolutely determinant to the success of

the strategy and should be adequate to establish a connection between a student's previous knowledge, the new one to attain and to the cognitive challenge they represent to students; three, using expressions like *What*, *How*, *Why* or *Which* is not enough to classify questions in the New Taxonomy; and four, conceiving the questions through the forecast of student's answers may be a good starting point to help music analysis teachers plan, sequence and classify questions.

A poorly conceived questioning strategy may be very harmful to the teaching and learning process, which turns very ineffective and unproductive, affects students' behaviour because they feel impatient, confuse and insecure, while the teacher also feels lost in the learning sequence, unprotected and put to the test.

To address the potential flaws of this investigation, we underlined different ways for music analysis teachers to improve their practice and benefit student achievement based on one single case study action research. Also, we don't have ways to tell if these procedures can be effective in larger or smaller classes. The size of the class we worked with seemed adequate to formulate conclusions with a reasonable degree of consistency. Regarding negative impacts, this approach may be very different for a quite significant number of students when compared to the dominant traditional expositive methods, so we consider that, along with the proper consent, the strategy should be gradually built in, instead of just changing everything. Finally, it is not expected for the music analysis teacher to use questioning right at the first time. We suggest some initial attempts using a subject the teacher masters well and using debate and collaborative practices during smaller periods of the class, thus providing a progressive adaptation to the method both to the teacher and to the students.

As general conclusions, teachers should perform a deep reflection about the moment, formulation and cognitive implications of the questions they pose to students. A poorly formulated question may seriously compromise learning. At the same time, student's questions are of major importance, because answering them allows to fill the gap between previous and new knowledge. It seems unequivocal that the higher the teacher awareness of question implications to the learning process, the better the teaching practice may become. Although some students consider they have become better at music analysis, that claim is not one of our conclusions when put so straightforwardly. Nonetheless, it is possible to assert that students became more responsive, reflective and built new knowledge with a higher degree of meaning and comprehension, which are fundamental aspects to the analytical practice.

We state there are significant hints that student's music learning and analytical competences may benefit from an approach with the features of this study. Further investigation may be concerned with the way questioning strategies can be integrated in the most widely used and known music learning theories and methods, the influence of question design in summative assessment, or the relation between questioning strategies with composition and the creative process.

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# **Consonant motivation: The motivating factors for directors and student members of group singing ensembles in Anglican Schools**

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## **Abstract**

Singing is an important component of music education programs with schools regularly incorporating some form of group singing through the compulsory years. Some may also have extra curricula ensembles. The agenda of choral conductors is often to select repertoire that they believe students enjoy and will motivate them to sing and participate.

The aim of the study was to find out whether, and if so to what extent, conductors of school vocal or choral ensembles consulted students regarding repertoire choice for these ensembles. In doing so, what motivates students to participate in group singing ensembles was a significant theme.

The study engaged a qualitative phenomenological methodology in five Anglican schools in the Sydney Diocese. The method of data collection involved interviews with twenty school students, who were members of five different school vocal ensembles, as well as with the conductors of each of these ensembles.

The findings indicate that group singing in schools is in a strong position in terms of popularity among students, and that conductors are not solely responsible for motivating students to participate. The study also found that often students wanted to sing more traditional repertoire, instead of the popular music programmed by conductors, and would like to be consulted regarding repertoire choices. The popular “student-led” approach to education could be applied to a school choral ensemble, initially through student involvement in the selection of repertoire.

This study reports on a small sample of Anglican schools in one Diocese; however, it does provide implications for conductors of group singing ensembles in other schools, whether religious or not. Results revealed that for a number of reasons, it could be advantageous for conductors to consult their students, particularly on issues surrounding repertoire choice. Further consultation to understand student reasons for participating could assist conductors in supporting the ensemble and ensure sustained participation.

**Keywords:** group-singing, repertoire, conductors, participation, motivation

## **Introduction**

An anecdotal observation, following many years as a school music teacher and choir conductor is that conductors have a tendency to believe they are responsible for motivating students to participate in group singing ensembles. There may be an assumption that including more popular music will result in motivated students and increased participant numbers. However, if conductors were to consider the students’ reasons for participation they may find a different agenda. The students may participate for a variety of reasons other than the choice of repertoire.

Research, such as Mizener (1993), highlighted a number of factors that music teachers and conductors use to be effective in influencing positive participation numbers in choral programs. One aspect influencing students to participate is if students consider themselves to possess good singing skills. It is seen that an improvement in singing skills will lead to greater enjoyment of the activity and this will lead to a positive attitude, therefore greater numbers participating. Another important aspect of participation for conductors is to consider the sense

of belonging. Parker (2010) found that students in her choral program felt a sense of belonging and this informed their own desire to participate.

A high school choir conductor is faced with many challenges but nothing seems more difficult at times than maintaining membership numbers and encouraging rehearsal attendance; the key aspect of which is motivation. Motivation strategies are similar to some of the most important features of an effective rehearsal. Limiting the amount of time spent off-task and increasing the teaching of music assists in maintaining student motivation to learn more and want to return for more learning and music making opportunities (Holt, 2008). Other teaching can assist in maintaining interest during rehearsal time such as music theory skills, including music history in the presentation of new material and providing listening examples for further musical development.

Students may experience personal motivation if they see a value in the activity. The perceived outcome of an activity can result in a greater effort by the participant to succeed (Sichivitsa, 2003), and a students' goal orientation can influence their motivation through how they respond to experiences of success (Elliot, 2005; Matthews & Kitsantas, 2012). This is a very individual response and conductors are challenged with making all individuals in the choir see this as important for the entire group.

From the study by Matthews and Kitsantas (2012) the use of expressive performance cues by the conductor can possibly assist in improved learning. This in turn enhances motivation for both individuals and the collective ensemble. Though not necessarily advocating a need to audition members of a group singing ensemble, Parker (2010) suggested that open enrolment in an ensemble can "create a sense of equality" while "the elective [auditioned] nature of the ensemble contributes to a sense of group purpose" (p. 345). This is a goal orientation that may contribute further to student motivation to participate in an auditioned group singing ensemble.

Another study into students' personal motivation investigated self-efficacy as a contributing factor to learning a musical instrument. McPherson and McCormick (2006) confirmed that a predictor of a student's performance result in a solo instrumental examination was self-efficacy. Likewise, in a choral setting, a student's self-efficacy is an important contributing factor to their motivation to perform as a member of a group singing ensemble. Extra-musical activities, such as participation in group singing ensembles, demonstrated the relevance of self-efficacy in the lives of young people (Ritchie & Williamon, 2011). In a high school choir, students who have parental support for their choice of ensemble participation were more likely to experience levels of satisfaction and remain positive to long-term achievements of the ensemble (Sichivitsa, 2003). Sichivitsa also indicated that the value placed on music as a result of parental support and the musical intentions of a student are indicators of student motivation to continue performing with an ensemble. A goal-oriented approach by a conductor and the support network of school and community may promote motivation that in the long-term will produce high-quality ensemble involvement (Ames, 1992). One of the most obvious factors for a conductor is to remember "when learners find something interesting and deeply pleasurable, they are more likely to return to the activity to re-experience the sense of achievement and well-being" (Durrant, 2005b, p. 85).

A conductor maintaining effective rehearsals by limiting off-task issues and creating a well-paced rehearsal including a variety of learning experiences further enhances participation. In turn, a student will see value and remain motivated. Both conductors and students taking a goal-oriented approach to the direction and participation in singing respectively will provide a positive and successful learning environment. It is important, when considering the goal-oriented approach of the conductor and the students, to establish an understanding of agenda.

This research required a qualitative approach, allowing the researcher to explore the reality of the participants' experience (Burns, 2000), by developing an understanding of the participants' involvement in group singing programs and what influenced students to participate. Through structured and semi-structured interviews with 5 conductors and 20 student participants, questions were asked to initiate the discussion of their experience in a group singing ensemble. The data collection and subsequent data analysis used a form of narrative research (Ollerenshaw & Creswell, 2002). The opportunity provided by the semi-structured interview allowed the student participants to engage in reflection of the experiences of membership of a choir. The conductors are differentiated by the letters A-E and the student participants numbered 1-20.

## Findings

I want to be a positive agent for singing...I see that as my mantle where the kids, the kids tend to warm to me, I feel privileged and I feel that's a bit of a responsibility that you know, great that I can build rapport with the kids but how am I going to, what am I going to do with that influence that is then afforded, so I mean we don't put up posters advertising, or that kind of thing (Conductor C).

The initial analysis, suggested two factors; a) what the conductors do and b) how the students feel about how the conductors present themselves to the ensemble. To further develop this analysis, what the conductors do is largely based on a personal belief about themselves, their role and their selection of repertoire. The conductors used words such as *positive, warm, uplifting, inclusive, commitment* to describe their approach to their ensemble and suggested they felt strongly that this was the motivating force behind student participation in the group singing ensemble.

Whilst each conductor had an idea about how they encouraged students to participate in group singing activities, the above comment summarised the general feeling of conductors. The conductors believed the students' motivation was as a result of their positive approach to conducting the group and the relationships developed through other aspects of their teaching role in the school (Hargreaves & Marshall, 2003). In all cases the conductors were self-assured and Conductor C, as quoted above, was proud of her role in developing relationships that lead to student motivation. Jordan (2009) uses the word positive to describe the rehearsal environment the conductor can create and describes an environment in which the student can feel nourished, similar to the ideas of feeling warmth and being uplifted as suggested by the participants. Jordan also supports the idea of inclusiveness by describing the rehearsal environment as a place in which music is made in a safe affirming manner.

There is also a sense of self-efficacy (Elliot, 2005) in that as a conductor they feel good about their skills and ability to lead a group singing ensemble and that they, maybe, had a positive experience as a student and wished to emulate this for their students (Kelly, 2003; Madsen & Kelly, 2002). It is the conductors' capacity to create a positive non-threatening environment in a 'safe' atmosphere that can be seen as strength in interpersonal skills (Durrant, 2005a). A conductor's strong belief in their own skills, along with their self-assured approach to directing an ensemble, supports this idea where the interpersonal skills shapes both theirs and ensemble members' identity within the group. The conductors may believe their own commitment to the ensemble creates student motivation. Durrant (2005a) described this interpersonal skill as "the expectation of the highest standards possible" (p. 90). It could be considered that conductors use their role as the leader of the group singing ensemble to create a sense of autonomy and identity within the school (Ladson-Billings, 1995). This is possibly more evident when the conductor is also a classroom Music teacher, educating only a

small portion of students but able to create an identity amongst the greater school population through leadership of a widely seen performance ensemble.

According to the conductors, the motivation of students is also as a result of the tradition of the school. Those schools with long traditions may feel it wasn't really something that concerned the conductors' planning despite one of the conductors in a traditional school feeling there was some need to encourage or make suggestions to particular students. In both the established and newer schools there was acknowledgement that some individual encouragement of students did occur. The conductors from School A and School E relied partly on the established tradition; "the tradition that has been created over the years means that there is never a problem with membership" (personal communication: Conductor E, 5<sup>th</sup> November, 2012). This reliance on tradition, established by the school, suggests the conductor also uses or relies on traditional teaching methods for the choir (Green, 2002).

There was, in some of the schools, an amount of encouraging students to participate in the ensembles. Although the students in School A were required to audition, the conductor acknowledged there was some encouraging of the students to audition. The conductor from School C also encouraged individuals to participate in their ensemble,

If I'm hearing a child, if I have a relationship with a kid in my year 7 or year 8 whatever, and I hear them singing... I will say 'have you thought about coming to choir? Why don't you come along?' (Conductor C).

This school had previously required students to audition to participate in the group singing ensembles. The result was a small choir with consistent attendance. A recent change in personnel had resulted in a change of conductor and a different approach. Auditioning is no longer required as the conductor described her view on singing in the comment,

I want singing to be a positive, uplifting, inclusive experience. That's probably my foundational premise which is why I deliberately don't audition (Conductor C).

At School B the conductor also encouraged individual students to participate;

I'll single particular individual kids out, I teach singing so [if] I know that they have a good voice, I'll encourage them to join (Conductor B).

A final comment by a conductor who was not involved in other aspects of the school music program returned to the idea that the conductor must have a belief in their own skills and that this is a motivating force for the students;

Student motivation comes from a commitment to the ensemble and to performance excellence (Conductor D).

This supports the notion that the provision of an appropriate emotional environment for creativity (Odena & Welch, 2007), the social, personal and cultural development (Hargreaves & Marshall, 2003) of the student is taken care of by the commitment of the conductor. Should this happen, performance excellence will be the likely result.

There was a general feeling amongst the conductors that the reason for student participation in the group singing ensemble in their school was (i) as a result of the positive approach to conducting the group and, (ii) the relationships the conductor developed through other aspects of their teaching role in the school. The view that students are motivated by the



tradition of the school, the commitment or the interpersonal skills of the conductor was dispelled by the student participants' response to the enjoyment of singing which formed their main motivation. They reported that their own enjoyment was the motivation for taking part and the social aspect, coupled with the sense of achievement when performing with others, enhanced enjoyment and in turn enhanced mood (Davidson & Bailey, 2005; Davis, Unwin, & Kenny, 2002; Froehlich, 1992). By encouraging the students to reflect on their motivation to participate in group-singing activities only one student considered the initial encouragement for his involvement came from another student's recommendation to join the ensemble based on the conductor's approach;

Pretty much the first time I knew there was a vocal ensemble was because my friend joined it and she was like 'it's so fun, it's so pumped', so she like pretty much dragged me in Year 7 and I was like 'oh yeah' (Participant 14).

The students described singing and their involvement using passionate phrases such as,

Well I love to sing...yeah and I really enjoy singing with other people as well (Participant 3),

I just really like singing and thought it would be good to do it here (Participant 7),

I joined because I love singing, it's one of the passions I have, I really love it (Participant 12),

I love music; it's just another way to get involved in music I guess (Participant 18).

Other motivating factors also contributed to the reasons the students maintained a commitment to the ensemble. Table 1 shows a number of motivating factors highlighted by the student participants and the supporting comments made in the semi-structured interviews.

Table 1: Motivating factors for student involvement in group singing ensembles

Motivating Factor	Participant	Quote
Music camp	20	<i>Music camp, we have camp at the beginning of every year where you know all the music ensembles come together and everyone's just casual, you're all in mufti.</i>
Annual Musical	15	<i>I wanted to be in the musical but I was kind of worried that I don't sing very good so that I'm not going to get a very good part or anything so I would just kind of be in the background and um so I went to my mum and she was just like um 'do you still want to do the musical' and so I said yeah and she was just like 'well I signed you up for vocal ensemble'.</i>
Tours/ conferences	8	<i>We get to go and sing at the conference and at various other things, you get to see lots of different places.</i>
Social benefits	20	<i>I think as well for the social aspect, it's just really a kind of a sense of achievement when you've done it with other people as well.</i>
Music making in a group	17	<i>I just really like the sound of it. I really like singing by myself but I like more singing with other people, like singing harmonies and things like that cause I don't know...I just like the sounds of a full choir.</i>
Exposure to a varied repertoire	5	<i>I went and the songs were incredible cause we did a lot of classical songs and international songs like Russian and Italian sort of operas and cannons and stuff so hearing them it was new music that I was fascinated by.</i>
Sense of achievement	16	<i>[Being in the choir] gives you something to present at the end of the day and there's like a really big sense of achievement once you all come out of a performance of something, you just feel really good and everyone is really happy and it's also such a nice experience I guess to have.</i>
Vocal improvement	15	<i>It kind of helps you with your singing.</i>
Musical development	9	<i>It really helps to develop your ear and helps you learn to sing in harmony and it's really good for your musical abilities I've found.</i>
	4	<i>I've learnt from being in a choir, other skills which you can't get when you just stay with a teacher, so harmonising in a group and blending and making sure you're not too loud.</i>

The students were not motivated by the possibility of creating a sense of their autonomy and identity (Ladson-Billings, 1995); however, the responses of 17 of the 20 participants showed a clear feeling of self-efficacy or self-worth (Davidson, 1999) as a result of their involvement in the ensemble, the experience was clearly goal-oriented and this promoted a motivational pattern (Ames, 1992). The students' reflections demonstrated the many different benefits of participation in a group singing ensemble in their school and their comments suggested that the confidence gained by participation is the most important aspect for them;

I think choir is a way of building my confidence to perform, choir's another thing cause sometimes [on my own] my nerves get in the way" (Participant 3).

The choir setting, through the provision of an environment that allows for creativity (Odena & Welch, 2007), gives the students a place to enjoy their love for singing and a chance to develop the many skills identified by the students.

In this study the common theme for student participation in group singing ensembles was their 'love' for singing. Further to this, the participants acknowledged the social aspect and a sense of belonging and achievement experienced through group participation. Coupled with the social aspect was the emotional experience of bonding together and presenting music that became an emotionally uplifting experience.

The current role of group singing in the five participating schools is one of inclusive, positive and enjoyable music-making through group singing. Student participants were motivated by their love of singing, nurtured in a safe environment. Although the conductors felt they were personally responsible for the motivation of the students, the students were motivated by a love of singing and wanted to be in an environment that is conducive to their desire for creativity. Despite conductors not being the motivation for students, ensembles should be well attended by students keen to explore their own love of singing and group singing can be considered to be an important adjunct to school music programs.

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# Music teacher education and informal learning: Towards a dialogical model to understand music teaching practices

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## Abstract

Lucy Green's (2008) informal learning model has been inspiring my praxis as a music teacher-educator due to its music-making practices and to the roles teacher and taught are invited to play. This paper presents some findings that emerged from an action research project integrating Green's model into a mixed-mode Distance Education teacher preparation programme in Brazil. This study was conducted in two parts: the first one during 2011–12, and the second in 2015. In the first part of this research, an 8-week module based on Green's pedagogy was implemented three times and counted on the participation of 73 student teachers and 20 tutors. In the second part, the module was extended to 16 weeks and I had the participation of 52 student teachers and 11 tutors. As I implemented Green's pedagogy, I investigated the development of my own praxis and its reflections on the actions and learning of the module participants. Analysis of my actions and of student teachers' lessons through videos and reflective texts produced in the module, made me employ a Freirean framework to discuss issues related to teacher's role, dialogical interactions, and conscientization (critical awareness). This led me to conceptualize a theoretical model to interpret music teaching. This model involved the mobilization of three domains: teachers' authority and theoretical knowledge, teachers' practical musicianship, and teachers' relationship with learners' musical worlds. Nested in that model, I identified nine pedagogic modes. Some partially reflected teacher's dialogical approach advocated by Freire and suggested in Green's model. Those were the modes I termed "illusory freedom", "non-musical dialogue", and "naïve transitivity". Other modes represented the absence of dialogue, such as "banking", "laissez-faire", and "alienating musicianship". The modes named "collage" of approaches and "tuning" in to pupils' needs were hybrid forms combining different modes. Whilst in the former teachers tended to be more task-led, in the latter teachers tended to change their attitudes according to learners' needs. Finally, the mode I called "liberating" music education could be achieved through the mobilization of those three domains of music teaching. This dialogical model was one of the findings from the first part of this research and was employed by participants of the second part of this study. Implications for music education include the development of a more informed choice of teaching actions once we are aware of the domains we are mobilizing, helping us "tune" our actions according to our educational values.

**Keywords:** Green's informal learning model, Freire's liberating education, dialogical model, domains of music teaching, music teacher education

## Introduction

As a music teacher-educator I am constantly analysing my actions and evaluating how they reflect (or not) on my student teachers' actions and, consequently, on school pupils' musical practices. Personal and educational values that I consider important to shape the identity of music teachers include the notions and the experiences of collaboration, justice, responsibility, and autonomy. However, in some (musical) encounters such values are not always lived. Thus, I wanted to research my own actions harmonizing them with those values. The investigation was designed as a self-study action research project developed in two parts and carried out in a mixed-mode Distance Education teacher preparation programme in

Brazil. Throughout this research process, reflecting on my actions and values, I re-engaged with my self and re-discovered myself as a human being capable of and responsible for re-inventing myself and my praxis, which resonate on student teachers' actions and school pupils' musical practices.

In order to investigate my praxis as a music teacher-educator, I chose a pedagogic model that was in tune with the values I wanted to nurture and develop in the Music Teacher Education course. Lucy Green's (2008) model based on popular musicians' informal learning was selected due to: 1) the freedom and potential autonomy given to learners; 2) the 'different' role of the music teacher, which requires them to empathize with learners' goals; and 3) the musical practices in groups, which allow learners to develop collaboration and participate as peers in music making. Briefly, in her model, pupils choose the music they want to work with, they get into friendship groups, try to copy the recording of the music by ear and create their own versions of the music. By doing so, they are stimulated to learn from their peers, to decide their own learning goals and conduct their learning process, integrating abilities of listening, performing and composing (Green, 2008, p. 10).

The analysis of my praxis during the implementation of Green's model, reflecting on how or if I was reviving the values I had elected, led me to the critical pedagogy of Paulo Freire. His view of dialogue, as "the encounter of women and men in the world in order to transform the world" (Freire, 1970/2005, p. 129), requires "reading the world" with critical lenses and "posing reality as a problem" (problematization), challenging us to transform reality and ourselves (p. 168). When teacher and taught engage in dialogue, they learn from each other, "becom[ing] jointly responsible for [their learning and teaching] process" (p. 80). This dialogical approach is promoted in Green's informal learning model. As Green and D'Amore (2010) state, "It is also common for teachers to learn alongside their students, especially when working on music with which teachers are not necessarily familiar" (p. 134). Moreover, "not all the teachers were accustomed to copying music by ear, and they did not have proficiency on every instrument that the pupils chose to use" (Green, 2008, p. 35).

The adoption of a Freirean framework to analyse the practices produced during the implementation of Green's informal learning pedagogy led me to conceptualize a theoretical model to interpret music teaching, which will be discussed in this paper. Before that, I will explain the research design and the methods employed to collect data.

## **Research design**

"Action research often begins by articulating [our] values and asking whether [we] are being true to them" (McNiff & Whitehead, 2011, p. 28). As mentioned before, some values I consider important to shape the identity of music teachers (and music teacher-educators) are not always lived in musical encounters, making us experience life as "living contradictions" (Whitehead, 1989). Assuming an insider role as a researcher, this investigation was triggered by my willingness to improve my own praxis and to harmonize it with the values I considered necessary for reliving my humanization, as a core aspect of my identity as a music teacher-educator. By trying out and adapting Green's (2008) informal learning model, I investigated my own praxis and its reflections on the course participants' actions, generating my own living educational theories through an action research project (McNiff & Whitehead, 2011).

This study was divided in two parts. The first one was carried out during 2011 and 2012, when an 8-week module based on Green's pedagogy was offered three times, forming three cycles of action-reflection that was re-designed as I developed more understanding of my praxis, of student teachers' needs and of Green's model. The second part of this study consisted of a longer offer of the module, extended to 16 weeks, from March to June 2015, and included the training of five tutors since December 2014 until the end of that offer. Their

training focused on readings by Paulo Freire and on musical practices based on Lucy Green's informal learning model.

In this study, student teachers firstly experienced musical practices based on informal learning: they chose their own music, got into groups and played the chosen music by ear. Then they started making their own version of the music, adapting it to the school context they would teach. This was the preparation of the pedagogical materials, which consisted of recording audio tracks that their school pupils would learn and play by ear, emulating the musical practices found in the informal context. Besides the preparation of the audio tracks, student teachers read texts and participated in a discussion forum about the role of the teacher in Green's model. They were informed that during the lessons in schools, they would try to "stand back" first and use that moment to observe and empathize with their pupils' goals. Then, as and when necessary, they would act as musical models, playing and singing with their pupils. After each lesson, student teachers wrote a reflective text and sent us an edited video of their lessons.

In the first part of this study, student teachers had two lessons in schools, whilst in the second part they had four. In both parts of this study, I used online questionnaires, observations and documentation analysis as methods to collect data. By documentation I mean the analysis of materials produced during the module, such as audios and videos of musical practices, audios and notation of pedagogical materials, videos and reflective texts of teaching practices, discussion forums, and posts on a sound platform.

In the first part of this study, I worked with data provided by the participation of 73 student teachers and 20 tutors, during three offers of the module. In the second part of this research, I had the participation of 52 student teachers and 11 tutors.

## **Towards a dialogical model to understand music teaching**

Analysis of 61 sets of videos and reports of student teachers' teaching practices carried out in the first part of this study were the main data source to construct a theoretical model to understand their practices. As explained elsewhere (Narita, 2004; 2015a; 2015b), this model consists of three domains that were highlighted in student teachers' lessons based on informal learning: the domain of their practical musicianship, the domain of their authority and theoretical knowledge, and the domain of their relationship with learners' musical worlds. These domains emerged as I was trying to look for dialogical relations between teachers and taught. The combination of these domains resulted in 9 pedagogic modes identified in student teachers' practices.

The classification of their teaching practices into those modes revisited some Freirean concepts such as: "banking (music) education", "liberating (music) education", "naïve transitivity", and "(non-musical) dialogue". Similarly to Freire's concept of a banking mode of education, the practices I classified as "banking music education" focused on teachers using their authority and theoretical knowledge to "deposit" information they considered important into learners' heads. As an alternative to this mode of education, Freire (1970/2005) advocated for "Authentic liberation – the process of humanization – [which] is not another deposit to be made in men" (p. 79). The practices interpreted as "liberating music education" balanced those three domains of music teaching in a way that teachers were in authority (without being authoritarian), played their roles as musicians (mobilizing their practical musicianship) and allowed their learners' musical worlds to emerge. The "naïve transitivity" mode corresponded to the first stage of transitivity in which we realize we are in the world, with the world and with each other. However, in this first stage, "the developing capacity for dialogue is still fragile and capable of distortion" (Freire, 1974, p. 18). The teaching practices classified as such portrayed teachers trying to establish a musical dialogue with their learners but not mobilizing their theoretical knowledge as music teachers. On the other hand, there

were some practices in which the “dialogue” was not musical. Those were practices in which teachers did not mobilize their domain of practical musicianship.

Other modes were named influenced by correlated literature as: “laissez-faire”, “illusory freedom”, and “alienating musicianship”. In the so-called “laissez-faire” mode, teachers did not make any intervention and their teaching remained only on the domain of learners’ musical worlds. In the practices termed “illusory freedom”, teachers were in control in a musical way, playing with and to their learners, giving the illusion of freedom of choice. The practices referred to as “alienating musicianship” were those in which teachers were concerned with showing their own musicianship without considering their learners’. There were also two other modes that were hybrid forms combining different modes. One was called a “collage” of approaches and the other “tuning” in to pupils’ needs. Whilst in the former student teachers shifted modes to respond to task accomplishments, in the latter they tried different modes as a response to learners’ needs or demands.

It is worth pointing that the above-mentioned dialogical model to understand music teaching was conceptualized only after the three offers of the module were carried out in the first part of this research. That model was one of the findings from the first part of this study that was employed in its second part of this investigation.

In the second part of this study, Freire’s ideas were explicitly discussed through the reading of his seminal book *Pedagogy of the Oppressed* (1970/2005). Thus, the connections between the role of the teacher in Green’s informal learning pedagogy and the dialogical, problem-posing education advocated by Freire were examined by student teachers throughout the module. Differently from the first part of this study, after their teaching practices in schools, which lasted for a month, I introduced the dialogical model with the domains of music teaching practice and their pedagogic modes. Instead of analysing and classifying their practices myself, as I had done previously, this time student teachers themselves were asked to revisit their videos and choose excerpts that could illustrate their analyses using the pedagogic modes. They also discussed it in a forum and presented it in a seminar. That was an activity appreciated by most of student teachers since they had the opportunity to share with their peers the process of their own teaching (trans)formation.

### Student teachers’ analyses of their own teaching practices

In the second part of this study, when student teachers were asked to analyse their own practices, they tended to analyse each lesson instead of the whole teaching process. Thus, although there were 52 student teachers allocated in 5 groups, there were 110 classifications of their practices using the pedagogic modes, as shown in table 1.

Table 1. Pedagogic modes according to student teachers

Pedagogic Mode	Group A (8 ST)	Group B (12 ST)	Group C (11 ST)	Group D (10 ST)	Group E (11 ST)	Total (52 ST)
<b>Banking</b>	2	6	4	4	5	<b>21</b>
<b>Liberating</b>	5	3	4	2	6	<b>20</b>
<b>Naïve Transitivity</b>	2	3	2	3	1	<b>11</b>
<b>Non-Musical Dialogue</b>	1	5	4	1	0	<b>11</b>
<b>Laissez-Faire</b>	1	4	4	3	0	<b>12</b>
<b>Illusory Freedom</b>	1	4	1	4	3	<b>13</b>
<b>Alienating Musicianship</b>	1	0	0	1	2	<b>4</b>
<b>Collage</b>	0	2	5	1	0	<b>8</b>
<b>Tuning</b>	1	5	1	2	1	<b>10</b>
<b>Total</b>						<b>110</b>



Had they considered the whole process, the modes of “collage” or “tuning” in to pupils’ needs would have been the most frequent ones, due to the variety of their classification.

If I could classify my teaching practice, I would choose the “collage” because in my lessons I shifted from one mode to another. I noticed that my excessive care to avoid intervention made me fit in the “laissez-faire” mode ... I also [established] a “non-musical dialogue” [during the] many times I talked to pupils instead of playing with them. I think in the third lesson I achieved the “liberating music education” because I had to improvise. I sang and played with pupils, demonstrating [my] musical knowledge and I could also learn a little about the instruments they chose for their music. In this context, I realized that we had experienced the three domains and both teacher and taught transformed our knowledge. (Student teacher 9 – group C)

If we consider each lesson as student teachers tended to do, we have “banking music education” as the mode that appeared more frequently, according to student teachers’ views, in the second part of this study, as shown in table 1. Analysis of their classification has evidenced some misconceptions about that term. According to Freire (1970/2005), the oppressive banking concept of education is “Based on a mechanistic, static, naturalistic, spatialized view of consciousness, [which] transforms students into receiving objects. It attempts to control thinking and action, leads women and men to adjust to the world, and inhibits their creative power” (p. 77).

The practices I termed “banking music education” usually emphasized drilling, “parroting” and teachers “depositing” what they considered valuable knowledge into pupils’ heads. In fact, some student teachers assumed such an attitude:

I noticed that my teaching practice is more like “banking education”, in which I deposit the basic musical knowledge into pupils, [who are] totally “empty”. Our interventions were necessary since they were beginners and did not have [the ability] to play by ear. (Student teacher 6 – group D)

Other student teachers, however, classified their practices as “banking” just because they explained the task and gave instructions. In those cases, there was a misunderstanding of the term, as a student teacher reflected:

I wonder if I [adopted] this [“banking education] in the first lesson, when I gave information about the practice and the pupils were very quiet. But I think it’s not banking education because the explanations were necessary to be given so that the pupils could situate themselves in the practice. (Student teacher 5 – group D)

Therefore, among the 21 practices classified as “banking” there were those that referred to the first moment of task explanations. The other mode that was frequently mentioned was the “liberating music education”. Although there were lessons that clearly illustrated that mode, there were some that did not reflect what I had termed “liberating” teaching practice. Those

misinterpretations might indicate misunderstanding of the terms or willingness to “fit” in what student teachers believed to be expected to do.

In order to clarify those misunderstandings, I had the help of the associate tutors responsible for each group. They interacted online with student teachers, guiding their actions and giving feedback according to my orientations. Many times they posed questions to student teachers or corrected their classification.

When playing *to* the pupils [not with them], wouldn't it be [the mode of] alienating musicianship? You mentioned that you talked too much during one of your lessons. In that case, would it reflect [the mode of] non-musical dialogue? (Associate tutor – group B, original emphasis)

Just to [help] your reflections: in your first lessons did you classify your practice as the mode 7 [“liberating music education”]? Couldn't it be [the mode of] illusory freedom? (Associate tutor – group E)

Despite that help, some student teachers mentioned they were uncertain about their classifications and flagged their wish to further discuss their analyses. Thus, in future occasions, besides analysing their own lessons, I intend to ask the permission of student teachers to swap the videos of their teaching practices so that they will have the opportunity to analyse some of the lessons of their peers. The comparison of these two analyses may be useful to clarify some concepts and may even point to the need of changes in that model.

### **Some considerations**

The use of that dialogical model to understand teaching practices has been helping myself to “tune” my praxis as a music teacher-educator, balancing my domains of authority and theoretical knowledge, practical musicianship, and my relation with learners' musical worlds. In the second part of this research, when student teachers had the chance to employ that model to analyse their own lessons, they also mentioned its usefulness to interpret and understand their actions. This has enabled them to modify their actions according to their teaching aims or learning contexts.

I noticed that I should have been more emphatic as a musician and singer in my last lesson ... In my viewpoint, it was a mechanic musical learning practice that made pupils find out the possibility to make music without instruments ... A transforming music education proposed by Freire has not been achieved in those 4 lessons yet, but I see it as a possibility. (Student teacher 3 – group B)

In addition, the model has helped student teachers analyse the planning of their lessons and make connections with Freire's ideas.

In the first phase of our work, [when we] chose the song, created our own musical version, recorded its tracks [and made] musical notation I highlight the need we music educators had to [mobilize] technical and musical skills ... During our [teaching] practices, as we interacted with learners' musical worlds, other knowledge and skills were explored: we should be in a position to *listen* to what was being produced by our pupils and interact *musically*, usually singing or playing. Those moments were extremely important to put into practice what we had studied, read and shared about the *Pedagogy of the Oppressed* (Paulo Freire): to what extent are we proposing a

liberating or a banking musical activity? (Student teacher 1 – group C, original emphasis)

In brief, the dialogical model discussed in this paper has been useful not only to identify the pedagogic modes enacted whilst teaching, but also to interpret teachers' actions during the preparation of their lessons and pedagogical materials. This enables us teachers to check if we are harmonizing our actions with the personal and educational values we have (s)elected.

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# Promoting musical well-being through Model Cornerstone Assessments

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## Abstract

It has been two decades since the first National Music Standards were accepted as the blueprint for what every young citizen in the United States should know and be able to do with respect to music. Now these voluntary Standards have been revised with the input of over two hundred practicing music teachers and music teacher education professors from institutions of higher learning representing nearly every state in the United States. A backwards design model, beginning with the identification of assessable learning outcomes placed in the form of Model Cornerstone Assessments (MCAs) and culminating with philosophical foundations stated in the form of enduring understandings and essential questions, was used. After defining and explaining key features of these Model Cornerstone Assessments (MCAs), the purpose of this paper will be to present examples of the MCAs currently being field-tested with students in schools across the United States and to suggest ways in which the use of the MCAs might improve the musical well-being of students.

**Keywords:** standards, music assessment, summative assessment, curriculum development

It is important for us to understand who we are as human beings. Music and the arts are important vehicles for helping us realize that goal. While it is important to be able to learn about relationships and magnitudes that can be expressed with numbers and to describe concepts and events with words, it is equally important to recognize that music and the arts also infuse our lives with meaning, excitement, and the inspiration to create. If it is important for us to understand who we are as human beings; to be inspired to generate original ideas; to communicate using mediums other than words and numbers; and to learn to collaborate with others in enhancing our world, then it is important that *all* of our children have a well-rounded education that includes music and the arts. The key word here is *all*. Music education must be not only for the gifted few, but also for the “not-so-gifted” many. If the premise that music is for *all* students is accepted, then it stands to reason that music educators and the students themselves would want to know: “How am I doing?” What do the students know about the processes of creating, performing, and responding to music that will make it possible for them to create, perform, and respond to music throughout a lifetime? If a goal—to have music in one’s life for a lifetime—for example, is valuable, then it would seem important to assess how much progress has been made toward that goal.

What is the state of children’s musical well-being? Have Model Cornerstone Assessment (MCAs) helped them (and their teachers) to see the growth in their journey to becoming musically literate, i.e., to be able to create, to perform, and to respond to music? After defining and explaining key features of MCAs, the purpose of this paper will be to present examples of the MCAs currently being field-tested with students in schools across the United States and to suggest ways in which the use of MCAs might improve the musical well-being of students.

## Characteristics of Model Cornerstone Assessments

The concept of *model cornerstone assessments* comes to us from the thinking of Jay McTighe and Grant Wiggins. In their book *Understanding by Design* (2006), McTighe and Wiggins

purport a model for curriculum development that is contrary to the framework of traditional curriculum development models. In many of these traditional models (Taba, 1962; Tyler, 1950; Walker, 1990), the process begins with identification of goals and objectives that are based on the needs of students, the needs of society in general, and finally on the needs of the community in particular being established. Then the teacher designs learning experiences in which content identified in the objectives is presented using certain instructional strategies and learning materials. Finally, assessment occurs to see if the objectives have been realized. McTighe and Wiggins (2006) advocate a conceptual framework for curriculum development that advocates that educators should begin with identifying the desired results and then "work backwards" to develop curriculum. In other words, begin the process of identifying the enduring understandings (from *Understanding by Design*), those key conceptual understandings that learners should carry with them for a lifetime, by designing assessment measures—termed by McTighe and Wiggins *cornerstone assessments*—whose content anchors the curriculum. In a paper written for the National Coalition for Core Arts Standards writing team, *cornerstone tasks* were defined as follows:

Curriculum-embedded [tasks] that are intended to engage students in applying their knowledge and skills in an authentic and relevant context. Like a cornerstone anchors a building, these assessments are meant to anchor the curriculum around the most important performances that we want learners to be able to do (on their own) with acquired content knowledge and skills. (McTighe & Wiggins, 2011, p. 1)

An overview of a MCA task for the artistic process of performing might be written like this:

Using pieces/songs currently rehearsed by an ensemble, students will proceed to prepare for performance by (1) selecting a work that enables multiple expressive interpretations; (2) identifying expressive performance challenges through analysis; (3) setting expressive performance goals based on several interpretations; (4) rehearsing/refining and documenting processes of addressing the challenges and accomplishment attained; (5) performing the work; and (6) completing an evaluation comparing observations about the performance from two points in time.

Before considering how this MCA exemplifies characteristics of cornerstone tasks, it should be noted that this cornerstone overview is firmly rooted in the revised National Music Standards (National Association for Music Education, 2014). These Standards were designed to develop artistic [music] literacy, defined as “the knowledge and understanding required to participate authentically in the arts” (National Coalition for Core Arts Standards, 2013, p. 10). In order to accomplish this goal, the Standards suggest that students need to master four artistic processes—creating, performing, responding, and connecting.

The sample cornerstone overview above is clearly centered on assessing progress in mastering the artistic *process* of performing, not on just the *product*—the performance of the work. This focus on process is characteristic of all of the revised Music Standards. These Standards call for moving beyond the knowledge and skills necessary to encounter music, to mastering the *process* of performing, for example. This mastery includes not only the performance of the work itself, but also becoming adept in mastering the other basic components of performing (so labeled in the revised 2014 Standards) that are prerequisite to the performance itself—selecting, analyzing, interpreting, and rehearsing/evaluating/refining. This process emphasis is new for many practicing teachers in the United States who have focused primarily on preparing students for concerts and festivals by making the musical decisions prerequisite to the performance for the students, i.e., the selecting, analyzing,

interpreting, etc. So it is fitting, then, that cornerstone assessment tasks be designed with the process orientation of the revised Standards in mind. It is essential to assess the musical well-being of the students, i.e., their ability to become musically literate for a lifetime, as they progress through their formal schooling. The key characteristics of cornerstone tasks may be divided into (1) characteristics describing outcomes and (2) characteristics describing the context in which assessment is to occur.

### **Cornerstone characteristics describing outcomes**

According to McTighe and Wiggins (2011, p. 1), cornerstone tasks should result in the following outcomes: (1) the establishment of authentic contexts for the demonstration of understandings and skills; (2) the assessment of understanding and transfer; (3) the engagement of students in meaningful learning experiences; and (4) the content needed to provide tangible evidence of growth in understanding (as might be found in a student's portfolio). In the following paragraphs of this section, each of these characteristics will be explained using the overview cornerstone task description as an exemplar.

In the overview of the cornerstone task described above, the student is to select a work from the "pieces/songs currently rehearsed by the ensemble" (Overview MCA, Task 1). This assessment is not a "paper-and-pencil" test in which the student is asked to select from a series of multiple choice items the most challenging area that might be faced in the performance of a previously unseen excerpt notated on the exam page. The pieces/songs to be used in this cornerstone assessment are to be selected directly from the literature currently being studied. Occasionally, a music educator will ask in a conference session: "Does this mean that I no longer have to select the music to be studied/performed in my middle school orchestra (or choir)?" Of course not. Having the students involved in music selection does not mean the teacher abrogates the responsibility of selecting music. The music educator, however, might involve the students in demonstrating their mastery of the selecting music by giving them the task of preparing a sample concert program that has some semblance of unity and variety by choosing the works for the concert from among those works currently in their folders, which the teacher has selected.

Secondly, a model cornerstone task should assess for understanding and transfer. The practice of assessing students' progress toward achievement of specified objectives simply by asking them to recall knowledge previously learned on a multiple choice test is not sufficient to assess students' mastery of the process components. Cornerstone tasks should ask students to demonstrate their mastery of a particular process by transferring their knowledge to similar musical encounters. For example, in the overview of the exemplar MCA performing task above, students are asked to "set expressive performance goals based on several interpretations" (Overview MCA, Task 3). There is not one right answer here. Students are asked to demonstrate their understanding of their analyses by transferring their knowledge to several interpretations.

Not only should a MCA assess for understanding and transfer, but it also should engage students in meaningful learning. It could be successfully argued that asking students to select notation presented in a multiple-choice format that represents a quarter note does not represent meaningful learning. It represents the lowest level of recall/recognition, but just how *meaningful* is it? Asking students to set "expressive performance goals based on several interpretations" (Overview MCA, Task 3) involves them in actively preparing for the performance. If performing is indeed a creative experience, then students should have the opportunity to envision several interpretations of a work and to decide through reflection (Overview MCA, Task 4) which one might best express what the performers want to convey to the audience.

Finally, another cornerstone characteristic describing outcomes is that an appropriately constructed MCA provides content for student portfolios. This is a practical consideration. In today's educational climate, decision makers want evidence—authentic evidence—that students have indeed mastered a particular objective. Asking the students to “complete an evaluation comparing observations about the performance from two points in time” (Overview MCA, Task 6), say the first rehearsal and the final performance of a work, provides written and perhaps audio-recorded evidence of the growth that has taken place in the process of preparing for this performance.

### **Cornerstone characteristics describing context for assessment**

Just as MCA tasks are characterized by certain kinds of outcomes, so they are also characterized by a certain context for assessment. Among these characteristics, cornerstone assessment tasks are: (1) embedded in the curriculum, (2) recur over the grades, and (3) integrate 21<sup>st</sup> century learning skills.

MCA tasks are not isolated events that bear no relationship to the learning that has previously taken place in the classroom, as is the case with some multiple-choice (bubble sheet) assessments. Cornerstone tasks should be embedded directly in the curriculum. Students using the Overview MCA task above are not asked to select music from just any source. They are asked to select “pieces/songs currently being rehearsed by an ensemble.” To further highlight this MCA context characteristic, students in a 2<sup>nd</sup> grade general music class could be asked to demonstrate their ability to keep a steady beat by marching to unfamiliar music as part of a MCA assessment. On the other hand, they could be asked to bounce a ball in time to a song previously sung and used as a basis of a music classroom activity. This “bouncing the ball” activity is more indicative of a MCA task because the task is directly embedded in the curriculum.

Secondly, cornerstone activities recur throughout the grades. They are typically not activities geared to one particularly grade level and to that grade level only. Again, looking at the Overview MCA performing task, this assessment activity could be carried out at the fifth grade level, at the eighth grade level, and then again as the student is approaching high school graduation. The music utilized for the activity would be different and more complex as the student progressed through the grades, but the task itself could be the same. This concept (characteristic) is not new to the educational process. The Manhattanville Music Curriculum Project (Thomas, 1970) used a *spiral curriculum* that sequentially introduced new concepts in action-oriented cycles that were developmentally appropriate. The “spiral curriculum” concept was first proposed by Jerome Bruner in 1960. Applying this concept to assessment, a teacher designing a MCA task should not just present the activity once with the idea that the processes of selecting, analyzing, and interpreting have been mastered; but rather the music educator could use the same task at multiple grade levels, each successive time presenting the literature used in the task in ever increasing spirals of complexity.

Finally, in addition to mastering musical artistic processes, it is important that MCA activities address skills that need to be developed across the curriculum. One such expression of skills that need to be mastered by 21<sup>st</sup> century learners is articulated by Partnership for 21<sup>st</sup> Century Skills, a national advocacy organization that encourages schools, districts, and states to infuse technology into education and provides resources to facilitate that effort. The P21 Framework for 21<sup>st</sup> Century Learning (Partnership for 21<sup>st</sup> Century Skills, 2010) outlines four learning and innovation skills—critical thinking, communication, collaboration and creativity—that represent 21<sup>st</sup> century student outcomes. Tasks such as the MCA Overview activity that encourage the development of all four of these skills are characteristic of contexts for MCA tasks that are designed to promote skills and knowledge deemed critical for learners not just in the context of music, but in the context of developing well-rounded learners.

## Epilogue

The Model Cornerstone Assessment tasks that accompany the revised National Music Standards in the United States are currently being field tested in PreK-12 schools across the country. It is anticipated that they will be ready for use in the fall of 2016. The benchmarking years for these tasks are grades 2, 5, 8, and 12. A current draft of these MCAs may be reviewed at <http://www.nafme.org/my-classroom/standards/mcas-information-on-taking-part-in-the-field-testing/>.

It is important to note that these assessment tasks are not intended to be a national standardized test for achievement in music. Indeed, the revised National Music Standards themselves do not define a national curriculum. It is unlikely that the United States will have a national curriculum in *any* subject *any* time soon. The idea that education in the United States is managed at the state level (indeed, in many states at the local level) is a firmly entrenched concept that is highly valued. Any hint of a national curriculum or national testing is vigorously opposed by many U.S. citizens. The revised National Music Standards do provide a framework for individual state standards in music, however, which in turn can then be used as the basis for curriculum development in local school districts.

Likewise, the MCAs, used to measure achievement of the Performance Standards articulated in the revised National Music Standards, are not assessment tasks that form a national achievement test. Rather, the MCAs provide sample assessment activities that can be used verbatim or modified to assess learning in music either formatively or summatively that local teachers want to assess to determine the musical well-being of their students. These MCAs are an important tool to help music educators in the United States determine whether students are mastering the artistic components of creating, performing and responding to music that will help them be musically literate for a lifetime.

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# Musical abacus: A comprehensive tool for music education

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## Abstract

Together with its creative side, music also has a purely technical, even mathematical, side that includes intervals, scales, keys, chords, etc. that sets it apart from other arts. With the objective of unifying all these technical contents, introducing them in a logical and orderly way, the so called Musical Abacus has been designed, a comprehensive tool intended for music education. It contains the information on the twelve possible keys and scales, both major and minor, as well as on harmonics, intervals, and chords. All these concepts are basic in any musical style, such as: classical music, modern music, Jazz, Latin music, etc.

Guidelines to logically connect those concepts are also given. Moreover, in order to use the Musical Abacus, users need not know how to read music. It has been presented in several Conservatories and musical societies, and it has been greatly appreciated. In fact, it is currently used in some music schools.

**Keywords:** music theory, harmonic, interval, key, scale, chord

## Introduction

Together with its creative side, music also has a purely technical, even mathematical, side that includes intervals, scales, keys, chords, etc. that sets it apart from other arts. The study of this technical part is quite complex and usually takes several years. This results in that some questions are forgotten at the time as others are learnt. Furthermore, most of this part is focused in those keys having few accidentals in their key signature, thus the number of musicians fully dominating the twelve keys is scarce.

With the objective of unifying all those technical contents, introducing them in a logical and orderly way, and giving all the keys the same relevance, the so called *Musical Abacus* has been designed, a comprehensive tool that can be considered as a real “musical calculator”. It consists of two rotating discs, one being cardboard and the other plastic. Both discs are 12-sided polygons (or dodecagons). This is due to the fact that there are 12 different musical notes and, therefore, 12 major keys, 12 minor keys, 12 major chords, 12 minor chords, etc.

In each of the 12 positions that can be selected we obtain:

1. A major key and its relative minor.
2. The corresponding major scale and its relative minor.
3. The intervals from the tonic of the major scale.
4. The 3 main chords in both keys with the notes forming them.
5. The harmonics produced by the tonic of the major key.
6. The corresponding key signature for both keys.

All these concepts are basic in any musical style, such as: classical music, modern music, Jazz, Latin music, etc. Consequently, they are explained in any general treatise on music theory or harmony, such as, for example, Danhauser (1975) or Schenker (1954). The Musical Abacus has been presented in several Conservatories and musical societies, and it has been greatly appreciated. In fact, it is currently used in some music schools. Moreover, in order to use it, users need not know how to read music. As an example, Fig. 1 shows the Musical Abacus in the C major / A minor position.

Next, instructions on how to interpret all the information given by this tool are fully explained. They can also be used as guidelines to logically connect the different musical concepts.

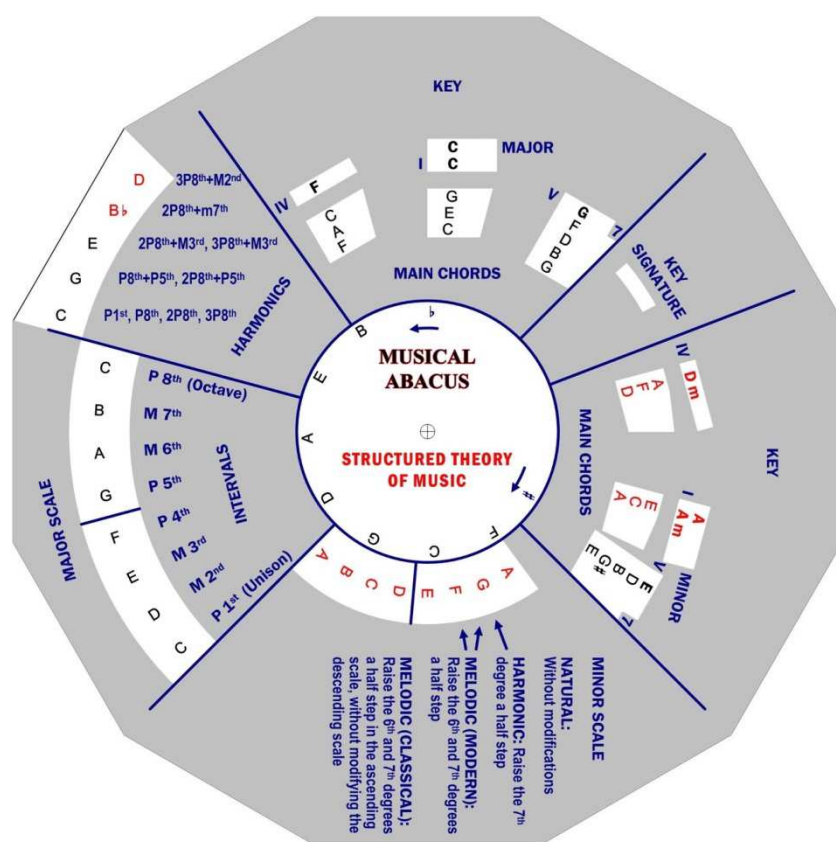


Figure 1. The Musical Abacus in the C major / A minor position.

## Harmonics

The theory of harmonics is of capital importance for organising the musical concepts. Unfortunately, it is usually not known in detail by most musicians. In short, it states that, when any note is played on an instrument, other higher notes are automatically produced, which sound together with it. These notes are called *harmonics*, *overtones* or *partials* and make up a *harmonic series*. For instance, if note C is played, the first 10 harmonics produced are: 1-C, 2-C, 3-G, 4-C, 5-E, 6-G, 7-Bb, 8-C, 9-D, 10-E (in this study, we neglect the small differences in pitch existing between the harmonics and the real tuning of the instrument, which may be, for example, the equal temperament). Harmonic 1-C is the actual played note and is called *fundamental*. The Musical Abacus gives us the first 10 harmonics of any note. For example, Fig. 1, upper left area or “Harmonics” area, shows the first 10 harmonics of note C (the harmonics corresponding to notes with the same name are grouped together).

It can be proved that odd harmonics (in this case, 1-C, 3-G, 5-E, 7-Bb, 9-D) always correspond to different notes, while even harmonics (in this case, 2-C, 4-C, 6-G, 8-C, 10-E) correspond to notes of previous odd harmonics. The relative intensities (strengths) of the harmonics determine the *timbre* of the instrument, and generally the higher the harmonic, the lesser the intensity.

The habit of constantly hearing the harmonic series has resulted in:

1. Notes corresponding to harmonics 1 and 2 (a perfect 8<sup>th</sup> apart) are perceived so affine or consonant that they are given the same name (in this example, C). This is also applicable to any pair of harmonics showing the ratio 2:1, such as 4:2, 8:4, etc. It means that notes corresponding to harmonics 4, 8, etc., are given the same name as harmonics 1 and 2 (that is, C).
2. Notes corresponding to harmonics 1 and 3 (a perfect 5<sup>th</sup> apart) are considered very affine or consonant between them. This is also applicable to harmonics 1 and 6, since harmonics 6 and 3 show the ratio 2:1, and therefore they are given the same name (in this example, G).
3. Notes corresponding to harmonics 1 and 5 (a major 3<sup>rd</sup> apart) are also considered very affine or consonant between them (although to a lesser extent than harmonics 1 and 3). This is also applicable to harmonics 1 and 10, since harmonics 10 and 5 show the ratio 2:1, and therefore they are given the same name (in this example, E).
4. Notes corresponding to harmonics 3 and 5 (a major 6<sup>th</sup> apart) are also considered affine or consonant between them. This is also applicable to harmonics 6 and 10, for the reasons just given.

Consequently, apart from the unison and the octave, the *consonant intervals* will be the perfect 5<sup>th</sup>, the major 3<sup>rd</sup> and the major 6<sup>th</sup>. The *inversion of the intervals*, which is achieved by changing one of the notes an octave, gives the perfect 4<sup>th</sup>, minor 6<sup>th</sup> and minor 3<sup>rd</sup> intervals, respectively, being all of them consonant as well. The rest of the intervals are considered *dissonant*. Therefore, in the harmonic series considered above, the intervals between any two of harmonics 1-C, 3-G, 5-E are consonant, while the intervals between 1-C and harmonics 7-Bb and 9-D are dissonant. This is the reason why harmonics 7 and 9 are represented in different colour in Fig. 1.

## Major chords, keys and scales

A *major chord* is formed by the first 3 notes, different among them, of a harmonic series. Thus, the C major chord is formed by harmonics 1-C, 3-G and 5-E of C. It is simply represented by C. Since the 3 intervals formed among the notes of a major chord are consonant, the chord is consonant, too.

A *major key* consists of the notes of 3 major chords, one “central” and the other two a perfect 5<sup>th</sup> above and below it. We can obtain the last 2 chords with the Musical Abacus by simply rotating the plastic disc (with respect to the cardboard disc) one step to the right or one step to the left, respectively. For example, if the central chord is C = {C, E, G}, the other 2 chords will be G = {G, B, D} and F = {F, A, C}, respectively. Then, the C major key consists of the notes of these 3 chords, which are 7 (apparently, they are 9, but 2 of them, C and G, are repeated). Fig. 1, upper area or “Major key” area, shows the name of the key (C mayor), the names of the 3 chords (F, C, G) and, just below, the notes forming them. In the case of chord G an extra note is added, the one corresponding to the next harmonic in the series of G, that is, 7-F, which also belongs to C mayor key. This is a common practice and the resulting chord is called *G dominant seventh*, because note F forms an interval of (minor) 7<sup>th</sup> with the *root* of the chord, G. As this interval is dissonant, the chord is dissonant, too. It is represented by G7. If we try to do the same process with chords F and C, we would obtain the extra notes Eb and Bb, respectively, which do not belong to C mayor key. Therefore, it is not so common to add them to the chords and they are not included in Fig. 1. Thus, the *main chords* in C mayor key are C, F and G7, as shown in Fig. 1.

If we sort the notes of a mayor key by their pitch we obtain the corresponding *major scale*. In our example, the C mayor scale will be formed by notes C, D, E, F, G, A, B. It can be seen in Fig. 1, left area or “Major scale” area, where the *Tonic* of the scale, C, is repeated at the end, as it is usually done in practice. If we assign Roman numerals to these notes,

starting from I, they will define the *degrees* of the scale. The root notes of the main chords then correspond to degrees I, IV and V, as it is indicated just before the chord names.

## Intervals, tetrachords

An *interval* is the distance in pitch between 2 notes, and they are named by a number and a quality. The quality of an interval is based on the structure of the major scale, so that all intervals between the tonic and any other note in that scale are perfect or major. Taking these kinds of intervals as a reference, the other kinds of intervals (minor, augmented and diminished) are easily defined. The Musical Abacus gives the information on intervals along with the major scale (Fig. 1, Major scale area), showing the intervals from the tonic to the rest of the notes in the scale.

The notes of a major scale can be grouped into 2 *tetrachords* with the same intervallic structure, which is WWH (W stands for Whole step and H stands for Half step), the distance between the 2 tetrachords being W. This fact allows to connect any major scale with other 2. Thus, for example, in Fig. 1, Major scale area, the C major scale is divided by a line into tetrachords {C, D, E, F} and {G, A, B, C}. When rotating the plastic disc one step to the right, the 2<sup>nd</sup> tetrachord of C major becomes the 1<sup>st</sup> tetrachord of G major. And, when rotating it one step to the left, the 1<sup>st</sup> tetrachord of C major becomes the 2<sup>nd</sup> tetrachord of F major. This way, the major scales (and so, the keys) are sorted by perfect 5<sup>th</sup> or, in other words, according to the *cycle of fifths*.

## Minor chords, keys and scales

For any given note, a major chord can be obtained by superimposing a mayor 3<sup>rd</sup> on it, and then a minor 3<sup>rd</sup> on the note thus obtained. But, if we first superimpose a minor 3<sup>rd</sup> and then a mayor 3<sup>rd</sup>, the result is another consonant chord: the *minor chord*. For example, the A minor chord is formed by notes A, C, E. It is represented by Am. Since the 3 intervals formed among the notes of a minor chord are consonant, the chord is consonant, too. As has been seen, a minor chord is obtained in an artificial way, that is, not following a harmonic series.

Similarly to the major key, a *minor key* consists of the notes of 3 minor chords, one central and the other two a perfect 5<sup>th</sup> above and below it. Thus, the A minor key will consist of the notes of chords Am = {A, C, E}, Em = {E, G, B} and Dm = {D, F, A}, which are 7 notes (apparently, they are 9, but 2 of them, A and E, are repeated). These notes, sorted by their pitch, are: A, B, C, D, E, F, G and make up the corresponding *natural minor scale*. Note that these notes are the same as in the C major key, so it is said that C major and A minor are *relative keys* to each other. In the Musical Abacus, every two relative keys are shown together. For example, Fig. 1 shows simultaneously C major and A minor keys. When we are interested in a minor key, it is preferable to turn the whole Musical Abacus ninety degrees counterclockwise, so that the “Minor key” area (right area in Fig. 1) moves to the upper area and the “Minor scale” area (bottom area in Fig. 1) moves to the right area.

The natural minor scale has, however, an inconvenience: the distance between its VII and VIII degrees (notes G and A in the last example) is a whole step instead of a half step, as occurs in a major scale. This results in that the VII degree does not show “attraction to the Tonic”, which means that when playing this scale and passing from the VII to the VIII degree, it does not produce the psychological sensation of having reached the end of the scale. To avoid this inconvenience, it is common to raise a half step the VII degree (giving G#), which results in the *harmonic minor scale*. This is the most used version of the minor scale, in which the minor chord Em = {E, G, B} is turned into the major chord E = {E, G#, B}. And, as in the major key, it is common to add to this chord the harmonic 7 of its root (in this case, E), that is, note D, which also belongs to A minor key, giving the E7 chord.

The harmonic minor scale has, nonetheless, a further inconvenience: the interval between its VI and VII degrees is an augmented 2<sup>nd</sup>, which produces a strange and unnatural effect, for it is a too big interval to be between two consecutive degrees. So, sometimes the VI degree is also raised a half step (giving F#), thus solving this problem and resulting in the *melodic minor scale*. Now, as raising the VI and VII degrees is only needed in the ascending scale, but not in the descending, we find two different versions for this scale: In a *classical* context, it is usually understood that the melodic minor scale is that having its VI and VII degrees raised a half step in the ascending scale, leaving the descending unmodified (that is, equal to the natural minor scale). On the other hand, in a *modern* context, it is usually understood that the melodic minor scale is that having its VI and VII degrees raised a half step both in the ascending and descending scales.

Fig. 1, Minor key area, shows the name of the key (A minor), the names of the 3 main chords in the corresponding harmonic minor scale (Dm, Am, E7) and, just below, the notes forming them. Additionally, the Minor scale area shows the natural minor scale, with the tonic, A, repeated at the end, as it is usually done in practice. Next to it, directions for obtaining both the harmonic and the melodic minor scales are given (in the last case, including both the classical and the modern versions). As in the major scale, if we assign Roman numerals to these notes, starting from I, they will define the degrees of the scale. The root notes of the main chords then correspond to degrees I, IV and V, as it is indicated just before the chord names.

Similarly to the major scale, the A natural minor scale is divided by a line into 2 tetrachords. In this case, however, their intervallic structures are different, so minor scales cannot be connected in the same way as major scales.

### **The rest of the keys, key signatures, order of sharps and flats**

The rest of mayor and minor keys and scales are obtained by rotating the 2 discs of the Musical Abacus between them. As explained above, they are sorted according to the cycle of fifths. For example, Fig. 2 shows the Musical Abacus in the D major / B minor position. On the upper right area or “Key signature” area, the number and kind of accidentals for these keys are shown (2#). And, in the central area, there is an arrow showing the notes affected by these accidentals, which are F (the first note in the series) and C (in general, the rest of notes up to the arrow). This means that these notes change to F# and C#.

Logically, in Fig. 1 the Key signature area is blank, because C major and A minor keys have no accidental. In this case, the arrows in the central area indicate the *order of sharps and flats*.

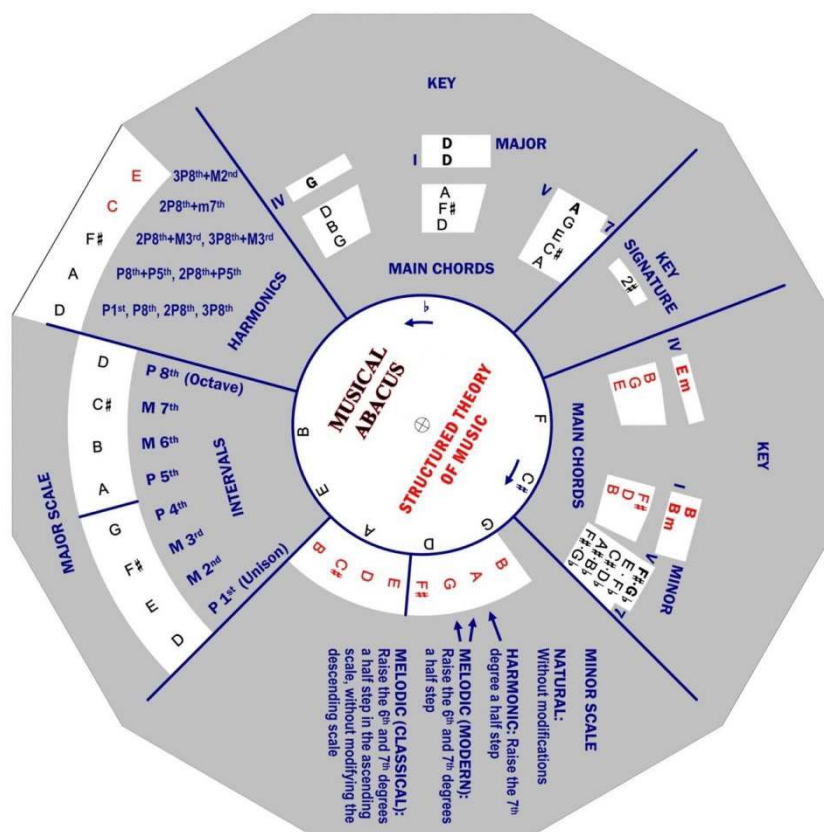


Figure 2. The Musical Abacus in the D major / B minor position.

## Conclusions

The Musical Abacus integrates the main concepts in Music Theory, relating them in a logical and ordered way. It contains the information on harmonics, intervals, keys, scales and chords, both major and minor. All these concepts are basic in any musical style, such as: classical music, modern music, Jazz, Latin music, etc. Moreover, in order to use it, users need not know how to read music. The Musical Abacus has been presented in several Conservatories and musical societies, and it has been greatly appreciated. In fact, it is currently used in some music schools.

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# Analysis of musical characteristics of Spanish pop hits of the Eighties (1980-1989)

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## Abstract

The years 1980 – 1989 are known as the golden decade of Spanish Pop music. Unfortunately, there are few publications describing the main characteristics of this music. And, regrettably, they are not intended for professional musicians, but for the general public. Additionally, Pop music in general has not been introduced in Spanish Conservatories yet, even that this music is most appreciated by the general audience. So, in case it is decided in next future to include Pop music in the official curricula, there will be a lack of bibliography on this subject. These reasons fully justify performing an analysis of this music, which is the objective of this work. But furthermore, it is worth underline that this music, besides of being sustainable by itself, is part of the soundtrack of many people's lives.

The first problem in carrying out this work was to select a representative set of songs or hits. To do it, four criteria were developed, which took into account information on sales, lists of best songs from different publishers, statistics of radio programs, and interviews to music professionals. A total of 84 songs were selected. Then, the second problem was to choose the musical characteristics to be analysed. In this case, six musical aspects were considered: form, harmony, rhythm, melody, lyrics, and timbre. And, for each of them, two or three characteristics were defined, which led to a total of 16 musical characteristics. The condition for defining them was that each characteristic, considered independently, included more than 50 per cent of the songs in the study. Finally, the results were condensed in a graph showing the percentage of songs having a specific number of characteristics, from 0 to 16. This way, the optimum ranges of musical characteristics for these songs could be determined.

**Keywords:** Spanish pop music, musical analysis, Eighties, hit, musical characteristic, lyrics

## Introduction

The years 1980–1989 are known as the golden decade of Spanish Pop music, mainly its first years, which coincided with the so-called “movida madrileña” (the Madrid scene). Unfortunately, there are few publications describing the main characteristics of this music. And, regrettably, those few publications describe this music only from the sociologic point of view. The reason is that they are intended for the general public (not necessarily musicians) or, in the best case, for amateur musicians. Consequently, in spite of its great importance, there is a lack of information on the musical characteristics of Spanish Pop music of the eighties. This is one of the reasons that drove the authors to carry out this study.

On the other hand, musical education in Spanish Conservatories is primarily focused on classical music; and, in some recent cases, also on Jazz. Pop music, on the contrary, even that it is most appreciated by the general audience, has no room in these institutions by the time being. Including just a few subjects on Pop music in the Spanish Conservatories curricula could be enough for many musicians to earn a living. So, another objective of this study is to contribute to the development of a basic literature on this music, which might be useful for future official studies. Additionally, the contents of this study will be included by the authors as a chapter in some subjects of Music Education, both in a current Conservatory program and in a Master on Music and Scenic Arts. It is worth underline that this music, besides of being sustainable by itself, is part of the soundtrack of many people's lives.

## Selection of the songs

Selecting the most representative songs or hits of this decade is a very hard task. Some songs which are considered very important for some ones are not so important for others. In fact, the concept of hit itself is ambiguous. In this study, the main requirements for the songs to be included in the study were *relevance and influence*. After many fruitful discussions, the final decision was to include those songs meeting any of the following 4 criteria:

- Songs being, at least during 1 week, the most sold single in Spanish shops (Salaverri, 2015).
- Songs included in at least 2 of the following 3 lists: Spotilists (2015), Diariocritico (2015) and Valencia Magazine (2011).
- Songs included in at least 1 of the 3 lists above and in at least 1 of the following 2 groups: Number one of “Los 40 principales de la Ser” during the eighties (as cited in Cadena Ser, 2105) and top-selling single (in the top 30) at least during 1 week in the eighties (as cited in Salaverri, 2015).
- Songs chosen by at least 50% of 20 music professionals interviewed by one of the authors. It was a group composed by singers, musicians, radio speakers, DJ’s, sound technicians and businessmen.

The result, after applying these criteria, is a set of 84 songs, which are shown in Table 1, first column. Column 2 shows the name of the artists (music bands or singers).

Table 1. List of selected Spanish Pop hits of the eighties.

SONG	ARTIST	CHARACTERISTICS	NUMBER
1. <i>La chica de ayer</i>	Nacha Pop	1-2-4-6-7-8-9-10-11-12-14-16	12
2. <i>Enamorado de la moda juvenil</i>	Radio Futura	1-3-4-6-7-8-12-13-14-15	10
3. <i>No dudaría</i>	Antonio Flores	1-2-3-4-6-7-8-10-13-14-15-16	12
4. <i>Déjame</i>	Los Secretos	4-5-8-10-11-12-14-15-16	9
5. <i>Groenlandia</i>	Zombies	1-2-5-6-7-8-9-10-11-12-14-15	12
6. <i>Háblame de ti</i>	Pecos	1-3-6-7-8-9-10-11-12-14-15-16	12
7. <i>Pongamos que hablo de Madrid</i>	Joaquín Sabina	1-2-3-4-6-8-10-12-13-14-15-16	12
8. <i>Aire</i>	Pedro Marín	1-2-3-5-6-7-8-9-10-11-13-14-15-16	14
9. <i>Morir de amor</i>	Miguel Bosé	1-2-3-5-6-7-8-9-10-11-12-13-14-16	14
10. <i>Sin amor</i>	Iván	1-3-5-6-7-8-10-11-12-13-14-15-16	13
11. <i>Santa Lucía</i>	Miguel Ríos	1-2-5-6-8-9-11-12-13-14-15-16	12
12. <i>Dime que me quieres</i>	Tequila	2-3-4-6-8-9-10-11-13-14-15-16	12
13. <i>Te amaré</i>	Miguel Bosé	1-5-6-8-11-13-14-15-16	9
14. <i>Salta</i>	Tequila	2-3-6-7-8-9-13-14-15-16	10
15. <i>Autosuficiencia</i>	Parálisis Permanente	2-8-12-14-15-16	6
16. <i>Las chicas son guerreras</i>	Coz	1-3-4-5-6-8-9-10-13-14-15-16	12
17. <i>Te quiero tanto</i>	Iván	1-2-3-5-6-8-10-11-12-13-14-15-16	13
18. <i>Caperucita feroz</i>	Orquesta Mondragón	2-4-5-6-8-9-11-12-14-15-16	11
19. <i>Hoy no me puedo levantar</i>	Mecano	1-2-3-4-6-8-9-12-13-15	10
20. <i>Bailando</i>	Alaska y los Pegamoides	1-3-6-7-8-9-12-15	8
21. <i>Me colé en una fiesta</i>	Mecano	1-2-3-4-5-6-7-8-9-10-11-12-15	13
22. <i>Maquillaje</i>	Mecano	2-3-5-6-8-9-15	7
23. <i>La estatua del jardín botánico</i>	Radio Futura	4-6-7-8-9-10-14-16	8
24. <i>Cáddlac Solitario</i>	Loquillo y los Trogloditas	1-3-4-6-7-8-10-11-14-15-16	11
25. <i>Embrujada</i>	Tino Casal	3-5-6-7-8-9-10-14-15	9
26. <i>El pistolero</i>	Los Pistones	1-2-3-5-6-7-8-9-12-14-16	11
27. <i>Barco a Venus</i>	Mecano	1-2-3-6-8-9-15	7



28. <i>Huesos</i>	Los Burros	1,5-6-8-10-11-12-13-14-15-16	11
29. <i>No controles</i>	Olé Olé	1-2-3-4-6-7-8-9-10-11-12-13-15	13
30. <i>La noche no es para mí</i>	Video	2-3-6-8-12-13-15	7
31. <i>No mires a los ojos de la gente</i>	Golpes Bajos	1-2-3-5-7-8-10-12-14	9
32. <i>Malos tiempos para la lírica</i>	Golpes bajos	1-2-4-5-6-8-9-10-12-13-14-15	12
33. <i>Ataque preventivo de la URSS</i>	Polanski y el ardor	2-6-8-12-13-14-15-16	8
34. <i>No tengo tiempo</i>	Azul y Negro	1-2-3-5-7-8-9-10-12-13-14-15	12
35. <i>La fiesta nacional</i>	Mecano	1-2-3-5-8-10-15	7
36. <i>Lobo hombre en París</i>	La Unión	1-3-4-6-7-8-9-14-15-16	10
37. <i>Amante bandido</i>	Miguel Bosé	2-3-6-7-8-9-10-11-14-15	10
38. <i>Escuela de calor</i>	Radio Futura	1-2-6-7-8-14-15-16	8
39. <i>Cuatro rosas</i>	Gabinete Caligari	1-2-5-6-8-9-11-12-13-14-16	11
40. <i>Fotonovela</i>	Iván	2-3-4-6-7-8-9-11-12-13-14	11
41. <i>Sevilla</i>	Miguel Bosé	3-4-5-7-8-9-10-12-13-14	10
42. <i>Semilla negra</i>	Radio Futura	1-3-6-8-12-14-16	7
43. <i>Pánico en el edén</i>	Tino Casal	1-2-5-6-8-10-11-14-15	9
44. <i>¿Cómo pudiste hacerme esto a mí?</i>	Alaska	1-2-3-6-7-8-10-11-12-15	10
45. <i>Ni tú ni nadie</i>	Alaska	1-2-3-4-5-7-8-9-10-11-13-15	12
46. <i>Rufino</i>	Luz Casal	2-3-5-6-8-9-10-11-13-15-16	11
47. <i>Bailaré sobre tu tumba</i>	Siniestro Total	1-2-4-6-7-8-9-13-14-15-16	11
48. <i>El imperio contraataca</i>	Los Nikis	1-4-5-6-7-8-9-10-12-14-16	11
49. <i>Venezia</i>	Hombres G	2-4-8-9-12-13-14-15-16	9
50. <i>Baila</i>	Iván	2-3-6-8-9-10-13-14-15	9
51. <i>Princesa</i>	Joaquín Sabina	1-2-3-4-5-8-10-11-12-13-14-15-16	13
52. <i>Querida Milagros</i>	El último de la fila	1-4-5-6-7-8-9-11-13-14-15-16	12
53. <i>Lo estás haciendo muy bien</i>	Semen Up	2-4-5-6-7-8-11-12-13-14-16	11
54. <i>La puerta de Alcalá</i>	Víctor Manuel y A. Belén	3-4-5-6-7-8-9-10-12-13-15-16	12
55. <i>Marta tiene un marcapasos</i>	Hombres G	2-4-5-8-9-10-14-15-16	9
56. <i>A quién le importa</i>	Alaska	1-2-3-5-6-7-8-10-13-15	10
57. <i>Cien gaviotas</i>	Duncan Dhu	2-4-6-7-8-10-12-14-15-16	10
58. <i>Insurrección</i>	El último de la fila	4-5-6-7-8-9-11-12-14-16	10
59. <i>Cruz de Navajas</i>	Mecano	6-8-9-10-11-12-15-16	8
60. <i>Al calor del amor en un bar</i>	Gabinete Caligari	2-3-4-5-7-8-10-11-12-14-16	11
61. <i>Mi agüita amarilla</i>	Toreros muertos	2-4-6-7-8-9-10-13-14-15-16	11
62. <i>La negra flor</i>	Radio Futura	2-3-4-5-6-7-8-9-12-13-14-16	12
63. <i>Jardín de rosas</i>	Duncan Dhu	3-4-5-6-8-9-10-11-12-13-14-15-16	13
64. <i>Camino Soria</i>	Gabinete Caligari	3-4-5-6-8-9-10-12-13-14-16	11
65. <i>Me cuesta tanto olvidarte</i>	Mecano	2-4-5-6-8-9-11-12-16	9
66. <i>¡Chas! Y aparezco a tu lado</i>	Álex y Cristina	2-3-4-5-7-8-9-10-11-15	10
67. <i>Annabel Lee</i>	Radio Futura	1-4-6-8-11-14-16	7
68. <i>Eloise</i>	Tino Casal	3-5-7-8-10-11-13-14-15	9
69. <i>Yo no danzo al son de los tambores</i>	El último de la fila	4-5-6-8-10-11-14-16	8
70. <i>Una calle de París</i>	Duncan Dhu	4-5-6-7-8-10-11-12-14-16	10
71. <i>Mediterráneo</i>	Los Rebeldes	1-2-4-6-7-8-9-10-13-14-15-16	12
72. <i>Adiós papá</i>	Los Ronaldos	1-2-6-7-8-9-12-13-14-15-16	11
73. <i>Sabor de amor</i>	Danza Invisible	1-4-5-6-7-8-10-11-13-14-15-16	12
74. <i>Hijo de la luna</i>	Mecano	1-2-5-6-11-15-16	7
75. <i>¿Quién me ha robado el mes de Abril?</i>	Joaquín Sabina	2-3-4-6-8-10-12-13-14-15-16	11
76. <i>Más y más</i>	La Unión	2-3-5-8-11-12-13-14-15	9
77. <i>Mil calles llevan hacia ti</i>	La Guardia	1-2-4-5-6-8-10-11-12-14-15-16	12
78. <i>Mujer contra mujer</i>	Mecano	1-5-6-8-9-10-11-16	8
79. <i>Toro mecánico</i>	Dinamita pa los pollos	2-4-5-6-7-8-9-10-13-15-16	11
80. <i>Entre tú y yo</i>	El Norte	1-2-3-6-8-9-10-11-12-13-14-15-16	13

81. <i>Los amigos de mis amigas, son...</i>	Objetivo Birmania	1-5-7-8-9-10-11-13-15	9
82. <i>Aquí no hay playa</i>	Los Refrescos	1-3-4-8-9-13-14-15-16	9
83. <i>Alma de Blues</i>	Presuntos implicados	1-2-3-6-8-10-15-16	8
84. <i>El límite</i>	La Frontera	2-4-6-7-8-9-13-14-15-16	10

## Musical characteristics

All songs in Table 1 have been analysed by listening to the original recordings. No song books or other sources (such as dedicated web pages) were used, because generally they are not complete and sometimes may contain inaccuracies. The number of musical characteristics analysed is 16 and they have been grouped into 6 musical aspects or categories, which are: Form (3), Harmony (3), Rhythm (2), Melody (2), Lyrics (3), and Timbre (3). The number in parentheses indicates the number of characteristics in each category. All the 16 characteristics have been defined in such a way that each of them, considered independently, include more than 50% of the songs in the study. Table 1, column 3, indicates which of these characteristics are present in each song. And column 4 shows the total number of characteristics contained in each song. These characteristics, grouped by categories, are the following.

### Form

1. *Length*. The length of the songs in the eighties was less standardised than nowadays, since they were not forced by promotion or commercial criteria. So, we found lengths ranging from 2'07", as in *Autosuficiencia*, to 5'49", as in *Eloise*, the average length being 3'46". Under this characteristic we included the songs with lengths between 3'20" and 4'20", which represent the 57.14%.
2. *Sections*. The most common sections in these songs are: intro, verse, chorus, bridge, and coda. Other possible sections are: pre-chorus, post-chorus, and solo. There is a variety of songs regarding their sections. Under this characteristic we included the songs having, apart from other sections, only one verse (which can be repeated), which represent the 65.47%.
3. *Fade out*. Ending the songs with a fade out was very common in the eighties, mainly during its first years. Afterwards, this practice gradually decreased and nowadays it is rarely used. Under this characteristic we included the songs ending with a fade out, which represent the 55.95%.

### Harmony

4. *Keys*. Generally, most Pop songs are composed in a major key; and not only in the eighties, but also nowadays. Additionally, there is a clear prevalence of those keys that are easy to play on a piano or on a guitar. Under this characteristic we included the songs written in C major, A major, E major or G major, which represent the 53.57%.
5. *Chords*. Of course, the most used chords in Pop music are those being diatonic to the current key. However, secondary dominants are also quite used, mainly the dominants over the V and VI degrees (that is, V/V and V/VI, respectively). Moreover, modal interchange chords are very common, too, the most important one being the VIIb. Under this characteristic we included the songs using, apart from diatonic chords, at least one secondary dominant or one modal interchange chord, which represent the 57.14%.
6. *Modulation*. Usually, modulation in Pop songs is limited to raising the final choruses a half step with the aim of avoiding monotony, rather than introducing a new section. Under this characteristic we included the songs having no modulation, which represent the 80.95%.

## Rhythm

7. *Tempo*. The tempos of these songs are very diverse, ranging from very slow, as in *Mujer contra mujer* with 72 bpm (beats per minute), to very fast, as in *Marta tiene un marcapasos* with 204 bpm, the average tempo being 135.9 bpm. It was also observed that, for the Spanish Pop, the average tempo in the eighties is higher than in the sixties. Under this characteristic we included the songs with tempos between 120 and 150 bpm, which represent the 53.57%.

8. *Time signature*. Contrary to the Spanish Pop of the sixties, where different time signatures were used, in the eighties there is practically only one: the common or four-four time. A reason may be the tendency to avoid triple metres, which were considered somewhat folkloric. Under this characteristic we included the songs composed in common time, which represent the 98.80%.

## Melody

9. *Chorus ending*. The analysis of phrase endings shows that, in many cases, the last syllable is placed on the last eighth note of the measure, thus anticipating the down beat of the next measure. Under this characteristic we included the songs having a chorus with a metrically unaccented ending, which represent the 60.71%.

10. *Riff*. This element is very typical in Pop-Rock style, where it is usually performed by the electric guitars. However, it is not so common in the Spanish Pop of the eighties. Under this characteristic we included the songs having no riff, which represent the 63.09%.

## Lyrics

11. *Subject*. It is apparent that love has been a recurrent subject in literature and, therefore, in musical lyrics. On the contrary, the lyrics covered under this study do not show a strong social or protest component. Under this characteristic we included the songs whose lyrics deal with love and couple relationships, which represent the 51.19%.

12. *Onomatopoeias*. This concept has been used for describing both words imitating real sounds and simple syllables with no meaning. This kind of words are quite common in Pop songs, although not in the majority of them. Under this characteristic we included the songs having no onomatopoeia, which represent the 55.95%.

13. *Reiterative title*. The title is sometimes used as the hook of the song. In fact, in some cases it is excessively repeated, as in *No Controles*, where it is said 44 times! Under this characteristic we included the songs where the title is said 6 or more times, which represent the 57.14%.

## Timbre

14. *Male singer*. Generally, there is a prevalence of male voices over female ones, as it occurred in previous years as well. Nevertheless, some of most representative hits correspond to female singers, as in the case of Mecano or Alaska y Dinarama. In other cases, there are several voices, including male and female. No song in this study is purely instrumental. Under this characteristic we included the songs with a male main singer, which represent the 73.80%.

15. *Choirs*. Many Pop songs include sections with several voices or choirs, and even sometimes it is the only singer who doubles his or her voice when recording the disc. Under this characteristic we included the songs containing choirs, which represent the 76.19%.

16. *Electronic programming*. A great development of electronic technology took place in the eighties, where a variety of electronic and acoustic instruments shared the stage. Basically, the instruments most used by Pop bands were guitar, bass, keyboard and drums. The analysis carried out shows that the main difference regarding the instrumentation is if it contains or not

an electronic programming. Under this characteristic we included the songs containing electronic programming, which represent the 69.04%.

In order to condense and simplify the information given in Table 1, the graph in Fig. 1 has been developed. It shows the percentage of songs having a specific number of characteristics, from 0 to 16. As can be seen, there is no song in this study with 5 or less characteristics. As well, there is no song with 15 or 16 characteristics. Most of the songs have 9 to 12 characteristics, which represent the 70.21%. And the percentage of songs having 7 to 13 characteristics is 96.39%, that is, almost all of them.

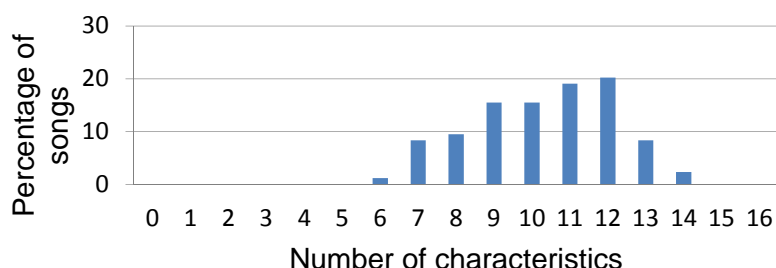


Fig. 1. Percentage of songs having a specific number of characteristics.

## Conclusions

An analysis of Spanish Pop hits of the eighties has been carried out. The selection of songs was done by using 4 criteria, which took into account information on sales, lists of best songs from different publishers, statistics of radio programs, and interviews to music professionals. A total of 84 songs were selected. Then, a total of 16 musical characteristics were analysed, covering 6 musical aspects: form, harmony, rhythm, melody, lyrics, and timbre. The results show that more than 70% of the songs have 9 to 12 of those characteristics and more than 96% have 7 to 13 characteristics.

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# Justice through music: How to make a better world through music

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## Abstract

This paper will explore the feelings of justice which can be developed through music and music education. It will see how solidarity and awareness can be raised through music and also be cultivated through music education in young people's hearts, how music often "serves an inspiration for students to examine aspects of social justice as 'accepting others, challenging discrimination, examining privilege, and rejecting violence'" (Levy & Byrd, 2011, p. 64), how we can make a better world through music.

The theoretical and pedagogical background that will be used includes historic examples of the interaction between music and society, where music revolutionised people to fight for their rights and ask for justice. It focuses also on ancient Greek education, where the music education was connected with the "ethos" (Plato & Aristotle) (Stamou, 2002) and the music pedagogue was cultivating the personality of the students and was shaping their life values through music teaching. Plato believed that "through music the soul learnt a disposition of justice" (Jayapalan, 1999, p. 38) and in his *Republic* "music matters to the attempt to understand what justice is" (Meadows, 2007, Abstract section, para. 1). "Justice is musical, in ways that may help us understand both what justice is and how might be attained" (Meadows, 2007, Abstract section, para. 2). Even if these values in music education have been lost in great proportions, this presentation will explore ways to "restore them" "through a holistic music making" (Boyce-Tillman, 2012) and suggest ways to give hope to the students, to help them shape their consciousness, their life values and their personality through music, to give them tools for exploring the world and standing up for their rights. This approach will try to give us the chance to create a better world through music education.

An approach of these ideas and their implication for music education will be presented through the results of a project with the London Symphony Orchestra educational department, where I, together with LSO members, had to coach young wind players for a piece about the Suffragettes. The aims of the sessions were to:

- *Experience* the piece inside its background in order to *engage* the students with the piece (experiential learning), awake their awareness and consciousness, evoke their feelings of justice for human rights, motivate them to shape life values like solidarity through their music experience.
- *Enhance* the character of the powerful music interpretation, which a piece like this needs by connecting it with other arts like literature and pictures, and by using various learning styles (visual learning, experiential, kinaesthetic).

**Keywords:** justice, music education, human values, ethos, ancient Greek music education, Suffragettes

*O sun of Justice in the mind \* and you O glorifying myrtle  
do not oh I implore you \* do not forget my country.*

In the song from *Axion Esti*, the Greek poet Odysseas Elytis (1997, p. 155), through his lyrics and the music of the composer Mikis Theodorakis, is "begging" Justice not to forget his country in a very difficult period of time: the period just before a dictatorship burst out in

Greece (1967), in which all the songs of Mikis Theodorakis were abandoned. He was sent into exile and people who would have been caught listening to his music, would have been arrested.

It was not the first time a social revolution would begin through music. The interaction between music and society has been clear throughout humanity's history. There are plenty of examples where music revolutionized people to fight for their rights and ask for justice and the opposite as well: social revolutions which had as a result astonishing and monumental pieces of music. In this particular case, the music songs were delivering anti-war and anti-dictatorial messages and they were leading people by enhancing their feelings of justice. "Protests demanding social justice as the alternative to an unacceptable status quo have been mounted in response to war, political and social inequality, poverty, and other constraints on economic and development opportunities. Although social justice is typically thought of as a political agenda, many justice movements have used music as a way of inviting and maintaining broad-based participation in their initiatives", as we hear from Tracey Nicholls (n.d., Music and Social Justice section, para. 1).

In her article titled *Music and Social Justice*, Tracey Nicholls (n.d.) brings more examples of interaction and integration between music and social justice like the tradition of the blues, "a distinctively African-American contribution to music" but also a music movement which role helped "to shape the political consciousness of African-American communities emerging from Reconstruction in the nineteenth century and migrating out of the American South in the twentieth century" (Music and Social Justice section, para. 2). Additionally, other examples which she mentions is "the crucial role that music played in the anti-apartheid movement in South Africa" and "the paradigm for reciprocity of musical expression and commitment to social justice" with "the political protest culture of the United States in the 1960's: the Civil Rights Movement and the anti-Vietnam War movement" (Nicholls, n.d., Music and Justice section, para. 2). She mentions Ray Pratt (1990) in his book *Rhythm and Resistance*, who observed "No music alone can organize one's ability to invest affectively in the world, [but] one can note powerful contributions of music to temporary emotional states" (Nicholls, n.d., Music and Social Justice section, para. 3). She comes to the conclusion that "it is because of the way music feeds into our emotional lives and because of the sense of social well-being we get from sharing emotional states with others that music so frequently accompanies movements that build, and depend upon solidarity" (Nicholls, n.d., Music and Social Justice section, para. 3).

Solidarity and awareness can be raised through music and also be cultivated through music education in young people's hearts. Levy and Byrd (2011) in their article about the use of music to teach social justice mention "songs can often serve an inspiration for students to examine aspects of social justice as 'accepting others, challenging discrimination, examining privilege, and rejecting violence'" (as cited in Byrd, & Levy, 2013, Rationale for Using Music section, para. 3).

But it is not only the revolutionary and powerful music which can be forming their consciousness and creating feelings of justice. It can be the lyrical and peaceful music as well. It can be actually any kind and stimuli of music education. Since ancient Greece the idea of the power of music and music education which can bring values of solidarity and ethos into young people and lead to a better world as a result was strongly supported. Plato believed that "through music the soul learnt harmony, and rhythm, and a disposition of justice. Music also molds character and brings refinement of feeling. It preserves and restores health. It leads grace and health to the soul and body" (Jayapalan, 1999, p. 38).

Julie Marie Meadows (2007) in her thesis *The music of justice in Plato, Adam Smith, and Charles Frazier: Tuning the soul, writing musically and practicing justice* refers to Plato's *Republic* where "music matters to the attempt to understand what justice is" (Abstract

section, para. 1). She suggests “these texts not only talk about music, but were intentionally composed by their author[s] to *be* musical” (Meadows, 2007, Abstract section, para. 1). “Justice *is* musical, in ways that may help us understand both what justice is and how might be attained. Justice is an *activity* rather than an idea or a thing. It is also a right way of situating the self in relation to the others. Like music, justice is a human activity, one which requires preparation through repetitive practice” (Meadows, 2007, Abstract section, para. 2). Considering her words and Plato’s beliefs, maybe then we can develop the feelings of justice through music education to the students in the same way we can teach them music?

It is somehow upon the music educators’ willingness. Julie Marie argues that “music’s close relationship to justice has been forgotten, and this is a great loss” (Meadows, 2007, Abstract section, para. 1). Similar loss of the soul values of music was argued by June Boyce-Tillman in her greatly inspiring presentation in ISME’s 30<sup>th</sup> World Conference in Greece in 2012, where she offered “pedagogic strategies to restore these lost dimensions through a holistic view of music making” (Boyce-Tillman, 2012, Abstract section, para. 1). For the values and the ‘ethos’ of the students, June Boyce-Tillman mentions Estelle Jorgensen (2008), who “similarly calls for a musical pedagogy related to lived life, and calls for matters of character, disposition, value, personality, and musicality to feature in pedagogical training to encourage teachers ‘to think and act artfully, imaginatively, hopefully, and courageously toward creating a better world’” (Boyce-Tillman, 2012, Conclusion Section, para. 1). For the music pedagogue who should cultivate the student’s personality, character and soul through music Boyce-Tillman (2012) proposes that music education should become “a process of leading our students into a greater understanding of the power of music as a whole [and] through which potentially they can construct an identity that is truly their own” (Conclusion section, para. 1). She suggests teachers “be closer to becoming psychagogues” as “if we [the teachers] can grasp the totality of music’s potential for our pupils, they may have some strategies of resistance that will give them autonomy, identities of integrity and hope” (Boyce-Tillman, 2012, Conclusion section, para. 2). What a precious thing to give hope to the students, to help them shape their consciousness through music, to give them tools for standing up for their rights, to see and explore the world through their music and to use their music to express ideas and emotions, to shape their values for life and their personality. Is this not giving us the chance to create a better world through music education?

We should not forget that the music education was related with the general education as human beings since the first educational systems, like the pedagogues in ancient Greece. The word pedagogue “comes from the Greek ‘*παιδαγωγέω*’ (*paidagogeō*); in which ‘*παις*’ (*pais*, genitive *παιδός*, *paidos*) means ‘child’ and ‘*άγω*’ (*ago*) means ‘lead’; literally translated ‘to lead the child’”<sup>1</sup>. But also ‘*αγωγή*’ (*agoge*) means how the child is behaving depending on his education from his teachers and his family. So, the pedagogue teaches the student how to behave, leads the student in the right direction, shapes his personality and creates his values. This is not a task only for a general pedagogue; it is truly important for a music pedagogue too. The ancient Greek philosophers Plato and Aristotle supported strongly this idea by connecting music education with the “ethos”.

The ‘ethos’ theory, central in [their] philosophical thought about music, according to which particular musical modes are thought to evoke characteristic movements of the soul, and thereby to affect both the emotions and characters of individuals and the well-being of society, has had significant impact on philosophical arguments on the connection of music with emotion. ...When discussing the role of music in education ...Plato believed that every person should be taught music, meaning the unity of

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<sup>1</sup> Retrieved from <http://en.wikipedia.org/wiki/Pedagogy>

melody, speech, and dance, but that the aim of such training would not be musical expertise but the cultivation of the soul according to the values and ideals of the community. (Stamou, 2002, p. 10)

This idea of cultivating the students' characters through music education, shaping their life values, awakening their awareness and consciousness and evoking their feelings for justice and solidarity enhances more the suggestion of many music educators to experience a music piece inside its background in the classroom. A very important aspect of the method of experiencing a music piece inside its background is to explain to the student which purpose some of these pieces were used for, as this can vary according to the different countries and cultures the piece comes from. Was it used for dancing, marching, mourning, celebrating? This can make a difference in the student's understanding of music and her interpretation. "The presentation of different kinds of music from various regions and countries should not be only acoustic, but be done together with mentioning the way and the means with which this sound [piece] was produced, its history and the social events in which this piece is usually heard" (Kanakidou & Papagianni, 1997, p. 69). This way of teaching can be greatly enhanced by connecting music with the other arts, like literature. According to *Cultural Diversity and the Schools* by Lynch, Modgil and Modgil (1992), music and literature are multicultural subjects, and "the student is encouraged to appreciate the general cultural context inside which people feel, think and act" (p. 277). According to Kokkidou (2007) "it is impossible to isolate what we call music from what we call culture, because the knowledge of music identifies with the knowledge of the cultural context which created it" (p. 109). This approach can help the students to feel and understand the piece through a whole new world for them and even, according to Androutsos (1998), "study...the use and function of music in every society, and the way in which tradition is transferred from one generation to the another", as "these principles [in which the music traditions are based], like the whole cultural context inside which these traditions are born, is transferred inside the classroom" (p. 155)<sup>2</sup>.

## In practice

Last year I was involved in a project with the London Symphony Orchestra and its educational department, the LSO on Track Next Generation: I, together with LSO members, had to coach young wind players (ages 8-18) and help them perform a piece by Howard Moody about the Suffragettes (commissioned by the LSO), as well as help them to improvise motives based upon the main melodies of this Suffragettes' anthem.

I was truly excited about the theme of the piece and I was concerned that the main characteristic that was missing sometimes from the students' playing was the connection with the background of the piece and the engagement in performing it. Something was missing and it was the revolutionary spirit which a piece like this requires. This difficulty in engaging the children made me search for alternative ways to accomplish this and as some of my main purposes of the coaching sessions were the ideas developed in this presentation, I thought to use various learning styles in order to:

- Connect the piece with its background of the Suffragettes and *experience* the piece inside its background in order to engage the students with the piece (experiential learning), awake their awareness and consciousness, evoke their feelings of justice for human rights, motivate them to shape life values like solidarity through their music experience and their music journey.

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<sup>2</sup> There is, also, a contrasting theory in which "it is a myth that music is closely related with a particular culture" and it should not be taught inside a whole cultural context (Harwood, D. L., in Kokkidou, M., *Multicultural Music Education: Overview, Trends and Prospects*, p. 109), but in this presentation the theory which places music inside a whole cultural context is strongly supported.



- Enhance the character of the powerful music interpretation which a piece like this needs by connecting it with the other arts like literature and pictures (experiential and visual learning).
- Enhance the stage presence of the young players, their confidence and the delivery of their music message to the audience (experiential and kinaesthetic learning).

I had researched and gathered photos in black and white from the archives of the newspapers of the time (late 19<sup>th</sup>-early 20<sup>th</sup> century) to grasp their attention and evoke their awareness for what actually happened there (visual learning). Their reactions were truly impressive. When they saw a riot of the Suffragettes in the streets of London, they were extremely surprised by the phenomenal number of them.

One of the photos, which I found in the archive of *The Guardian* was the moment of the arresting of Emily Pankhurst (the leader of the Suffragettes and the title of the piece given to the students to perform by Howard Moody, “Emily’s Pankhurst Anthem”). The children were shocked in the view of this photo. I will always remember the reaction of the youngest girl-student “Oh!!! They are picking her up!!!”. “Yes, indeed”, I replied, “they are picking her up to take her to prison”. It was the moment when I felt with great joy, that the students started getting engaged to the music piece.

Looking at the pictures, we discussed with the students what feelings they evoked in them and we found out that they were unfamiliar with situations where people would demonstrate for their rights outside in the streets. The outcome of the discussion was that the generation of these students sometimes takes for granted important rights for which other people had to fight in the past. I saw that the students had started to get very interested about the Suffragettes and I read to them some literary lines from a novel which speaks about the Suffragettes and their fights, called *No Surrender* and written by Constance (Elizabeth) Maud (1912) to engage them even more.

The first scene takes place inside a prison, in which some Suffragettes were sent, because they were trying to support their beliefs about women’s rights. They were sent in the third-class area of the prison (the most restricted one). There, a woman, who was not a part of the Suffragettes union, speaks to a Suffragette: “‘You’ve made me feel proud to be a woman – which I can’t say I’d ever been before’. The third-class prisoner listened with blinking eyes. They spoke in an unknown tongue to her. ‘Oh, I tell you it’s a glorious thing to be a woman’ Jenny went on with eager enthusiasm” (Maud, 1912, p. 263).

Later on in the novel a woman is reading a letter addressed to Jenny, the protagonist of the novel, who is the Suffragette arrested and being in prison:

‘On be’alf of all women who will win freedom by the bandage which you have endured for their shake and dignity. We express our deep sense of admiration and gratitude for your courage in enduring a long period’ (her voice dropped in a mere whisper). She paused a moment and looked at her solitary listener, whose withered hand now covered her eyes. Then she continued vigorously: ‘Inspired by your passion for freedom and right, may we and the women who come after us be ever ready to follow your example of self-forgetfulness and self-conquest; ever ready to obey the call of duty, and to answer to the appeal of the oppressed.’ (Maud, 1912, p. 300)

The literary material raised great discussions with the students: these women were fighting for the oppressed, for the people whose rights were suppressed and had no freedom and these girl students, my students, are considered to be the women who came after the Suffragettes. We started exploring a gratitude for these women and we connected their messages to the music messages that would be delivered to the students’ audience through

their performance. The students could play this piece for the oppressed, for people who want their liberty and to support their voices, *they* could be their voices.

At this point, I started to feel that we weren't only trying to learn how to perform a piece, but that the music education was related with the general education as human beings. We finished the literary connections with a banner, which the Suffragettes were holding in their riots. Among others ("courage is the mother of all virtues", "dare to be free", "six million women workers need the vote") one banner was: "Stone Walls Do Not A Prison Make." I asked the students, having in mind that these women were sent to prison, if stone walls do not make a prison, then what makes a prison instead? I was concerned if an 11-year-old could reach the meaning of this phrase, but their reaction was immediate: "When someone has no freedom to vote and to speak." I was observing with joy the students being engaged in the true concept of this concert. A prison could be for someone the lack of freedom to speak, to express himself, to express his/her music. Howard Moody, the composer of the piece, had told students in the previous session that the LSO, in the beginning, had only male players and only after a long period women started joining the orchestra. A hundred years ago these girl students would not have been allowed to be on Barbican stage expressing their music and delivering messages to the audience. At this point, I saw a sudden realisation in them and the conclusion of this part of the session was that this concert should be a celebration, the students should celebrate their presence upon this stage for the honour of the fight of these women and for the gratitude of their freedom to be able to express their music today in their audience.

Filled with sheer excitement and enthusiasm, it was the perfect time to move on to the next part of the session based on the kinaesthetic learning: I asked them to start marching around the room while they were singing and playing the piece with their instruments.

The concert night was an incredibly moving night. I could see the fruit of my labour in the students' enjoyment of their music journey, their awareness of these women's values and ethos, their "relation" of the piece "to lived life" (Jorgensen, 2008) and their holistic way of experiencing "the totality of their music experience" (Boyce-Tillman, 2012). They were creating a better world, they were full of emotions about the power of life and the desire for freedom, they were celebrating the victory of human rights and their souls were delivering to us and to the audience the most wonderful messages of solidarity and justice through their music.

If all the children of the earth  
helded together firmly their hands  
girls and boys in a row  
and started a dance  
the circle would have been  
very, very big  
and it would have been able to hug  
the whole Earth, I think!

The birds would have come then,  
the flowers would have come,  
the spring would have come  
to join the dance  
and the circle would have become  
even bigger  
and it would have been able to hug  
the whole Earth *three* times, I think!  
Ritsos Giannis, Greek poet

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# **Professional development for applied studio pedagogues: Experiences and reflections from current higher education practitioners**

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## **Abstract**

In the higher education music sector, it is often the case that high-profile performing musicians are recruited to instruct advanced students on an instrument or in voice and this form of learning usually occurs in one to one lessons in the applied studio and behind closed doors. The literature therefore refers to the potential isolation of the applied studio, for both students and pedagogues. In addition, many music instrument teachers rely on their own experiences of lessons or significant mentors they have had to inform how they work in the studio, with many having had no formal training in pedagogy. This paper reports on survey data obtained from 54 current music instrument teachers in higher education across five nations in the Asia-Pacific region, in terms of their experiences of and reflections on professional development opportunities relevant to working in the studio. The findings reveal a relative lack of opportunity for current teachers to engage in formal professional development in studio pedagogy, as well as potential strategies institutional leaders might pursue in order to provide increased opportunities for their music instrument teaching staff to maintain continuing professional development.

**Keywords:** applied studio, one-to-one teaching, professional development, higher education

## **Introduction**

In the area of higher education music instrument teaching, most practitioners who teach advanced students are highly trained performers themselves, with their reputation and skills as a performing musician often the key reason they are recruited to work as a pedagogue in the applied studio (Carey, Grant, McWilliam, & Taylor, 2013; Wexler, 2009). In fact, many have no formal qualifications or training in pedagogy, with the music instrument teaching field a largely unregulated profession with minimal barriers to entry (McPhail, 2010; Persson, 1996). In terms of the ways in which students learn a music instrument, the most dominant mode of instruction is the one-to-one, studio or applied lesson, with the teacher as master instructing the apprentice or learner (Burwell, 2015; Carey & Grant, 2014, 2015; Daniel 2006). The master-apprentice relationship occurs in a range of disciplines of practice, including medicine (de Vries et al., 2015) and science (Lam & De Campos, 2015); in music it is a very strong one, with its traditions and practices dating back centuries (Burwell, 2015; Vieira, Fabbri, Travieso, Oliveira Jr, & Costa, 2012).

While there is a solid tradition of music instrument teaching in higher education institutions around the world, to some extent it has remained devoid of scrutiny, given it is an unregulated area and it largely occurs behind closed doors (Gaunt, 2011; Gaunt & Westerlund, 2013; McPhail, 2010; Persson, 1996; Wexler, 2009). Despite the fact that there have been recent efforts in parts of the world or particular institutions to provide training and development for those practitioners working in the field (Carey & Grant 2014), most advanced musicians who move into a teaching role do so without formal training in teaching and they tend to rely on their previous experiences of teachers and teaching to inform what they do. This situation therefore gives rise to the following research questions and that underpin this paper:

- To what extent are current higher education music instrument teachers, working in the applied studio, provided with opportunities to develop their professional practice in the studio?
- What do these same teachers see as offering potential value for them in terms of professional development as a pedagogue?

### **The importance of professional development in education**

There is a long history of continuing professional development in the area of classroom education for teachers at the early childhood, primary and secondary levels. In general, professional development in education can be described as “skills and knowledge attained for personal as well as career development” (Ahuja, 2015, p. 11) and includes such activities as formal study, research and reflection, workshop and conference attendances, as well as informal learning opportunities situated in practice, both as an individual and in communities. There are in fact several authors who emphasize the importance of a community setting for professional development, where teachers work together in teams and towards shared understandings and goals (Willemse, ten Dam, Geijssel, van Wessum, & Volman, 2015).

While the studio lesson environment in higher education continues to attract research attention (Burwell, 2015), given both its elusive nature and the pressures associated with maintaining such an expensive form of tuition in an increasingly financially challenging education sector (Carey et al., 2013, Carey & Grant, 2015), there is a relatively limited body of research that specifically explores the notion of ongoing professional development for those working in the system as pedagogues. This is despite the fact that it represents a core area of arts education globally. One of the most recent case studies of an institution strategically engaging in analysis and engagement with the private studio is the work being undertaken at the Queensland Conservatorium of music in Australia, where a research project is underway to “identify and disseminate empirical evidence about the core learning and teaching transactions of one-to-one pedagogy, in an attempt to structure a reflective exploration of how we might teach more effectively” (Carey et al., 2013, p. 152). While recent papers to emerge from this project (Carey & Grant 2014, 2015) offer new insights into the intricate workings of the one-to-one studio lesson, the authors acknowledge that the single-institution and small-nature of the study “renders generalisations risky” (Carey & Grant, 2015, p. 15). In addition, the authors are yet to suggest in what ways these insights might be transferred to strategic professional development opportunities for teachers and that might be transferable across institutions.

In terms of the relatively limited body of both research and practice in the area of professional development, several authors offer reasons for this scenario. Burwell (2015) refers to how there is limited opportunity for music instrument teachers to “identify and share good practice” (p. 12-13). Duffy (2013) argues that part of the issue is a general resistance to change amongst music instrument teachers and which Perkins (2013) claims stems from the traditions, hierarchies and power structures that are common to higher education music institutions. Carey and Grant (2015) even propose that there is a “culture of concealment” associated with the one to one lesson environment (p. 18). Zhukov (2012) extends this further to argue that there is an “unwillingness to embrace effective 21st-century teaching strategies” (p. 467). Despite these challenges, Carey et al. (2013) refer to a “growing interest in teaching improvement” (p. 150), while Carey and Grant (2014) argue that there remains a demonstrated need to explore “better systems of professional training and development for instrumental and vocal teachers” (p. 43).

## Methodology

The authors constructed a survey designed to explore music teaching and professional development for teachers in the applied studio setting. The survey yielded large amounts data that have been analysed in separate parts, to answer separate research questions. The current paper presents findings from a subset of four questions in the survey, specifically about professional development. The survey was constructed in two parts, the first half with items about teaching, and the second half asking demographic questions. After being granted ethics approval in June 2014, we created a list of email addresses of applied studio music instrument teachers who were teaching at major music performance institutions. These institutions were recognized as nationally well-known for their music performance degrees and the quality of their teachers. Email addresses of teachers were drawn from four main regions: the USA, Australia, New Zealand, and Southeast Asia.

As we have previously reported (Parkes & Daniel, 2016) we took a random sample from the USA because the initial listing of teachers for the USA included 2493 teachers. We generated a randomized stratified list, assigning all cases a random number. The list was ordered first alphabetically, then by random number assigned to the cases. We took 10% from each school so 10% were pulled from each strata in the list. A new randomized list of 250 was used to actually contact studio music instrument teachers in the USA. We included all teachers on the lists for Australia (n=180), New Zealand (n=46), Thailand (n=42), and Korea (n=20). We were able to directly contact 538 teachers. Eighty-three teachers responded to the survey and 54 completed all questions, yielding a response rate of 10%. This rate was an improvement on our earlier work response rate of 6.4% (Daniel, Parkes, West, & Gaunt, 2015). Of the fifty-four responses, the regions represented are as follows: Australia n=25 (46%), USA n=22 (41%), Thailand n=4 (8%), New Zealand n=2 (4%) and Korea n=1 (2%). This correlates with the amount of individuals originally solicited from these five areas.

The data relevant to this study were divided into quantitative (basic ranking) and qualitative analyses. The quantitative data provided simple demographic and descriptive rankings of issues pertinent to these teachers in higher education. The qualitative data (open-ended responses to our items) were analyzed firstly with a basic content analysis (Patton, 2002) to determine if any categories or themes could be generated. To establish trustworthiness, we debriefed at regular intervals to discuss the themes and how we were categorizing them to be sure we were in agreement of the intention of the participants' words.

To answer our research questions, we specifically report in this study the responses to the following four items in the survey:

- a. Has your current employer ever formally provided you with teaching instruction, pedagogy classes, or professional development in order to support your applied teaching?
- b. Please explain any teaching instruction, pedagogy classes, or professional development.
- c. Do you feel this has impacted your teaching in a meaningful way?
- d. If you could participate in professional development for your teaching, what sorts of assistance would you find most beneficial? (Rank those of most benefit to those with the least perceived benefit - where 1 is very beneficial; 10 is least beneficial)

## Findings

The data illustrate that in response to the first item 28% (n=15) had teaching instruction or professional development, 9% (n=5) were not sure, and 63% (n= 34) had not. The types of teaching instruction or professional development described by participants (in answer to item 2) were quite varied and included teaching itself, being taught by colleagues or peers, special pedagogical events or meetings held at their institution, former teachers advice (although not provided by the participant's current institution), grant-writing experiences, courses in technology, courses about course/class syllabi writing, certification in assessment, seminars

about general university teaching, observation of peers teaching, reading literature and seeking advice from senior head of department. Teacher training seminars were reported more than once and attending conferences or master-classes seemed to be the most commonly referenced response with one participant stating they attended a specific Collegiate Applied Studio Teaching conference each year.

Responses to the third item revealed that of those participants that had received assistance, 100% (n=15) affirmed the meaningfulness of the experiences. Eleven of them gave the following descriptions of why it was meaningful:

- I am more equipped to respond to questions/challenges presented by my students
- Awareness means that progress is available. I like knowing about what others are doing and seeing if it can help me get better.
- It showed me how to teach music theory to younger children.
- Observation of various methods.
- Most important has been support to attend conferences in my field, or to work on my own creative projects.
- I can apply all that I have learned immediately on my return.
- Keeping up with current ideas and methods.
- New ideas and information on available resources.
- Previous teachers have all shaped the way I teach.
- New ideas, insights, methods and materials.
- New / fresh approaches, strategies, and understanding.

The data in Table 1 present responses to item four, participants' ranking of the types of future assistance they might find useful, indicating that lessons with a great teacher is the most appealing form of professional development, followed by pedagogy planning, goal setting, engaging with peers, engaging with students and motivating students as the next most desirable types of professional development.

Table 1. Ranking of certain types of desired professional development

	Mean	SD
Having lessons with a great teacher	<b>3.33</b>	2.68
Pedagogy or lesson planning for students	4.02	4.04
Goal setting for students	4.04	1.80
Engaging with peers about how they teach in their studios	4.20	2.99
Motivating students	4.57	2.01
Connecting/engaging with students	4.98	1.82
Assessing student learning	6.09	2.19
Navigating the applied studio within the higher education setting	7.00	2.38
Keeping track of paperwork	7.07	2.13
Other (please describe)	9.69	1.62

*n* = 54

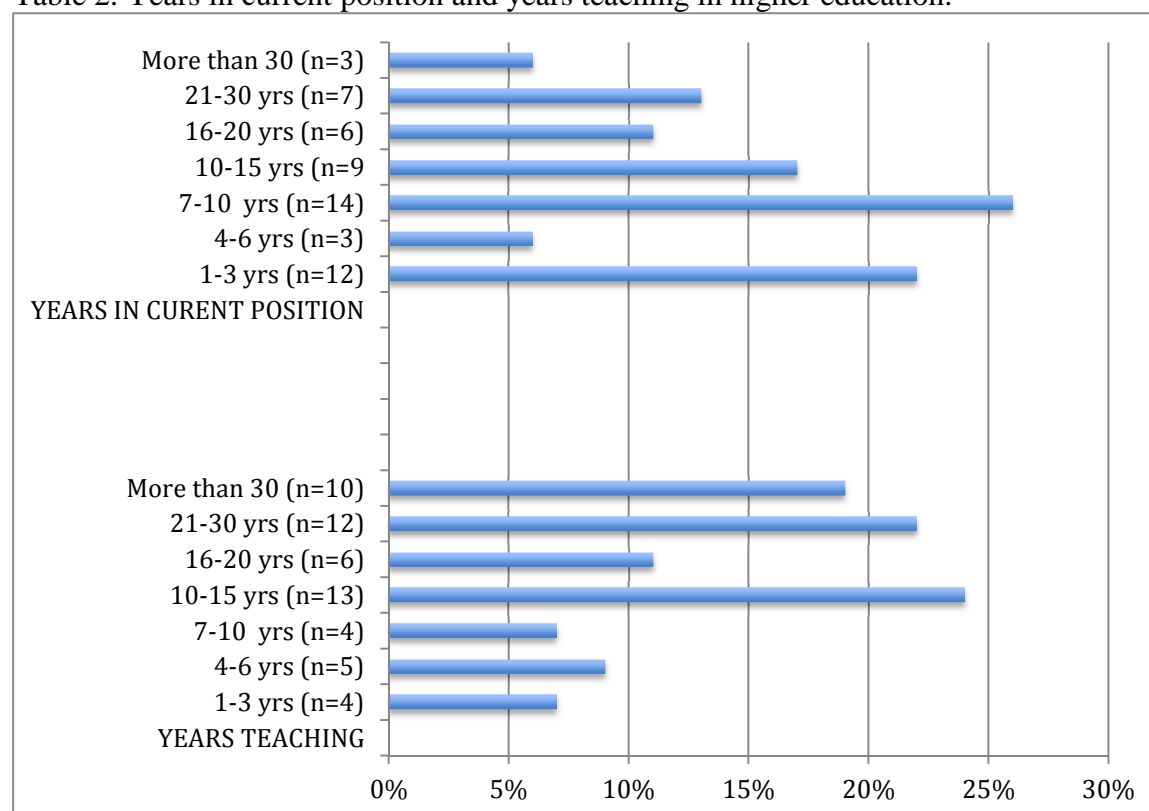
Additional comments regarding professional development that were shared as part of 'other' were:

- Lessons with great teacher - not necessarily in my area of teaching are important (e.g., Alexander Technique);
- I don't need any of the above and actively engage with my sessional staff

- Rather than keeping track of paperwork, reducing the required paperwork would be enormously beneficial
- General training on existing successful pedagogy from research and study of individual successful cases (great teachers' methodology)
- New methods and materials

It is useful to know the profile demographics and experience level of the participants in this study. As we have reported previously (Parkes & Daniel, 2016) the respondents worked in varied types of institutions: public university music departments (n= 22, 41%), conservatoria (n=21, 39%), private university music departments (n=5, 9%), private music schools (n=3, 6%), and other types such as conservatoriums within public universities or music colleges (n=3, 6%). Studio teaching took an average of 39% of their week with administration an additional 16% of time. Other teaching, such as ensembles and classes, used 15% of time, along with personal practice (15%). Performing (13%) took up least time in their schedules but this may not be reflective of rehearsal time outside of personal practice. They reported how many hours they spent teaching and nine percent (n=5) reported a load of 21-30 hours a week. Forty-six percent (n=25) reported 11-20 hours each week and forty-four percent (n=24) spent 1-10 hours teaching. Almost half of the respondents (n=25) had more than 10 years teaching experience teaching at the university level in the studio and 74% (n=41) had been at their current institution longer than 7 years, as illustrated in Table 2.

Table 2. Years in current position and years teaching in higher education.



## Discussion and conclusions

While the data in this study are only reflective of the views and experiences of 54 current higher education music instrument teachers, the findings offer an opportunity to provide a preliminary response to each research question. In relation to research question one, the extent to which studio pedagogues are provided with professional development, the data from this



study suggest that not all pedagogues access such opportunities, with those that do tending to pursue informal activities driven by themselves rather than formal opportunities provided by their employer. Perhaps more importantly, 63% of the participants in this study indicated that they had not yet had any professional development opportunities, which is potentially an issue of significant concern in a higher education era of increasing accountability and emphasis on teacher effectiveness within the applied studio (Parkes, 2015).

In relation to research question two, in relation to what these teachers see as offering potential value for their professional development, the most highly ranked item was the opportunity to take lessons with a great teacher. This finding provides further evidence in support of our earlier research (Daniel & Parkes, 2014, 2015; Parkes & Daniel, 2016) that demonstrates that the master-apprentice relationship in music is not only very strong but cyclical. That is, many current pedagogues are influenced to a very significant extent by their former teacher or teachers. While the next three most cited opportunities did relate directly to students (lesson planning, goal setting, engaging students), the fact that current pedagogues view having lessons as their most preferred form of professional development points to the importance of further enhancing applied studio teaching methods, so that the next generation of apprentices will have learnt from current masters who have explored new ways of improving their practice in the studio.

In conclusion, this study points to the need for institutional leaders of higher education music institutions to consider the extent to which they currently provide opportunities for their applied studio staff to engage in continuing professional development. This issue not only applies to heads of music instrument areas (for example, department chairs), but also those responsible for teaching and learning as well as the overall leadership of the institution. As discussed earlier in this paper, there are certainly examples of institutions where the pursuit of individual or collective professional development opportunities is underway, however the findings from this study would suggest that there is a long way to go for the sector to reach a point where professional development is a core part of the applied studio role. These various issues are also clearly opportunities for further research, given there is such a limited body of literature exploring this area as it relates to music instrument teachers in higher education, as well as the fact that ongoing inquiry will potentially provide greater insights into the opportunities that might be made available to pedagogues working in a very important global area of music education.

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# Preventive psychological measures in one-to-one-pedagogy

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## Abstract

A positive educational relation between student and teacher is a key ingredient for productive educational processes. Educational settings include personal and affective aspects. In a learning relationship, students and teachers are partners. Being the younger and less experienced part in this system, students need technical as well as emotional support. Teachers can foster the students' learning by offering a relational framework of attachment security. Teaching thus exceeds a mere transfer of technical knowledge. Teachers have both an educational and a relational responsibility for their students. Attachment theory and mentalization offer a scientific support base for addressing this responsibility. By applying theory-advised interventions in class, teachers have the opportunity to support students not only in their field of music expertise, but also to guide them towards autonomous learning. In this manner, the students' self-efficacy is enhanced, which may help prevent health problems at a later stage. Practical conclusions on how to shape educational interactions to this effect are offered.

**Keywords:** attachment, mentalization, teaching, education, prevention

## The concept of relation in educational science

Education scientists increasingly regard a positive relationship between student and teacher as vital for fruitful educational processes. A reliable and personal connection between teacher and student establishes a basis of trust, which facilitates the students' personal and academic development. Researchers claim, that educational interaction always rests on a relational basis (Ernst, 1999; Reich, 2008).

Educational processes are *per se* oriented towards an educational counterpart. Teaching a musical instrument one-to-one is special in this regard: As opposed to teaching a greater number of students in class at school, teachers and students at music school or university have the privilege of meeting each other in an exclusive, close and often long-lasting educational relationship.

## Methodology

This paper reflects on educational relations through qualitative-hermeneutic analysis. It uses findings from neighbouring scientific fields and aims to apply them to the theory and praxis of teaching a musical instrument, as advised by Vogt (2011) and Spychiger (2011). By implementing neighbouring scientific perspectives into educational research, the findings of other branches of science can be critically appraised for their relevance to educational praxis. Also, the focus of educational research can thus be widened. Educators may use these scientific findings when reflecting on their own praxis. Precisely, this article intends to utilize findings of empirical psychological research (neuropsychotherapy, attachment theory and mentalization) to settings of teaching a musical instrument.

## Educational relation in teaching a musical instrument

In learning and teaching a musical instrument, individuals meet exclusively. Educational settings may vary (one-to-one lessons or small groups), but are still determined by some shared characteristics (e.g. Teachers and students are familiar with each other, the lessons are

set apart from everyday social interaction, there is a certain amount of preparation involved etc.). These characteristics enable students and teachers to form a unique connection.

Due to this inherent nature, teaching a musical instrument can be regarded as a special educational relationship. Teaching and learning can only occur in interaction. But interaction and relation are not the same thing. *Interaction* refers to a system of actions, which occur in reference and in response to each other (Hofer & Haimerl, 2008). *Relation* is defined as the mental connection, which can develop through the course of recurring interactions.

The direct access student and teachers have to each other eases the establishing of a close educational relation. This leads on the side of the teacher to the necessity to distinguish between his or her professional function in teaching and more private personality traits. Consequently, teaching entails to work proactively on the relationship to the student. As Giesecke (1997) underlines, precise criteria of how to shape educational relations are still lacking. This paper will suggest a few ideas on this matter.

From the exclusive and personal access between teacher and student stems a relational network, which is characterized by great intimacy (Niermann, 2000). Intimacy denotes in this case nothing erotic, but outlines the intense, close and also fragile quality of educational collaboration over longer periods of time. Teachers and students act as partners, relying on mutual cooperation for success. Since artistic self expression is highly connected to concepts of identity and self-esteem (Hallam, 2011), learning to play a musical instrument takes place within a highly charged emotional and motivational environment.

Because of this charged quality, the manner of interaction can be strongly influenced by factors outside its professional side. Teacher and student act during lessons as whole personalities, with their dreams, wishes, hopes and fears. Therefore, Oevermann (2009) points out that the specific relation between teacher and student is *partly diffuse* and does not always conform to their respective professional roles. Personal and emotional elements not connected to teaching and learning tend to influence the educational interaction. Mostly, students at music school or university find themselves within a dynamic phase of their development. They go through formative years psychosocially during this time, striving to establish personal and professional autonomy.

Therefore, teaching music to these students has two different aspects: Firstly, the conveying of professional expertise. Secondly, the even more demanding task of helping them to shape a well-rounded personality, which will enable them to work autonomously on their artistic excellence. Artistic expression is deeply connected to belief systems and self-images. Since students expect teachers to help them finding their own paths, the ensuing relations tend to be affectively charged to a high degree. Teachers are no psychotherapists. However, they have the potential to work in the direction of biographical prevention. During lessons, they can act in a manner, which helps the students to establish a positive self-image and a corresponding assessment of their self-efficacy. A normal psychosocial development can ensue. In the case of abuse or overpowering treatment through a teacher, students may be harmed for life. Studies by Persson (1994, 1995, 1996) make it clear that this is a very real threat.

## **Relation and attachment**

The term *relation* or *relationship* is widely used both in science and colloquially. This may lead to misunderstandings. In social science, social relations are seen as products of the interactions of individuals. Neurobiology shows us that experiences made are stored in the brain through adaptable systems of synaptic plasticity (Grawe, 2004). Through these systems, we can form mental representations. We are thus able to form an abstract image of (e.g.) our relations to others. Representations act as a projection screen, in front of which we interpret new experiences.

Teaching and learning always have a relational aspect. Consequently, researchers point out that relationship maintenance is an essential part of teaching (Klawe, 2008). In order to set in motion productive educational processes, it is necessary to establish and maintain a functional relation to the student.

The *theory of attachment* offers a scientific perspective on the relational side of human interaction. It was formulated by the British child psychiatrist John Bowlby and the Canadian psychologist Mary Ainsworth in the 1960s. According to this theory, attachment is a basic human need (Epstein, 2003). Individuals feel securely attached, when they can rely on the availability (both physical and emotional) of relevant relational figures. Studies by Grossman and Grossmann (2012) have shown that psychological security furthers and enriches personal development, whereas insecurity tends to limit it.

The quality of care is a most relevant factor for security to develop. Prior experiences made are stored in memory as generalized relational expectations. In this manner, experiences from the past may influence behaviour in the present. They are formed into belief systems and corresponding self-images. By showing support and sensitivity towards the students over a prolonged period of time, teachers can help them to develop secure attachment and a positive self-image.

During the mental processing of past relational experiences, single experiences are generalized and transformed into internal working models. If a student is confronted with abusive behaviour for a longer period of time for example, he or she may develop a corresponding self-image of not being worthy of being treated otherwise. Since a positive affective learning climate is beneficial, the teachers face the necessity to actively monitor their own behaviour in order to foster attachment security.

### **Attachment theory and mentalization**

Stemming from attachment theory, the concept of *mentalization* was formulated. Coates (2006) defines mentalization as "keeping one's own state, desires, and goals in mind as one addresses one's own experience; and keeping another's state, desires, and goals in mind as one interprets his or her behavior" (p. xv).

To be able to establish a distance to our own behaviour and to reflect on the way we feel and act is elemental to humans. Also, it is basic to our social lives to see others as individuals like ourselves, equally capable of emotions, dreams and anxieties. As Allen and Fonagy (2006) point out: "Holding mind in mind is as ancient as human relatedness and self-awareness" (p. xix). Mentalization means thus to be aware of mental states. By being aware, we have the opportunity to regulate emotions in order to successfully manoeuvre within interpersonal relations. Neurobiological research has shown that within the brain neural systems exist, which allow us to mirror the motions and feelings of others.

Mentalizing makes us understand that our personal view of a situation is only one possible interpretation. Other views can be equally possible. Also, there might be internal reasons for a student's behaviour, which are not apparent immediately. During formative years of personal development, students may bring external conflicts into teaching situations. These conflicts may not genuinely be connected to the teacher or the teaching. The teacher might become a mere projection surface for more general conflicts and anxieties connected to puberty and early adolescence.

### **Mentalization-based interventions in teaching a musical instrument**

Educational processes benefit from a positive affective environment. Mutual respect, appreciation and relational security are beneficial. Neurobiological research shows that positive emotions greatly enhance the brain's ability to form new synaptic connections (Hüther, 2011). Conversely, negative emotions (anxieties for example) are detrimental to

educational success. Therefore, teachers need to critically monitor what they say and how they act in class. It is necessary that they establish a critical distance towards their own behaviour. As Mantel (2003) stresses, a student's self-esteem may be seriously harmed if a teacher behaves unguardedly during lessons.

Persson (1996) concurs and underlines, "it would be wiser to remedy education and professional circumstances for musicians than to condone study to cures for musicians' injuries – both physical and psychological" (p. 45). Since according to attachment theory, security and accountability are paramount for students to feel secure, teachers need to have a precise plan for their teaching. Goals have to be set and communicated. It is necessary to assess, which possible avenues for development are best suited for the student's motivational state and professional resources. Goals should be chosen realistically and ranked with priority to the ones for which the students offer the best preconditions.

From a mentalization perspective, it is beneficial to reflect continuously during teaching, which implicit perceptions the students may have at this moment. By focussing not only on the professional, musical-technical side of the interaction, it is possible to see the impact of a situation on motivation and basic needs. Implicit processes of cognition and emotion can greatly influence the outcome of an educational interaction. Therefore, the emotional side of communication in class has to be monitored constantly.

Because attachment is a basic human need, the student's need for attachment security is most likely activated during lessons. To help him or her learn, he or she needs to have positive experiences of secure attachment with the teacher. Lacking offers of attachment may easily be interpreted as neglect or antipathy. Feeling secure is closely linked to perceptions of consistence and coherence. By shaping lessons transparently, teachers can offer orientation and consistency to the students. Also, it is necessary to actively strive for making students encounter professional situations enhancing their self-worth.

Thus, it is vital (if necessary) to be able to refrain from communicating negative internal states as a teacher. Criticism has to be phrased in a way, which leaves the student's self-worth intact. The measure of this is the student's state of mind, not the teacher's own assessment of a given situation. Since verbal communication is only a small fraction of our communication channels, also non-verbal communications have to be checked.

The teacher's own emotions are valid and not to be denied. In case of frustration, tiredness or general stress, he or she may talk about these matters with colleagues, family or friends. But it is important to keep these negative emotions out of the educational interaction with the student. By not showing feelings of frustration, stress etc. the teacher keeps the relation free of negative influences. This allows the student to follow his or her path without having to worry about the quality of the relationship to the teacher. Quite conversely, the feeling of being secure and cared for within this relationship can speed up the entire learning process.

## **Conclusion**

Positive educational processes rely on a productive relation between student and teacher. The relation between student and teacher in settings of learning a musical instrument is especially close. Teachers can be seen as secondary attachment figures. By offering a secure framework of attachment, teachers have the opportunity to actively pursue a positive learning climate. The core competence of teachers teaching a musical instrument lies in their professional expertise as musicians and pedagogues. In order to help students learn, it is vital to establish functional pedagogic relations to each student individually. This greatly widens the spectrum of the teacher's educational responsibility. In class, teachers may use interventions based on attachment theory and mentalization to further a positive learning climate. By reflecting the partly diffuse character of teacher-student-relations, teachers can approach lessons from a

mind-set of responsivity and care towards the student.

Professionalism does not only mean to command vast knowledge within a certain area of expertise. For teachers, it also means to be able to monitor critically their own behavioural traits. It is necessary to centre the educational interaction on the student. By granting priority to the student's educational as well as relational needs, the teacher's self-expression is moved to a secondary place.

Student-centred teaching thus means that the teacher establishes an attitude of self-distancing towards his or her own emotions and regulates actively verbal as well as non-verbal communication with the student. By using mentalization skills, the teacher can try to imagine the student's state of mind. If the teacher succeeds in establishing a secure attachment to the student, students can feel safe within this relational framework. Through unwavering support (also in difficult situations like failed exams for example), students can summon the strength to explore their personal and professional skills. By exploring, they have the opportunity not only to learn new competences, but also to establish a positive self-image of being valued and worthy of trust.

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# Lucas' journey: A case study on the professional identity of a music educator in Southwestern Brazilian Amazon

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## Abstract

In this case study we investigate the professional identity of a teacher graduate from a degree course in music in the State of Acre, located in Northern Brazil and immersed in the Southwestern Brazilian Amazon. Lucas, whose the fictitious name was attributed by us, began his musical career in a marching band, later joining a degree course in music. In his speech, there are many factors to consider, for example, the role of family and the differentiation between the various segments that compose the identity. We discuss two main aspects: first, the work as a conductor that has developed in parallel with their studies along the marching bands; second, the relations between the meta-identity and his context identities on the focus of the Snowball Self Model. Although the participant refers to the musicians of the marching bands as students and has been looking for a degree course in music inspired by their experiences in this context, he does not recognize the environment of marching bands as a musical education context: learning seems be restricted to the classroom at school, with books and other teaching equipment, while the marching bands and non-formal learning guided mainly in oral tradition present in these groups does not concern the way understands his profession. Understanding this event helped us to better understand how the professionals can starts the labor after the course, know their difficulties, changes in their lives and what his views on the relationship of music teaching and learning, which directly impact on his career.

**Keywords:** professional identity; marching band; degree course.

## Introduction

Teacher training is a frequent topic in music education research in Brazil, because the expansion of degree courses due to the restructuring of curricular component Art in Basic Education funded by Federal Law No. 9.394 of December 20, 1996 (also called the Law of Guidelines and Basis of National Education or simply LDB), the National Curriculum Parameters (1998) and more recently by Federal Law No. 11.769 of August 18, 2008, which makes music a mandatory content, but not exclusive, of curriculum of Art in Basic Education. In this way and considering the historical lack of music teachers at schools due to the non-mandatory of musical practices before the year 2008 (Fonterrada, 2005) the building of a professional identity seems be challenging, once this construct is prior to admission of students in undergraduate courses. The identity of the teachers is socially formulated by professionals since when they were students in Basic Education, being mediated by culture and representation of the media (Doloff, 1999; Diniz & Joly, 2007).

In this study we investigate the professional identity of a music teacher in the State of Acre, located in Northern Brazil and immersed in the Southwestern Brazilian Amazon. It is a little urban county compared to other regions of Brazil, bordering Bolivia and Peru. The first course was opened in 2006 at the local federal university being installed in Rio Branco, the State capital. According to data collected by Santanta (2014), the State of Acre did not have any music teacher hired to teach in public schools until the year 2013. Thus to provide the required arts content there were 1.527 teachers in the countryside and 1.556 teachers in the urban area, all of them with specialization in others areas. As we describe below, we conducted a case study on which an egress of this course who now works in Basic Schools

was interviewed. Our main goal is to understand how the graduates have built their professional identity and as this is a pioneer study in relation to the target audience and the location to which they relate, this research also intends to explore the applicability of the methodological resources employed with the prospect of development of an instrument that can be used in broader situations.

## **Methodology**

The case study was conducted using traditional methodology for research in music (Pscheidt & Araújo, 2015; Kleber, 2006). Data gathering was performed using a semi-structured interview (Yin, 2001; Laville & Dionne, 1999) with a teacher graduated in a degree course in music at the local federal university. Such interview followed a previous guide adapted from an ongoing research about guitar teachers inspired by the study conducted by Pscheidt and Araújo (2015) on professional identity of drummers. The participants signed a permission form after being informed about the research procedures. The names of participant and of all the cited persons for him were replaced during the transcription to ensure their anonymity. The meeting was recorded on audio and subsequently transcribed. The material was analyzed by researchers taking into account the relevant aspects like interest in the area, performing and professional representation.

## **Tracing the profile of a music teacher in Rio Branco (AC)**

Lucas, male, 38, entered the degree course of music at the local federal university in 2008, but takes part in musical activities since 1994, when he joined to a marching band. In 1997, he went to study music with the musical theory and practice classes, also offered as part of a marching band project. In fact, the influence of the marching bands in Lucas's training is of great importance. The participant reports that he was inspired by the conductor, a professional endowed with musical and social skills. Lucas describes him as a person capable of interpreting a piece of music very well and who constantly motivates the group. However, his family disapproved his participation in the marching band. When he was young living with his parents, Lucas recalls that ate lunch with his right hand and trained regency inspired by the conductor with his left hand, which was promptly suppressed by the family. The family repression is guided above all by negative stereotypes attributed to the marching bands in common sense, as will be discussed throughout in this paper.

After the period as band member, Lucas created a marching band in a church of his hometown, where he had a job to teach the community how to play and read music as well as basic principles of music theory. It was in this community which he started his activities in conducting. After this experience, he never stopped working with marching bands, conducting and creating several groups in Acre. His work as conductor of marching bands stood out in the State and other places, getting awards in several championships.

In addition to participating as a musician of marching bands, Lucas also held two short courses before entering the university. The first was a course of conduction with military bands musician; the second, a training course for marching bands. His entrance into university was through college entrance examination, eight years after he concluded high school. During this period, Lucas waited for the inauguration of an undergraduate degree in music that did not exist in Acre until 2006. Before, took part in the entrance exam twice but had not been approved in the specific test of music. His graduation was in 2013 and he recently completed a specialization course on teaching and learning Afro-Brazilian culture in the schools.

Although his parents have changed their opinion about music after Lucas' entry into higher education, considering he was the first family member to attend graduation at a federal university, the participant reports several difficulties during the course, including his family atmosphere - this time concerning his wife's family. In his professional activity as a conductor

of marching bands he could not find a steady job, leading to delicate financial situations. Lucas cites the fact that sometimes had no money for transportation, having to rely on financial help from his wife or even walk to the university. This feared his wife, who envisioned their future professional opportunities after graduation. At various times, Lucas said he thought about giving up the course, but were constantly reminded of Law No. 11.769/08 which mandates the presence of Music in basic education schools as a curricular component of Art, which would increase the supply of jobs for music teachers. Although all doubts and difficulties, his wife and daughter always encouraged in training, collaborating in the realization of academic papers and giving emotional and financial support. Lucas also emphasizes that he received scholarship during a certain period which earned him some assistance during the course.

Currently, he is hired to teach art at a public high school and a private elementary school, both in Rio Branco. Generally speaking, Lucas describes the students of private schools from middle-class families while in his view the public school students are mostly from low-income families. In the private school he is hired to teach only music; however, in public school is responsible for teaching music, visual arts, theater and dance, as there are no other art teachers in the school and the National Curriculum Parameters and the LDB makes mandatory the teaching of the four art languages in the curriculum component, which shows the lack of importance given to music in public schools.

Lucas points out about the beginning of his career that the other teachers did not attribute value to art, which has been changing in recent years, presumably due to the presence of issues related to music in the National Secondary Education Examination (ENEM<sup>1</sup> in the Brazilian Portuguese acronym) and the recent inclusion of other professionals working in music education in the schools. Some teachers of other disciplines keep conflicts with Lucas because the activities of music class are held in environments that do not have adequate sound preparation, which comes to disrupt classes of other teachers.

Generally his income is comprised of earnings from the two jobs. According to Lucas, his remuneration is incompatible with the work performed, claiming to be a lot of work for little money. “It is not appropriate, but it is acceptable, there's no other way ;K” says the interviewee demonstrating certain conformity. Anyway, what one gets is enough to help his mother and collaborating in the division of household expenditure with his wife.

Finally Lucas says he is happy with the profession even if his compensation is inadequate. According to his vision, his profession is extremely pleasant and he feels recognized by society, describing that the history of marching bands in State of Acre is closely linked to his own personal history, due to the numerous achievements that were held through his participation in the social movement of the bands. In fact, he states that “music is life”, what is understandable when one realizes his long history of involvement with musical activities, which began when still young. Lucas expects for the future that the profession will be valued, that schools will have adequate spaces for music education and that people will recognize the work of music teachers. In the future, he would like to work in a federal school, either in high school or college.

### **The music teacher and their profession**

Forming and seeing oneself as a teacher is the main highlight of Lucas case. The professionalization of the musician and the musician/educator goes through various nuances and peculiarities, such as the ideas of the professional musician derived from common sense, understood here as “a practical knowledge that are connected in the individual and social

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<sup>1</sup> The ENEM was created in 1998 with the objective of evaluating student performance at the end of basic education, seeking to contribute to improving the quality of their primary education. From 2009 it started to be used also as a selection procedure for admission to universities (MEC, 2011).

trajectories, and the individual life experiences and/or group” so that “develops its own interpretation of the world and creates solutions to the same” (Brandt, n.d., p. 3). In this case, there is the notion that the activities of the musician are related to activities frowned upon by society. Thus, Lucas' father believed when he was young and started playing that in marching bands “had a lot of prostitution, much involvement with drugs” (Lucas, personal communication). It also was believed by the family the lack of labor for a musician. This belief becomes clear when Lucas mentions that his wife's grandmother, who lived with his family during graduation, was against working with music and said that having a steady job was important. Lucas and his wife, at times, had the fear that at the end of the course it would not be possible to find an adequate job. This duality between the negative ideas of common sense and his desire to study music are part of his building as an individual. Know the challenges and find solutions to achieve the goal of completing a degree course in music runs through one's choices in formation.

The formation is like two sides of the same coin: we graduate according to the references provided by institutions in which we live but also according to the ways we create and how we act in the world in which we live. Therefore the training has an agent side that is in constant dialogue with the institutions and shapes itself through the relationships we have and the understandings we produce. (Morato, 2009, p. 30)

While Lucas gives the band his gratitude by inserting him in the music business, the university assigns much of his training, as the empirical knowledge acquired by practical experience created significance at graduation. Analyzing Lucas' formation, it seems that

Students are active in their selections and appropriations of the contents studied, and this is not only because they attend institutions. They are also present in other instances, such as family, work, religious institutions, leisure and others which also live experiences founding of their training. Experiences building the person as professional but above all as people. (Morato, 2009, p. 16)

However, as discussed below, Lucas does not fully recognize the different levels of teaching and learning that permeated his training. We assume that this may occur by a lack of critical reflection on the role of non-formal education acquired in the experience of the band. At one point, the participant reports he joined a band between 1994 and 1997 but says he did not study music “just played”. In his view, only in 1997 he began “studying music”, when he comes to a marching band where he learned to read sheet music.

Another potential issue in Lucas' training is the work he did during graduation and his vast experience in the area before entering the university. For Morato (2009, p. 17), “start work early and without formation C and therefore work as graduates in music C is a phenomenon that has characterized the profession in music nowadays. So when the student begins his degree course in music, one cannot ignore the formative constitution that it has outlined”.

During the graduation, Lucas says that teachers took this knowledge into account. In his first conducting class, he reports having heard from his teacher “Lucas writes music and we enjoy it a lot here”. It made him feel valued and motivated to study more because he realized that “the teachers charged to...make the best”. He describes feeling particularly more charged because he already had some experience in conducting band and has daily employed the knowledge acquired at university.

## Recognizing oneself as music educator

To investigate the case of the musician known in the scientific literature by *Abel*, Pscheidt and Araújo (2015) employed a theoretical support coming from the Snowball Self Model developed by Smith (2013). In general the metaphor of snowball is used to explain a series of adjustments by which everyone passes through life and which are decisive in the construction of an identity. In this view, there are two forms of identity: a meta-identity (the determining identity is assumed for a person) and a contextual identity (as regards many facets assumed by the person in every specific contexts). These differences are strongly pronounced in the case of Lucas as his role as music educator (which we could define as your principal meta-identity) is developed from two areas of operation where different contextual identities are assumed: a basic education school and conducting marching bands.

The notion of contextual identities of Lucas is particularly interesting because although his work with the marching bands is attributed to its action as music educator (present in recurrent designation during his speech which musicians as called students), the figure of a conductor is diametrically opposed in their testimony of representation of the music teacher, since it believes that the conductor should be formed in bachelor's and that he himself did not teach in these spaces, but only when in basic education school. In fact, Lucas reports the transformation in the way we understand what it is to be a teacher and conductor: he believed had students before entering the university because when asked about who encouraged, declare that "the support that I had came from students...students of the marching bands". In other words, it considers that the band members were his students, even if he was not a teacher. In this way only will be recognized as a teacher of music in 2014, when it begins to work in a primary school. Berger (1986) helps us to understand this phenomenon by putting that "act with insincerity in speaking of "understand" this or "discover" it. "Real" understanding of our past depends on our point of view. Also obviously our view can change" (pp. 70-71). Lucas has changed and keeps changing their ideas and understandings of what is to be and how relationships are established between teacher, conductor and students. Another example of this dichotomy is arises when asked about volunteer work: Lucas states that there not teaches on a voluntarily, but says acting voluntarily in a marching band, demonstrating again that does not consider this practice as music class. Although we have no conditions at the time to explore this aspect, it seems important that in the future are comparing groups of this nature with music lessons in basic education school in order to verify the representation of the rehearsal as teaching models.

## Final considerations

Although the participant refers to the musicians of the marching bands as students and has been looking for a degree course in music inspired by his experiences in this context, he does not recognize the environment of marching bands as a musical education context: learning seems be restricted to the classroom at school, with books and other teaching equipment, while the marching bands and non-formal learning guided mainly in oral tradition present in these groups does not concern the way understands his profession. Apparently, Lucas understands that the conductor of marching bands should be formed in bachelor course and not in music education.

With this study we can suggest future trends for analysis of other cases in order to broaden the outlook of knowledge on the professional identity of music educators in Acre. We realize that the conduct of the interview should point to new issues to consider, such as a clear definition of what is music education for participants or how learning at the university reflected in their teaching practice as graduating, taking into account that they may work during the course. Understand this event helped us to better understand how the professionals start on their jobs after the Graduation, know their difficulties, the changes in their lives and

what are their views on the relationship of music teaching and learning, which directly impact on their career.

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# **The teacher-training experience of music student teachers: The case of the Federal University of Uberlândia, Brazil**

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## **Abstract**

This paper describes the findings of a three-year research project entitled “Becoming a Music Teacher in the Federal University of Uberlândia, Minas Gerais, Brazil”. Its main aim is to examine the preparation of music student teacher for teaching at the level of basic education. It also conducts an analysis of the curriculum and the different stages of the students’ initial music training course to be qualified as music teachers. The research design is conceived as a mixed-methods approach. Some of the findings show that music student teachers have difficulties in employing develop their own teaching methodology and applying the pedagogical and instrument musical knowledge acquired in the Music Course to the school of basic education. One issue in particular needs to be addressed: the question of how to find mechanisms that can ensure this transfer of knowledge from one domain to the other takes place effectively.

**Keywords:** teacher-training course, pedagogical and instrumental knowledge, basic education.

## **Introduction**

The preparation of music student teachers in Brazil for entry into the teaching profession varies in different Higher Education Institutions. Thus, music student teachers may have a range of pedagogical and musical experiences depending on which curriculum they decide to follow. As well as this, there is a diversification in the students’ teaching practices according to a number of aspects such as the educational contexts (e.g., regular school and NGO) and technologies employed. Despite the differences, there is a number of governmental policies, programmes and legal measures that apply to all institutions. For example, music student teachers must spend a large proportion of their preparation time in schools (doing teaching practice) after the first half part of the course (Conselho Nacional de Educação [CNDÉ], 2002a; 2002b).

A large number of studies have been conducted into different aspects of the student teachers’ experiences of Initial Music Teacher Preparation, including those dealing with their training at school, (Soares, 2008). Other studies have suggested that the courses for student music teachers should vary in their initial preparation, in the light of a number of factors, such as the extent of their previous music studies before entering university and the weight attached to either the pedagogical or musical components in different institutions (Figueiredo, Soares & Finck, 2011; Figueiredo & Soares, 2010).

However, there have not been any studies that examine how music student teachers apply their pedagogical and musical instrument knowledge to their Teaching Training Practice (TTP) in basic education. This research attempts to clarify this issue. In this paper, we examine some findings from a three-year study of the music teachers’ experience in the Federal University of Uberlândia, Brazil, Minas Gerais.

## **The curriculum for the Music Teacher-Training Course**

The current curriculum for the Music-Training Course was designed in compliance with the new National Curricular Guidelines for Undergraduate Courses in Music (CNDÉ, 2004).



According to these guidelines, the undergraduate course in music requires students to study a syllabus that includes, for example, theoretical-practical contents, which comprise Practice of teaching, and specialist contents, involving studies especially devoted to the area of music, for example, knowledge about instrumental music.

The curriculum has 2,950 hours in total (2,605 for compulsory subjects and 345 for optional ones) and is structured in three dimensions as follows:

1. pedagogical preparation;
2. musical preparation; and
3. academic-scientific-cultural preparation.

The pedagogical preparation dimension involves subjects related to general education and music education, in particular. It is expected that the students develop knowledge and skills on didactics and musical pedagogy, for example. This dimension also concerns with the teaching of practice throughout the course. The musical preparation dimension entangles compulsory and optional subjects such as music theory, history of music, choral practice, musical analysis and musical instrument. The academic-scientific-cultural preparation dimension includes academic activities and optional subjects such as cultural studies and attending seminars and conferences.

The musical preparation and undergraduate research (mentorship) (Universidade Federal de Uberlândia [UFU], 2012, p. 5) constitute the core part of the musical preparation, and comprise 1,380 hours of the total of 2,405 hours devoted to compulsory subjects within the curriculum. Out of the total of 2,405 hours, 360 hours are set aside for musical instrument practice. It is expected that students acquire advanced skills in one musical instrument. The Music Teacher-Training Course at the Federal University of Uberlândia gives the students an opportunity to study the following musical instrument: piano, guitar, violin, sax, cello, recorder, flute, trombone, trumpet, percussion, and viola.

During the whole preparation of music teachers at the Federal University of Uberlândia, students must attend classes on musical instruments or singing. The plan of study for this subject defines the knowledge and skills required by students to play works from the classical repertoire. Overall, this Curriculum establishes the study of Western musical literature as being central to the instrumental performance.

Running parallel with this, the core Pedagogical Preparation which involves an “integration of knowledge about music, education, teaching and learning”, as well as the “transfer of didactics knowledge acquired during the course of music that will be object to intervention in educational contexts” (UFU, 2012, p. 51). Four hundred hours are allotted to pedagogical subjects and 200 hours to teaching practice. This practice takes place in the half part of the course. The practice lays emphasis on the observation and reflection. The teaching in real situations takes place in the second part of the course, during the students’ teacher training practice, and comprises 405 hours.

The main educational context where music student teachers teach is basic education, although the music course provides the students with teaching skills that are applicable to other educational contexts too. A possible explanation for why basic education has been chosen for TTP is the enactment of Law 11.769/2008 which stipulates music must be a compulsory curricular content (not a subject) in the curriculum at all levels of basic education.

In this paper, there has been an investigation of the way music student teachers apply the pedagogical and musical instrument knowledge they have acquired from their preparation and teaching activities during the TTP to schools of basic education.

## **Methodology**

Becoming a music teacher at the Federal University of Uberlândia is a three-year project which was set up in 2013. The research project seeks to examine the preparation of music

student teachers to teach in basic education. It also aims to analyze the curriculum and the different stages followed by the students during their initial music training course to be qualified as music teachers.

The methodology adopted a phenomenological perspective, since this makes it possible to recognize pedagogical and musical meanings and students' expectations as part of the preparation of music student teachers. In view of this, the research study seeks to assess the human experiences and obtain supporting evidence (Hycner, 1985) from the standpoint of the music student teachers; for example, what they think when they attempt to apply their musical instrumental knowledge during the TTP at schools of basic education. The research is, thus, a case study (Stake, 1995; Yin, 1994) with a qualitative approach and a mixed methods design (Creswell, 2010).

The research design was divided into three phases. In Phase 1, data was collected from searches into the official webpage of the music course and analysis of the Brazilian legislation for Teacher-Training Course. In Phase 2, a self-completion questionnaire was specially designed to collect information on several aspects of the student teacher training course. This included finding out the student's reasons for choosing the Teacher Training Music Course, the extent of the students' previous experience before entering the Music Course, their expectation with regard to teaching in basic education, and their views on the theoretical-practical activities carried out in the course. The questionnaire was set in 2014 and we sought to ensure that a sufficient number of music student teachers completed it. A sample of 36 music student teachers (24% of the total number of students) completed the questionnaire. In Phase 3 (case studies), data from the Survey was drawn for the case studies. The aim of this ongoing phase is to make the process of becoming a music teacher in the University more widely understood. The data provided in this paper were generated by means of a survey (Phase 2).

## Some findings

The data collected showed that, in the total sample, 64% of the students were male and 36% were female. This follows a national trend of male students outnumbering the female students. A chi-square test for association was conducted to determine if gender differ by musical instrument. According to the test, there is no difference between gender and musical instrument. The test gave no statistically significant results ( $\chi^2 = 8.488$ ,  $df = 8$ ,  $p < 0.387$ ).

The distribution of the total sample of the students by age was as follows: 18-21 (31%), 22-25 (39%), 26-30 (11%), 31-34 (9%), 35-above (10%). The data show that a significant proportion of the students (39%) are not at the year/level that one would have expected to finish the Teacher-Training Course, if there had been an exact match between age and higher education level.

A possible explanation for the distortion of year/level is due to the long entrance examination process. Before attending a national selective process that allows them to enter the university, students have to set up musical exams designed by specialist from the Teacher-Training Course. The exams attempt to measure the minimum musical knowledge that is necessary to attend the Music Course, although there is no theoretical support for this kind of exams. In Brazil, particularly in Minas Gerais, musical instrument tuition can be taken either in specialist music schools or private lessons. Usually, students willing to enter teacher-training music course tend to spend much more time preparing for the university entrance examination process in such educational contexts.

The music students were asked to use a seven-point scale to define their experiences during the TTP. This included the following items: the development of their own teaching methodology during the TTP, on the basis of their experiences with classes; the support given by their university supervisor through positive comments and advice on handling the musical

classes; positive comments and suggestions made by the school teacher where the students carried out the TTP; their level of confidence when they were observed during the teaching; the way they were able to transfer musical instrument knowledge to the TTP in basic education.

The findings suggested that, on average, the music student teachers felt confident about being observed during their teaching practice ( $M = 5.05$ ;  $SD = 1.6$ ). The music student teachers rated the comments of their university supervisor as positive ( $M = 6.05$ ;  $SD = 1.1$ ). However, they thought that they had not been given positive comments and suggestions by their supervisor at school ( $M = 4.5$ ;  $SD = 2.06$ ). They were aware that they have not designed their own teaching methodology ( $M = 4.05$ ;  $SD = 1.7$ ). As far as the transfer of musical instrument knowledge to TTP in basic education is concerned, they thought that they were facing difficulties in doing so ( $M = 4.3$ ;  $SD = 2.2$ ). A possible explanation is the fact that most of the instrumental lecturers had had their training in a BA music course rather than Teacher-Training Course, which means that they did not know about the musical practices that are being carried in basic education.

## Conclusion

The findings of this study support those of several other researchers which have found that students must acquire a sense of autonomy during the TTP. This means that students should be given scope to make their own methodological decisions in an independent way. The literature suggests that supervisors (both at the university and school) should give their students encouragement, provided that they are ready to become more autonomous and eager to improve their own teaching style (Hobson, 2002; Hobson & Malderez, 2005). Thus, the TTP must be sensitive to a wide range of teaching style that can be acquired by the music student teacher.

It is hoped that further analysis will clarify this matter. Music teacher education is a complex phenomenon. It is important to find mechanisms that ensure that the transfer of pedagogical and musical instrument knowledge domains acquired by music students at University can be effectively used in Schools.

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# Cultivation of Twenty-First-Century skills through integrated studies: Lessons from case studies in Japanese schools

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## Abstract

At recent ISME conferences, discussions within the special interest group PRIME led the author to realize that a number of methods for teaching music, such as those devised by Orff, Kodály, and Dalcroze, are widely used in music classes in various countries to bridge the gaps between disparate subjects in Integrated Study classes. Furthermore, she realized that these methods are not mentioned in Japan's Course of Study, nor are the equally effective Suzuki or Yamaha methods, despite the fact that the last two originated in Japan.

With this paper, the author aims to show that these educational methods are effective and ought to be used in Japan to make music classes a richer experience. Although Integrated Study is regarded as more of a challenge to curriculum development in Japan than in other countries, by analyzing the achievements and problems illustrated in various case studies, the author will explore how effective Integrated Study can be.

The author, during the course of this work, will look at examples of Integrated Study in three elementary schools and two junior high schools in Japan, and consider how effective each was based on the performance evaluations of the students, and their own comments on the classes. These will include a Group Voice Ensemble undertaken in a 4th-grade Integrated Study period encompassing Music and Visual Arts entitled "Onomatopoeia with Japan Sea as Motif" and a junior high school case study that involved a class transposing human DNA sequencing into music – a project that allowed the students to understand better the scientific rules that govern genome sequencing and to become more highly aware of the ethical issues of genetic manipulation. Through these case studies, the author was able to show how Music and other subjects were effectively integrated and how they benefited the students involved. They also allowed her to make a contribution from Japan to the joint research being undertaken by PRIME.

Through this research, the author aims to show that Integrated Study provides students with the opportunity to be the agents of their own education. She also seeks to make plain how such courses create collaborative active learning opportunities and provide rich emotional experiences for children. Furthermore, she asserts that these programs provide a viable assessment mechanism for the teaching and acquisition of 21st-century skills such as critical and creative thinking, problem solving, communication and collaboration.

**Keywords:** integrated study, music with other subjects, 21st-century skills, elementary school, junior high school

## Background of this research

The addition of English, IT, Moral Education, and other subjects into the overcrowded curriculum in Japanese schools has led to the problematic situation of Music and Visual Arts classes being allotted only 1.3 hours per week in elementary schools and 1 hour per week in junior high schools. However, a new class that is designed to integrate music classes with other subjects has the potential to provide students with more and better opportunities to incorporate music into their lives.

The Ministry of Education, Culture, Sports, Science and Technology (MEXT) has recommended that from 2002, all elementary, junior high and high schools should provide

Integrated Study. This is to enable students to push beyond the traditional borders of separate subjects and study in a cross-curricular fashion.

For a century and a half, Japanese music education has focused almost entirely on Western classical music. Despite this, it has long been an issue that, even after six years of elementary school music classes, junior high school students still do not possess “musical independence,” the ability to read and understand music and to assimilate it into their lives, and that this matter is an even greater bone of contention today. Nonetheless, the author believes that Integrated Study can solve Japan’s problems with its music education programs as well as provide students with valuable life skills.

Despite the status quo, there are a few public elementary and junior high schools that are implementing research development programs in this area and have begun the process of creating a new subject area for students’ creative expression. While these programs still are of a trial-and-error nature, a new curriculum that overhauls the content of the old music classes and forges links with other subjects is showing significant results and present an example that other schools should follow.

The author has had several opportunities to make comparisons between music education in Japan and in various other countries as a member of the International Society for Music Education (ISME) Special Interest Group *Practice and Research in Integrated Music Education* (SIG PRIME). The primary members of SIG PRIME met at ISME 2008 Italy and attained official status as a special interest group at ISME 2012 Greece. The group met officially for a second time at ISME 2014 in Brazil. It focuses on innovative and interdisciplinary angles in music education, in particular, teacher-driven practitioner research in and outside the classroom, teacher training across disciplines, arts education, the experience of music and sound in everyday life, musical interactive technologies and music as a cultural phenomenon.

Through these cross-cultural interactions, the author came to understand that Japan is one of the few countries in which the Course of Study is decided by a central agency, MEXT. This means that, to one degree or another, schools throughout the entire country follow the same centrally planned educational guidelines. Through joint research undertaken with PRIME members of other nations, the author learned that, unlike Japan, various music education methods, such as those proposed by the European composers Émile Jaques-Dalcroze, Carl Orff and Zoltán Kodály, are being effectively assimilated into music classes in countries around the world.

Additionally, the author came to understand that methods developed by the aforementioned Kodály, Orff and Jaques-Dalcroze – whose names are not even mentioned in Japan’s Course of Study – are being used in other countries to bridge the gaps between Music and Dance, and Music and Language through Integrated Study. See Figure 2.

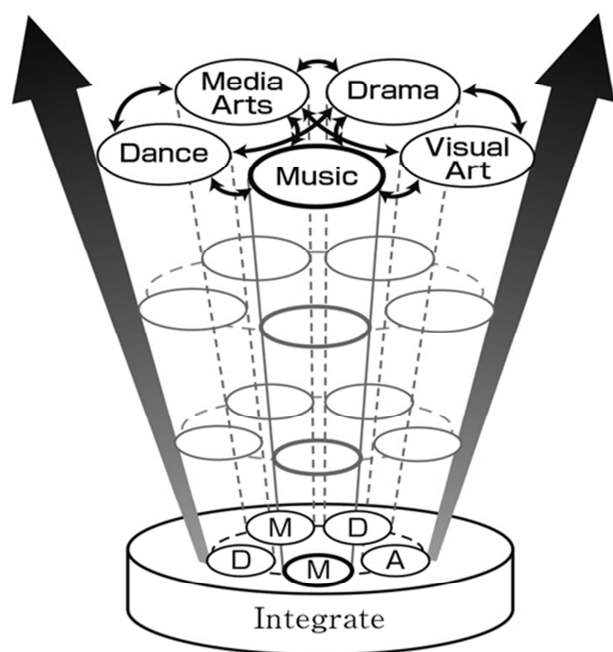


Figure 1: Integration of music with other arts (Tokie, 2015)

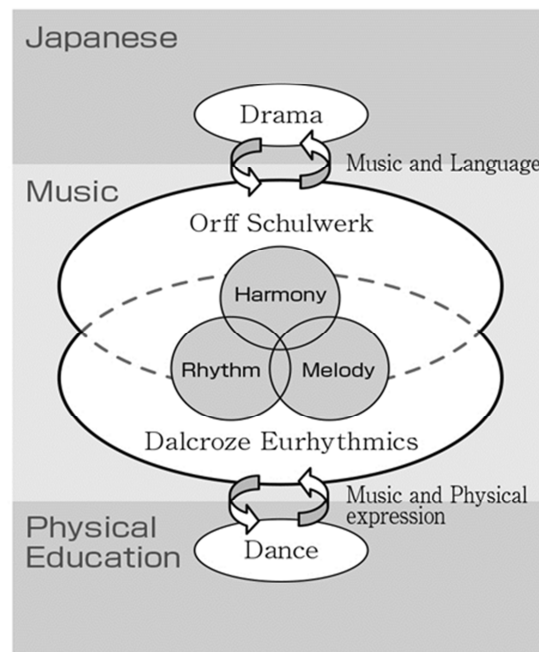


Figure 2: Integration of music with other academic subjects (Tokie, 2015)

Moreover, she was quite surprised to find that methods, such as the Suzuki Method and the Yamaha Method, are being used in the United States, Australia and various European countries, but they are not being used in music classes in public schools in Japan, the land of their birth. These methods are being taught in the country's private music schools. What's more, the author contributed to joint research in Japan in which Music and other subjects were effectively integrated. These case studies will be elaborated upon below in order to show how they can and did benefit the students.

### 1. Music activity example: Elementary School

The class title was "Onomatopoeia with Japan Sea as Motif". It was a Group Voice Ensemble undertaken by a 4th-grade class of 30 students during the Integrated Study period encompassing Music and Visual Arts. See Figure 1.

The class was split into five groups of six. In the Visual Arts class, students took a walk during the spring to the nearby Sea of Japan, which they then drew. The sea is only five minutes from the school, and so forms an integral part of the children's school life. In the summer, the students swam in the sea, played in the sand on the beach, and experienced the area using all of their five senses and were able to deepen their understanding of the sea and to create a clearer mental image of it.

In order to do an onomatopoeia-based music activity, the class listened several times to "Miniwannka", by R. M. Schafer. Afterward, in their groups, the students used varying pitch and strength in their voices to create simple onomatopoeic expressions of the sea.

In order for the students to be able to repeatedly rewrite and share their scores, they used laminated sheet music paper. Even students who were not familiar with musical notation were able to freely use symbols and curves to show their compositions. In the questionnaire given to the students after the class, students gave such feedback as "Just repeating the same thing over and over makes for a boring performance, so we worked together to make both quiet, calm wave sounds and loud, violent ones."

Today in Japan, classes often contain a number of children who either have a learning disability or have problems with truancy. This lesson plan was created at the request of a teacher whose class contained four such children. The teacher wished to have a class in which every student, even those without the ability or knowledge to write musical notation, could still participate in composing music.

## **2 Music activity example: Elementary School**

Since 1979, J. F. Elementary School has had an annual *All-School Music Assembly* as part of its efforts to foster relations between the different school grades. Similarly, H. F. Elementary School, for the past twenty years, has produced an annual student-created musical.

Both schools welcomed a professional New York dancer to participate in a dance workshop and to give a career education lecture. Afterward, students filled out a questionnaire about their experiences, and the results showed that the students had received a great deal of information from the dancer on a wide range of subjects. The wisdom imparted was not limited merely to expression, but included such topics as honing skills, communicating a message, creating a performance, better relating to one's friends, and living well.

Some of the students' comments are repeated below:

- At an Amateur Night at the Apollo Theater, the dancer talked of being booed off stage by the audience. However the dancer persevered and learned from that experience and later was able to win the competition twice. From that, I learned that I must never give up.
- From the dancer's talk, I learned that it is important to practice the basics. Before hearing this, I used to think it would be good to show off some fancy dance steps on stage in front of my friends, but now I want to dance a well-trained performance using basic dance skills. My goals have changed.
- When performing on the street, if you do not dance in a way that will grab a person's heart, passersby will soon go away. From this, I learned that it is important to devise an attractive performance.

## **3. Music activity example: Junior High School**

This class involved transposing the human genome sequence to music and then performing it with musical instruments. The Integrated Study was realized through the collaboration between Technology and Music teachers and involved a 9th-grade class of 40 students in F. Junior High School in Niigata Prefecture.

In the Technology & Home Economics class, the human genome, with its various DNA sequences, was likened in some ways to a musical score, and the class proposed that it ought to be possible to perform it musically. The students made groups and used synthesizers, hand bells, recorders and other instruments to create a song with the motif, "Changing the DNA Sequence into Sound Information."

Each group of five put the very blueprints of life itself to music. They wrote individual scores and performed their creations for the other groups. After listening to the other groups' performance, the students wrote comments about their experience, examples of which included the following:

- "It's so mysterious! I want it as a relaxation CD!"
- "Dramatic. It's like the kind of music that plays in tear-jerking scenes in movies."
- "'Big Bang' - I can feel the greatness of the universe of life."

Through the process of creatively expressing themselves through sound, there were students who realized the beauty of the mysterious scientific rules that govern the genome sequence. Furthermore, the activity helped illustrate for the students the ethical issue raised when genes are manipulated by human hands. It also showed them that, while attaining



scientific knowledge is important, incorporating emotions into the learning process leads to a much deeper understanding of the material. This led students to make such observations as:

- “We shouldn’t interfere unnecessarily with genes which have been built up over the long history of humankind.”
- “I don’t think I would be able to think as deeply about the ethics and morals of this by just studying science alone.”
- “I could feel the mystery of the world through sound.”

From this, it can be seen that Integrated Study with Music and other subjects contributes to bringing a new sensibility to students. This author hopes to see further similar practical implementations in the future.

#### **4. Music activity example: Junior High School**

Students created a picture based on the Mussorgsky suite, *Pictures at an Exhibition*.

A 9<sup>th</sup>-grade class of 40 students in J. F. Junior High School first listened to the suite, *Pictures at an Exhibition*, composed by Modest Mussorgsky. The class was then split into groups of six, with each group choosing a single portion from the suite. The groups then collaborated in drawing a single large picture based on what they heard.

By using varying levels of color intensity (brightness and darkness), they were able to create impressive images that represented these same qualities in the music. Once the picture was complete, the students brought various instruments, such as synthesizers, recorders and horns, and attempted to recreate the piece based on the picture itself.

In other words, they listened to a famous musical composition, created an image based on the orchestration and then worked together with their classmates to perform a new composition based on how the music had affected them. This was not only an example of an integrated Music and Visual Arts class, but also an activity of collaboration leading to creation. The following are some of the students’ evaluations after the class:

- “By seeing what other groups had drawn and performed, I learned that our group had a totally different imagination and way of feeling.”
- “It was difficult to convert the impression of the music into a picture because it was such an abstract thing to do, but by concentrating and using my imagination, and discussing it with my friends, we were able to complete it; this whole process was really exciting.”
- “In both pictures and music, everyone has their own different ways of expressing how they feel; I learned that none of these are either right or wrong.”

#### **Conclusion**

The examples shared in this paper are not of teachers imparting knowledge, but of students being the agents of their own education and learning how to cooperate. As well as providing a rich emotional experience for children, Integrated Study transcends the boundaries of subject and field and provides collaborative, active learning. In order to remain viable in an increasingly globalized world, the assessment and teaching of 21st-century skills are required. These involve cultivating useful abilities – critical and creative thinking, problem solving, communication and collaboration – in the children who will be responsible for the next generation.

Through the integration of music with other subjects, this affective approach deepens emotions, lasts longer in a child’s memory and broadens the intellect, allowing the aforementioned skills to better survive in the years to come. Because of this, the author hopes that this kind of Integrated Study, which pushes us to cross the traditional boundaries and

blend disparate elements together, can make Music education deeper and broader in scope, not only in Japan, but all over the world.

### *Acknowledgements*

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# Actualisation the healing effects of music in modern education

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## Abstract

Protection and promotion of children's health is not only the focus of health care institutions but the priority of the society, the education system and of any school of educational institution. Education, psychology and preventative medicine should pool their efforts to develop a socially organized preventative program for children aimed at minimizing psychosomatic symptom clusters at early personality ontogeny stages. Ensuring health protection as part of the education process is even more important because children suffering from those symptoms tend to develop personality factors that define this type as the *psychosomatic personality profile*. Psychosomatic patients and students have the general characteristics and factors, which include restricted or even asymmetric movements, apparent muscular blocks and tension in the movements.

We developed and tested a musical and educational approach to rehabilitation of children with the psychosomatic personality profile covering the aspects of the music itself to musical activities of children. As a result, we produced a theoretical and methodological model of musical and educational rehabilitation of children with the psychosomatic personality profile.

This model was tested at a children's department on children diagnosed with asthma that is classified as a psychosomatic disorder interfering with normal education process. The selection is composed of three groups: *experimental group 1 (EG-1)*: children who took daily (excluding Saturday and Sunday) classes based on our musical and educational rehabilitation model (2 weeks), n=15; the difference between *experimental group 2 (EG-2)* and EG-1 was a different set of educational activities and a longer duration of exposure (3 weeks), n=10; *reference group (RG)*: children who were treated at the same department but *did not* take music classes, n=10.

The comparison results confirm the effectiveness of combined (medical, musical and educational) rehabilitation of children suffering from asthma (EG-1 and EG-2) compared to solely drug treatments (reference indicator:  $r < 0.05$ ). All methods have a tendency suggesting the effectiveness of the set of measures used for EG-2 compared to EG-1 and proving that the longer classes last, the more effective they become. It proves the effectiveness of educational activities in terms of reduction of the general symptoms and factors muscle tension in children suffering from asthma. The experimental work confirmed the real "*health saving productivity*" of music education technologies tested.

**Keywords:** musical and educational rehabilitation, personal resources, health protection.

## Introduction

Protection and promotion of children's health is not only the focus of health care institutions but the priority of society, the education system and of any school of educational institution. However, the health saving function of the education process is yet to be supported with sufficient scientific proof. In view of the above, it is now the time to revisit the concept of tools available to a music teacher in terms of their health saving potential and realization of

the potential in the music teaching process. As a matter of fact, this approach implies an innovative application of musical and educational technologies, expansion and enrichment of their health saving functions. Expansion of functions of musical and educational technologies can cover deep personal resources beyond the ability for music, music knowledge and skills, and the general cultural level; these resources are linked to the creative nature of the music itself that helps people gain energy in terms of their personality and the entire body.

## Background

The declarativity of the health saving function of the today's educational process does not mean that it is equally effective for all groups of students. Analysis of the term health saving educational technologies reveals that the idea behind the term varies from expert to expert, but most importantly, their psychological and educational aspects can help promote the children's health in the course of teaching (Smirnov, 2002). We agree with Dzyatovskaya, Doctor of Biology, when she states that the health should not be a side effect or an accident result of the education but it actually is the essential production of the education (2010). We believe that the New School is a school promoting the student's integrity when the skills of learning and creativity are the skills used to self-regulate the student's physical and psychological condition, manage the quality of life and protect the health.

In today's world one of the most widespread diagnoses of children (especially, those who live in cities) are psychosomatic symptoms. "Psychosomatics" (from Greek psyche "soul" + soma "body") is the branch of medicine and psychology that studies the effect of psychological (mostly, psychogenic) factors on development of and subsequent changes in somatic diseases (Sandomirskiy, 2005). Psychosomatics is not a generic diagnosis but a list of phenomena ranging from drug-treatable diseases to diffuse personality symptoms including emergency signals demonstrating a reduction in the level of children's psychological adaptation skills (psychogenic disorders as a response to the challenges of the school life or family developments).

Education, psychology and preventative medicine should pool their efforts to develop a socially organized preventative program for children aimed at minimizing psychosomatic symptom clusters at early personality ontogeny stages. Ensuring health protection as part of the education process is even more important because children suffering from those symptoms tend to develop personality factors that define this type as the psychosomatic personality profile (Malkina-Pykh, 2010, p. 723).

According to Malkina-Pykh (2010), psychosomatic patients and students have the following common characteristics:

1. peculiar limited ability for fantasy thinking;
2. typical inability to identify and describe emotions in the self (alexithymia);
3. high adjustment to formal relations, their contacts are often regarded as "empty relations" or manipulative capability;
4. inability to establish real deep relations due to inner limitations as a result of the early fear of loss, overanxious disorder;
5. infantilism, dependency.

External factors can include restricted or even asymmetric movements, apparent muscular blocks and tension in the movements. All of those issues should be addressed as part of musical and educational rehabilitation of the children's personality.

The word rehabilitation comes from the Latin *rehabilitatio* "recovery". Rehabilitation activities consist of:

1. medical rehabilitation to recondition the human's biological body;
2. psychological rehabilitation to recondition the personality of people with a medical condition;

3. educational rehabilitation to recondition a person as the subject of the education process;
4. social rehabilitation to recondition a person as the social subject.

The today's science defines educational rehabilitation as indirect impact on reconditioning of the initial integrity and mental health of a person primarily through creation of conditions actualizing the productive life, promoting the psychomotor activity and emotional involvement (Gordeeva, 2005; Ovcharova, 1996). Musical activities provide just that. We believed in that so strongly that we decided to start theoretical, methodological and experimental research.

## **Aim and concept**

From time immemorial philosophers and teachers noted that not only does the music educate but also it harmonizes the personality, promotes and deepens emotions. Modern scientists have come to believe that music is an effective corrective tool with a psychotherapeutic function.

Based on the above-mentioned assumptions, we developed and tested a musical and educational approach to rehabilitation of children with the psychosomatic personality profile covering the aspects of the music itself to musical activities of children. We find that educational musical activities have a strong healing and harmonizing potential to ensure targeted treatment for or reduction in intensity of psychosomatic symptoms, which helps correct the direction of children's psychosomatic development and can become the educational product of the health saving musical technologies.

We intended to work out a set of musical and educational technologies that a music teacher can master to bring the health saving potential of musical education to life. As a result, we produced a theoretical and methodological model of musical and educational rehabilitation of children with the psychosomatic personality profile:

I. The theoretical and methodological background to the set of musical and educational technologies for educational rehabilitation of children with the psychosomatic personality profile is composed of the following concepts:

- on the philosophical level: concepts of the system integrity of the personality and its "symptoms" at all structural levels;
- on the general scientific level: concepts of the interaction of psychosomatic symptoms on the level of psychological peculiarities, the level of bodily representations and the level of development of social relations;
- on the specific scientific level: concepts of the possibility and the need of consistent musical and educational rehabilitation as a prerequisite for development of the experience of expression emotions in musical activities, comprehension and mentalization of these emotions, the experience of free, coordinated expressive behavior (physical intoning), the experience of gradual, regulated breathing (when signing), and the experience of individual creative interpretation of a music image in the context of artistic communication.

II. Musical and educational technologies for rehabilitation of children with psychosomatic symptoms include:

1. Methodological orientation to recovery:

- a. free, expressive and differentiated coordination of movements at the levels of fingers and palms, interaction of the two palms, the arms and breath, singing, arms and facial expression of a music image;
- b. free, regulated, differentiated breathing with the ability to manage the duration and intensity of exhaling, the emotions expressed through exhaling when singing;

c. the ability and motivation for individual realization of a child's personality in an artistic and creative way by interpreting a music image, forms of performance, production of musical and physical variations based on music images mastered.

2. Technological orientation towards the following activities:

a. musical and physical expression technologies based on physical intoning and quasi-conducting (without actually having to conduct);

b. declamation and singing technologies focusing on the work with differentiated vocal exhaling (singing, saying tongue twisters, recitation to music);

c. impromptu performance based on a combination of skills acquired.

3. Psychological orientation towards minimizing psychosomatic symptoms of school-aged children including infantilism, anxiety, alexithymia, limited imagination, formalization of the sensual and emotional area, body tension and uncontrolled asymmetry in movements.

4. Educational orientation towards an individual and group approach to ensure not only individual combination of specific sets of technologies but also creative communication during group music classes.

The effectiveness of targeted application of the health saving potential of music activities of children with the psychosomatic personality profile was registered using special complex methods including educations, psychological and medical observations and measurements.

## Methods

This model was tested at a children's department on children diagnosed with asthma that is classified as a psychosomatic disorder interfering with normal education process. The condition of children and teenagers suffering from asthma was monitored using the test of differentiated self-evaluation of the functional condition (SAN); the questionnaire to assess the degree of trait and state anxiety of Spielberger-Khanin (for teenagers) (Spielberger, 1999, pp. 309-311); or the Luscher color test (Burlachuk & Morozov, 1999, pp. 165-166). Involved educational observation was conducted to monitor changes in the children's condition throughout each class and body signals (tension, restricted movements, asymmetry, muscle armor); the results of a Reich diagnostics analysis (Reich, 2006) were recorded at the end of each class.

The selection is composed of three groups: experimental group 1 (EG-1): children who took daily (excluding Saturday and Sunday) classes based on our musical and educational rehabilitation model (2 weeks),  $n=15$ ; the difference between experimental group 2 (EG-2) and EG-1 was a different set of educational activities and a longer duration of exposure (3 weeks),  $n=10$ ; reference group (RG): children who were treated at the same department but did not take music classes,  $n=10$ . We applied the following statistical methods: Kolmogorov-Smirnov test, F-criterion (analysis of variance), Newman-Castle criterion; Fisher's exact test, McNemar criterion (Nasledov, 2008).

## Results

Table 1 below summarizes the results of a comparative study of the quantitative indicators before and after the educational experiment.

Table 1. Results of comparing children based on psychometric methods (SAN and anxiety) and educational observation before and after the experiment

Parameter Group	W* (b)	A (b)	M (b)	SA (b)	TA (b)	MM (b)	SS (b)	C (b)
RG (before)	5.0 ± 0.4	4.7 ± 0.2	4.7 ± 0.6	41.4 ± 5.2	44.5 ± 8.1	2.3 ± 0.3	2.4 ± 0.4	3.0 ± 0.2
EG1 (before)	5.2 ± 0.3	4.9 ± 0.3	5.0 ± 0.5	40.3 ± 6.1	42.7 ± 5.2	2.1 ± 0.2	2.5 ± 0.3	3.0 ± 0.3
EG2 (before)	5.1 ± 0.6	4.7 ± 0.5	4.9 ± 0.7	41.7 ± 7.0	44.3 ± 7.5	2.4 ± 0.2	2.5 ± 0.3	3.4 ± 0.5
Significance (R)	NS	NS	NS	NS	NS	NS	NS	r < 0.05
RG (after)	5.2 ± 0.4	4.6 ± 0.8	4.9 ± 0.7	42.1 ± 6.3	46.4 ± 7.6	3.0 ± 0.2	2.5 ± 0.3	3.0 ± 0.3
EG1 (after)	5.9 ± 0.6	5.4 ± 0.5	5.8 ± 0.4	35.6 ± 7.2	38.0 ± 9.3	4.0 ± 0.4	3.5 ± 0.4	4.3 ± 0.2
EG2 (after)	6.2 ± 0.3	5.9 ± 0.4	6.2 ± 0.2	31.4 ± 5.4	33.1 ± 6.1	4.7 ± 0.3	4.3 ± 0.2	4.8 ± 0.3
Significance (R)	r < 0.01	r < 0.01	r < 0.01	r < 0.05	r < 0.05	r < 0.01	r < 0.01	r < 0.01

The comparison results confirm the effectiveness of combined (medical, musical and educational) rehabilitation of children suffering from asthma (EG-1 and EG-2) compared to solely drug treatments (reference indicator:  $r < 0.05$ ). All methods have a tendency suggesting the effectiveness of the set of measures used for EG-2 compared to EG-1 and proving that the longer classes last, the more effective they become. Differences between EG-2 and EG-1 are statistically insignificants in terms of specific parameters studied but they are all one-directional: EG-2 produced higher average points than EG-1 in terms of all indicators and showed lower SA/TA level with SAN methods and educational observation method. Our qualitative study only covered one parameter: presence of 3 full “muscle blocks” simultaneously (according to V. Reich). We compared the percentage of children with this parameter in 3 groups before and after educational activities. The percentage of such children before music rehabilitation in 3 test groups was identical. The “weight” of the parameter in the groups varied slightly from 73% to 80%. After the experiment there was a significant reduction ( $r < 0.05$ ) in the number of children in EG-1/2 with three full “muscle blocks” compared to the RG where, to the contrary, the number of children with three “blocked zones” increased by 1 person, which came as no surprise, as no musical and educational methods were used on the group to loosen up the muscle tension. There were significant differences ( $r < 0.02$ ) between the RG and EG-1, RG and EG-2 (the intergroup difference in both cases was 60%), i.e. groups that were identical before the experiment had a considerably lower percentage of children with 3 blocks after the experiment, which proves the effectiveness of educational activities in terms of reduction of the muscle tension in children suffering from asthma.

## Findings

The experimental work confirmed the real “health saving productivity” of music education technologies tested. In this context “productivity” is regarded as indicators of changes in the well-being, activity, mood, state and trait anxiety, optimization of the physiological breathing function, motivation for creative self-fulfillment and interaction, deeper appreciation and differentiation of their own and somebody else’s feelings, partial loosening of muscle blocks.

Based on the theoretical and experimental investigations carried out within the scope of our research, we developed a working program for a special course titled “Health Saving Effect of Musical and Pedagogical Technologies (following working with children with the psychosomatic personality profile)”. The goal of the special course is to develop in music teachers vocationally oriented psychological competency for performing of health saving activity in both educational and wide social sense. The future music education specialist is provided with the opportunity to gain reasoned and experimentally proved information on the fact that music pertains to non-medicated methods of treatment, correction and rehabilitation applicable to a large number of health situations – both physical and mental. Health saving effect of music education is proved by out-of-school music rehabilitation practice and it also may be considered and purposely used in the process of general education.

## Conclusions

1. Musical activity has powerful health saving potential and can ensure psychological and pedagogical support, rehabilitation measures and prevention of development of the psychosomatic personality profile in schoolchildren.
2. Validity of methodical principles and theoretical theses of the proposed psychological rehabilitation model for children with the psychosomatic personality profile was proved by multi-level cross-disciplinary evaluation.
3. The following concepts serve as theoretical and methodical basis of the psychological rehabilitation model for children with the psychosomatic personality profile:
  1. Philosophical level – concept of constitutional integrity of personality and its “symptoms” at every level of hierarchy;
  2. General scientific level – concept of interdependence of internal and external “issues” of psychosomatic symptoms and their identification at the level of psychological constitution of a person, at the level of bodily manifestations, and the level of development of social bonds;
  3. Specific scientific level – concept of possibility and necessity of systematic musical and pedagogical rehabilitation of children that would ensure experience accumulation: emotional expressiveness of feelings during musical activity (perception and “mentalization” of them), free and coordinated expressive movements, equal and regulated breathing, learning and creative activities.
4. The model of application of musical and pedagogical technologies in psychological rehabilitation of children with psychosomatic symptoms includes the following components:
  1. Methodical orientation to restoration of: a) free expressive and differentiated coordination of movements; b) free controlled differentiated breath; c) ability of and motivation for independent artistic and creative realization of a schoolchild’s personality;
  2. Technological orientation to such types of music performance activities as: a) music and plastic; б) speech and singing; c) techniques and exercises of free improvisation;
  3. Psychological orientation to reducing symptoms of psychosomatic personality profile in school age children, including but not limited to: immaturity, alexithymia, anxiety, limited imagination, formalization of senses and emotions, constrained movements, uncontrolled asymmetry of movements;



4. Pedagogical orientation to implementation of individual and group approach facilitating variability of combination of specific technological systems.
5. Pilot research demonstrated that the proposed musical and pedagogical model for psychological rehabilitation of children with the psychosomatic personality profile encompasses all symptom levels: 1) physical (breath and movement symptoms); 2) emotional (perception and expression of emotions and feelings); 3) intellectual (replacement of rigid attitude of retaining unhealthy symptoms for positive attitude of recovery of primary health).
6. These results allow expanding functions of the process of music education and prove health saving effect of musical activities of schoolchildren that must become a part of professional training of music education specialists.
7. We believe that prospects of future studies lie in real cooperation between specialists of different fields creating innovative development and rehabilitation programs on the basis of music education for different social groups and age.

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# The use of method books in beginning performance-based music classes: A critical approach

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## Abstract

Many beginner level performance-based music classes use musical method books as a resource for instruction. This is a key element to learning how to play an instrument in a concert band setting, however it is important to remember that students need to have a conceptual understanding of music as is it taught within the context of repertoire. Most importantly, content needs to be understood regardless of students' experience with traditional notation so they can problem solve and engage with the music in a way that is relevant to them. If traditional notation is creating a barrier to student learning, then it is functioning within a hegemony view of the dominant discourse of traditional Western music education. Therefore educators cannot rely on method books alone to provide the necessary musical understanding for all students in their class.

The aim of this work is to ask music educators to question their view of music performance in their class and critically consider the resources they use in relation to the musical understanding of their students. In this paper I reflect on my own teaching practices in order to make a conscious effort to understand the effect of the music resources I use in my classroom. These effects include issues of access and understanding, identifying as the "other", incorporating meaning making practices from home and popular culture as multiple literacies, and the importance of collaboration among students in performance-based classes. In reviewing the established dominant practices in music education, the method book can become a catalyst that affects student learning and the individual students' ability to engage with the material in a meaningful way.

The implications of this theoretical paper include looking at student music making practices that do not fit in with the traditional way of learning not as a deficit, but rather a way of creating systems of understanding that incorporate student experience into the classroom. If we as educators can understand how students are learning then we can incorporate them into our teaching to promote a greater understanding within music education as a whole.

**Keywords:** performance-based music education, method books, notation, music literacy

Contrary to dominant perceptions, instrumental music education involves teaching students more than how to play in a band. It also involves developing the problem solving skills necessary to be able to understand and apply musical concepts in a variety of contexts (Wasiak, 2013). This contextual understanding is crucial to conceptual understanding of the music. It is easier to understand a part of something when it is learned in the context of a whole, so musical concepts should be taught within the context of a piece of music itself in order to strengthen relationship between our existing network of schemas and the new information (Wiggins, 2001). If students do not have a context for learning, they may reject the information or result in a misconception, so students best learn new ideas when they are situated in a context that is already familiar and that they already understand (2001).

One type of resource that assists in this schema building is a method book. Method books are designed to build upon student schema in relation to musical concepts by introducing them within a controlled context, meaning that a new concept is presented in the context of a familiar song or exercise. Yet it has been my experience as a beginning band

teacher that these ‘familiar’ musical examples on which we are to build said schema are not as concrete for all students. I have noticed that as my student population grows more diverse and as younger generations advance through my program there has been a shift in how students are interacting with the method book. They do not have the same schema that the method book assumes they do, and are therefore unable to connect with the examples in a meaningful and robust way. I am not suggesting that we get rid of these resources entirely. However, we as educators need to critically look at the musical choices we are making in our classrooms and how we provide opportunities for students to use their own problem solving methods to make meaning out of them.

For this article I will focus on one example from *Standard of Excellence Comprehensive Band Method Book 1* by Bruce Pearson (1995). This resource is designed to introduce new musical concepts that build on previous examples in the text. The example in Figure 1 shows how the text is designed to support contextual learning of musical concepts. At the top of the page we see the individual concepts of a repeat sign, fermata, common time, and solo/soli/tutti. The problem occurs when we encounter #26 “Good King Wenceslas” and the method book encourages the teacher to use this “familiar song” to introduce the concept of solo/soli/tutti with students.

The issue with this particular song is that my students are not familiar with the melody and therefore do not have the ground on which to build their schema of a new musical concept as well as still trying to understand traditional notation. The context does not make sense to them so therefore the concepts will never really be understood in a concrete way to be applied to new contexts.

The problem is that this piece of music assumes the student fits into a hegemonic view of what a musician ‘should’ be in relation to a dominant music education paradigm that has been influenced by cultural production and colonization (Gaztambide-Fernandez, 2010). If we look at this piece of music critically, we see that there is more at stake than just learning a new concept. If the music teacher follows the directions in the method book without considering the individual experiences of their students, this piece of music can be seen as promoting and privileging of traditional notation and an autonomous model of music education.

The issue here of privileging reading traditional notation over informal or non-traditional modes of learning is really situated in students’ access to notational music literacy. Pedagogies and repertoires typically afflicted with the traditional model of rehearsing exclude many students who lack the advantages of notational musical literacy, often acquired through private tuition (Stewart Rose & Countryman, 2013). This is not to say however that all types of music need to be familiar to the music maker in order for them to have meaning, but schema building is invariably easier when students have more contextual background knowledge upon which to build (Wiggins, 2001). By privileging only one type of meaning making, musical notational literacy, we are effectively othering students who are unable to access the material in this way or need to make their own meaning through other forms of schema building.

I have unknowingly promoted this type of privileging my own classroom when I’ve asked students with a ‘show of hands’ who is familiar with the song ‘Good King Wenceslas’? I would ask this question to inform my teaching practice but have lately realized that I was essentially calling students out to identify as an “other” in terms of the classroom community. Asking students to identify as “familiar” or “unfamiliar” with a song is more than acknowledging musical understanding as it is deeply rooted in their own cultures and experiences. We need to recognize that students come to school with varied and multiple literacies including those meaning-making practices from home and popular culture and that we need to create a space to generate multiple ways of hearing the same piece in order to

provide a context for students to build knowledge together (Benedict, 2012; Stewart Rose, 2009). Asking students to identify with a piece of music takes the focus away from the students themselves and prioritizes the music as an autonomous, or value-free ideal that should only be approached and interpreted in a narrowly defined way.

This concept of the autonomous music model achieved through traditional means is an authoritarian approach to music education that does not support the individualized student learning and schema building necessary for meaningful music education. Music education has tended to recognize and reward only certain aspects of musical ability, often in relation to certain styles of music, thus contributing to the appearance that only a minority of human beings, namely white men with class privilege, have worthwhile musical ability. One way this hegemony is often made manifest is through the careful maintenance of normative practices for transmitting this repertoire (Allsup & Benedict, 2008; Green, 2002).

Earlier in my career I would support these normative practices by penalizing students who approached music learning through non-traditional or informal practices. I was prioritizing the music itself and teaching the way I was taught instead of focusing on student success through problem as well as valuing students' prior knowledge of all types of musics. By valuing all types of musical learning and not prioritizing one over the other, then we can truly encourage students to connect with music making in meaningful practices.

Although we understand the importance of the importance of schema building for students, it is also important to recognize how students enact these problem-solving processes in the music room. One way is through collaboration with each other. Students in my classes frequently turn to each other to help read, clap, sing, and play these pieces of music and it is important that as their teacher I allow them this time to work through the problem and make their own connections. Wiggins (2001) writes about the importance of collaborative problem solving in these situations by viewing musical problem solving is an opportunity to further student learning and not just a means of demonstrating understanding. What makes a problem-solving situation is that the teacher puts the onus on the students to figure out what the problem is and to solve it rather than telling them what they ought to be doing.

Collaboration is key for problem solving both procedural and contextual information. Solving real-life musical problems means solving problems using the same thought processes and procedures that professional musicians use when they solve musical problems. Therefore good musical problems involve musical thought that enables students to act on their musical ideas through one of the processes of engaging with music, which can look different for each student. When music teachers focus on nothing more than drilling skills to achieve a high level of music-making techniques, they are engaging in only one dimension of what's needed for music education. It is the difference between learning to sing or play an instrument with technical accuracy and learning to make music musically and meaningfully (Elliott & Silverman, 2015; Wiggins, 2001).

Watching my students as problem solvers in action has shaped my view as an educator. Referring back to Figure 1 Line #24 "Lightly Row – Duet", I had an interesting experience with students making a connection between this piece and a similar melody used in a popular television show. I had not made this connection because I didn't have the same schema as my students and through our collaboration I have now incorporated this connecting into my teaching. What is important here is that the students are coming up with their own meaning making strategies for songs they relate to instead of it being forced upon them by the method book's assumptions or their teacher's personal experience with music in a specific context.

Another way my students make meaning is by altering the music itself with their own forms of decoding. While I acknowledge this strategy can be misused as a crutch that allows to students to avoid becoming fully musically literate in the traditional sense, I also

understand that for some students this may be their entry point into musical understanding without the barrier of the notation itself. Elliott and Silverman (2015) expand on this idea, saying that part of musical understanding is knowledge *about* notation and knowledge of *how* to decode and encode musical sound patterns in staff notation, graphic notation, hand signs, rhythmic syllables, and so on. But ‘music literacy,’ or the ability to decode and encode a system of musical notation, is *not* equivalent to musical understanding. It’s only one part of the verbal and procedural dimensions of musicianship and listenership.

REPEAT SIGN COMMON TIME FERMATA SOLO One person plays. TUTTI Everyone plays.

Repeat from the beginning. Common time means the same as 4/4 time. Hold the note or rest longer than its usual value.

23 MERRILY WE ROLL ALONG Page 39 Traditional

Write in the note names before you play.

24 LIGHTLY ROW - Duet Traditional

25 ONE STEP AT A TIME

Write in the counting and clap the rhythm before you play.

26 GOOD KING WENCESLAS Traditional English Carol

Solo/Soli Tutti

27 SONG OF THE FIORDS Norwegian Folk Song

Solo/Soli Tutti

28 Halloween Composer Chris Cook your name

Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

29 GO FOR EXCELLENCE!

Figure 1.

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If we address the issue of musical literacy through problem solving strategies, we can see how students make their own meaning out of the music in the method book. For example, Figure 2 shows three different student’s interpretations of Good King Wenceslas. These interpretations demonstrate how students problem solve their lack of familiarity with the piece as well as overcoming obstacles associated with reading traditional notation.

The image displays three musical staves, each with handwritten notation for a different instrument. The first staff is for the Trumpet, the second for the Clarinet, and the third for the Alto Saxophone. Each staff begins with the title 'GOOD KING WENCESLAS' and is marked 'Traditional English Carol'. The notation includes musical notes on a five-line staff, with handwritten letters and numbers below the staff indicating fingerings and valve positions. The third staff also includes a section for 'SONG OF THE FIORDS', marked 'Norwegian Folk Song'.

**TRUMPET**  
 Solo/Soli Tutti Solo/Soli Tutti  
 1 1 0 1 1 2 0 0 3 1 2 1 1 1 1 0 1 1 0 1 1 0 1 2 1 1

**CLARINET**  
 Solo/Soli Tutti Solo/Soli Tutti  
 B B C B B 3 2 3 2 1 B B B B B B 3 2 3 2 1 B B

**ALTO SAXOPHONE**  
 Solo/Soli Tutti Solo/Soli Tutti  
 C C C C C C G A G A B C C C C C C C G G A B C C  
**SONG OF THE FIORDS**  
 Solo/Soli Tutti Solo/Soli Tutti  
 G A B G G A B G C B A A A G A B G G A B G D B A B G

Figure 2.

The trumpet part shows the writing in the valve positions, but we also see a letter “C” within the open valve position of “0”. The alto saxophone part shows the use of traditional letter names for understanding the musical notation, however the clarinet part shows “2” and “3” as a reference the number of fingers on the left hand with the “B” is for the tone hole on the back of the instrument for note “F”. There are additional unknown elements to these interpretations, including a correction in bar 5 and the use of the letter “C” in bar 1 for the note “G”. Are these errors or can they be part of an individual meaning making system developed by the students themselves? Rather than admonishing these students for not subscribing to our narrow definition of music literacy, perhaps we should opening our understanding that there are a multitude of ways in which to acquire musical skills and knowledge. Surely we can reach out to more learners and reveal a much higher number of people with the capacity to make music for their own pleasure, a larger proportion of learners who would warrant being counted as musical with informal settings, and a more open attitude towards music-making (Green, 2002).

This begs us to reexamine our goals as music educators. If it is to teaching problem solving skills to develop musical understanding then we need to be mindful of the repertoire we use as well as our own methodologies for allowing students multiple entry points to engage with the music in a way that is meaningful and accessible to them. This could be by moving away from the singular approach suggested in the method book and critically looking at how students engage with the context of the music itself.

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# Forty years on: A case study of a group of singers over sixty in South Africa

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## Abstract

South Africa boasts a rich history of music and culture across language and cultural groups and singing in particular plays a rich and dynamic aspect in the nation. Internationally, research has shown the myriad social, mental and emotional benefits of singing and belonging to a choir. Though there are several reasons why people join and remain in ensembles and groups, the most common seem to emanate from the sheer joy of music making and sharing that people gain from the experience of feeling good about themselves when singing, combined with the aesthetic, social and spiritual aspects that enhance their quality of life in general.

This paper focuses on twelve business and professional members of a singing ensemble that started in Pretoria 40 years ago. Pretoria, the administrative capital in the province of Gauteng, has a predominantly Afrikaans speaking community. Yet this qualitative case study focuses on a 'White English' speaking minority group (11 male and 1 female) and forms part of a wider study on 'Spirituality and Well-being: Music in the community'. The group meet weekly for rehearsals (approximately 90 minutes); members' age range from 60s-80s. They sing a wide range of repertoire ranging from madrigals to songs from musicals. In 2015, interview and questionnaire data was gathered from all the group members. We used Interpretative Phenomenological Analysis (IPA) to analyse and code the data in order to understand how the group makes sense of their experiences and the meanings they attach to them. Two overarching themes emerged: membership benefits and spiritual connections. The findings show that benefits related mainly to fulfilment of personal, including musical, needs, although all members were gratified that their singing provided enjoyment to community audiences and benefits to disadvantaged communities, mainly from ticket sale proceeds. All members saw an association between singing and the spiritual, but only a minority identified a religious connotation, the remainder relating it to 'the human spirit'. Limitations to the study are recognized and generalisations cannot be made to other choirs. Further research also needs to be undertaken with instrumental musicians to gain a better sense of how spirituality and well-being impacts on music sharing and making.

**Keywords:** community, singing, social engagement, spirituality, well-being.

## Introduction

South Africa is widely regarded as the powerhouse of Africa (Joseph, Erasmus, & Marnewick, 2014), the second largest continent after Asia in the world, where "population is



aging simultaneously with its unprecedented growth of the youth population and its related challenges” (Nabalamba & Chikoko, 2011, p. 2). In South Africa expected growth rate of older people will increase by 10.5% by 2025 (Joubert & Bradshaw, 2006). This paper situates itself in the administrative capital Pretoria, part of the Tshwane metropolitan area, with the third largest population in Gauteng province. “Whites make up a larger percentage of the population in Tshwane than in any other major metropolitan area in the country” (South African Press Association, 2013). Among Whites, English speakers are a distinct minority.

Though South Africa boasts rich musical and cultural history across all races, this paper focuses on one singing group in Pretoria where members are all 60 plus. This group is an example of older white men and one white female who have continued to make and share music in their local community for the unusually long duration of over 40 years. Lehmberg and Fung (2010) recognise older citizens as “an important component of society and their window of musical opportunity is expanding” (p. 19). This rings true with the group here discussed.

The age-old phenomenon of singing has been widely practiced across all societies at all stages of life for a myriad of reasons. Yet Mithen (2005) notes in *The Singing Neanderthals* that

the modern-day West is quite unusual in having significant numbers of people who do not actively participate and may even claim to be unmusical ... we can only explain the human propensity to make and listen to music by recognising that it has been encoded into the human genome during the evolutionary history of our species. (p. 1)

Music, and singing specifically, can express emotions, feelings and thoughts and can enhance meaning in life (Chong, 2010). Group singing promotes social, emotional, physical and spiritual health (Bailey & Davidson, 2002). Music engagement between group members has “been found to support group identity, collaborative learning, friendship and social support” (Creech, Hallam, Varvarigou, & McQueen, 2014, p. 17). Researchers find singing together provides opportunity for group identity and a sense of connection (Bartleet, Dunbar-Hall, Letts, & Schippers, 2009; Gridley, Astbury, Sharples, & Aguirre, 2011; Higgins, 2012; Schippers, 2010; Veblen, 2013). Meeting regularly is an essential part of rehearsals where members look forward to seeing friends as a form of social interaction (Coffman, 2002; Hays & Minichiello, 2005; Jacob, Guptaill, & Sumsion, 2009). Singing group membership offers social affirmation for both individuals and groups (Davidson, McNamara, Rosenwax, Lange, Jenkins, & Lewin, 2014; Skingley, Martin, & Clift, 2015). Often members feel connected as they contribute to their community’s social fabric – certainly found true in the case study presented.

Singing has not only social but also physical and psychological benefits. Levitin (2010) argues that singing together releases oxytocin, “a neuro-chemical now known to be involved in establishing bonds of trust between people” (Kosfeld, Heinrichs, Zak, Fischbacher, & Fehr, 2005). Releasing oxytocin loosens the synaptic connections in which prior knowledge is held, clearing the way for acquiring new understanding through shared behavioural actions. This view of music constitutes the ‘biotechnology of group formation’ (Freeman, 2000). Regardless of oxytocin’s role, many have experienced music offering a social rather than a merely individual identity (Benzon, 2001).

Several studies have shown singing’s benefit for well-being (Clift & Hancox, 2010; Chorus America, 2009; Southcott & Joseph, 2013; Menahan, 2013a, 2013b). However, “there is some way to go before the real significance of singing and health and wellbeing is fully understood” (Clift, 2012, p. 121). Lehmberg and Fung (2010) note that senior citizens who have participated in music for a lifetime may receive more and deeper benefits than those who

only participate briefly. Singing and participation in music activities can offer older people a new lease of life where they feel their energy levels restored and rejuvenated (Hays, 2005). In the main, people sing for fun as a leisure activity and this impacts on their quality of life (Lui & Stebbins, 2014).

This paper forms part of a wider project *Spirituality and Well-being: Music in the community*, aiming to investigate and identify:

- Why people come together to share music making and practice
- What are the benefits of community music making
- Does music making connect to spirituality
- Can music making and sharing contribute to one's well-being.

In 2014, the founding accompanist (still fulfilling that role) of the group was initially approached to participate in the wider study and in 2015 all interviews were undertaken with the group.

## **Background to the group**

In the 1970s a few singers in Pretoria formed a male voice group with one member of the current group and the pianist accompanist, a music teacher at the time, and the only person in the group who could be described as more than a purely amateur musician. Both remain after more than 40 years. The group now comprises eleven (basses and tenors), mostly retired business and professional men and the original accompanist. Members' ages range from 60s to 80s. They sing a wide range of repertoire including Madrigals, Negro spirituals, sacred items, traditional and love songs (Scottish, Irish, Welsh, English and Afrikaans), lullabies, drinking and humorous songs, songs from musicals and thus far one African (Xhosa) song. The emphasis reflects English-speaking South African taste, with a slow move towards some indigenous music. The group is 'English', as White South Africans whose home language is English are usually described and who were in a significant minority among Whites in Pretoria during Apartheid. The member who introduced Afrikaans songs into the repertoire is from an Afrikaans-speaking background.

The group relies heavily on the accompanist for musical coaching and guidance; only three singers claim to sight-read, although most use music notation as an aid. She makes constructive critical comments on quality, accuracy and style of the music. One member is designated to manage the group, providing copies, keeping records of performances and leading the choice of items in rehearsal. The group rehearses once weekly (approximately 90 minutes) and gives two public concerts a year where proceeds go to deserving causes. In addition, the group performs several times per year at retirement villages, sometimes also being called upon as public concert 'warm-ups'.

Although group membership is by invitation, all are involved in assessing potential newcomers. Apart from ability to learn and hold a singing part, an essential and fairly objective characteristic, all are assessed in terms of the, more subjective, expected 'willingness and ability to fit in'. This relates mainly to social compatibility (one referred to the group as 'like-minded individuals') but also to lifestyle, accommodating regular rehearsing and performing. Eight of the eleven members were recruited after participation in one or more annual operetta productions of an amateur group in Pretoria, as this has proved to be a reliable screen.

## **Methodology**

This qualitative case study employs interview data collected during February–May 2015. The authors draw on a social construction of reality (Stake, 1995; Yin, 2003) in which there is particularly close collaboration between the participants and the researcher(s). This connection enables participants to tell their stories and describe their views of reality

(Crabtree & Miller, 1999; Baxter & Jack, 2008) to someone with whom they are familiar and have had a long-standing relationship. Questions prepared were short and clear to achieve reliability and validity and were “in line with the targeted population’s vernacular and avoid[ed] problems such as double-barrelled questions” (Bird, 2009, p. 1311). Ethical standards were ensured; the process was outlined, consent given and interview transcripts member-checked.

All singers and the accompanist were interviewed (100% response rate). Sixteen questions were asked: two closed questions focused on age and gender and fourteen were open-ended. Some open-ended questions included: What made you join the group? What do you benefit from attending this group? According to Cohen, Manion, and Morrison (2000), the use of open-ended questions is “a very attractive device for smaller scale research ... that invite an honest personal comment” (p. 255). All participants had “the opportunity to discuss and clarify the interpretation, and contribute new or additional perspectives on the issue under study” (Baxter & Jack, 2008, p. 556).

Interpretative Phenomenological Analysis (IPA) was used to analyse and code data. IPA provided the understanding of how the group make sense of their experiences and attached meanings (Smith, Flowers, & Larkin, 2009). IPA seeks to uncover meanings that go beyond “what participants might articulate themselves” (Taylor, 2014, p. 2). Joseph (2014) points out “the researcher has to listen, understand and trust the participants’ voice when interpreting the data” (p. 157). We read and analysed the interview data, initially making notes and grouping them in tables (Smith & Osborn, 2003). After a three-way discussion we re-read the tables and grouped the data into two overarching themes. Some findings are demonstrated by using direct quotations from the group (Larkin, Watts, & Clifton, 2006).

## **Findings and Discussion**

Two overarching themes emerging from the interview data are benefits of membership and connections to spirituality. Over the years, members have joined the group for various reasons, the most common being their love of singing. They remain in the group, as one said, because “it continues to fulfil my need for active music participation”. Another added “it all still works for me, the music learning and performing new pieces, the fellowship”. Desires for both “intellectual stimulation and relaxation” were important factors. The accompanist claimed she has been with them for four decades “because I still enjoy accompanying, and my musical activities give my life focus”.

### **Benefits of membership**

All members expressed deep commitment to the group and a love of music in relation to making music together (singing or accompanying). Membership focuses on group singing, offering the mostly retiree participants something different to do as they meet weekly for their rehearsals. Words such as “enjoyment”, “fun”, fellowship”, “camaraderie” and the phrase “singing with like minded people” occurred 12 times in responses to the question ‘why did you join the group?’ Though this is not uncommon in choirs or singing groups, the founder member said: “I have seen the benefits of group singing in many ways ... and believe that I have introduced thousands to the joy of community singing. This counters the experience of so many people who have been persuaded by an event in early life that they ‘can’t sing’ – the scars being so deep and painful that they can recall the occasion/interaction in significant detail”.

Group singing provides opportunity for voices to be heard where they might previously have been silenced. Members “love singing”; one found “the group incredibly relaxing, focusing on something pleasant”. The ambience is “relatively un-taxing compared with other commitments”. This is space for all to thrive, a place to feel “energised by the

other members”, making it more sustainable as “a clean sport” as one remarked. Another added, “we seem to secrete a ‘happy’ hormone while singing. I enjoy every occasion and often arrive home afterwards whistling”. The level of commitment and wanting to sing new and different repertoire “provides a challenge to continue to sing at an acceptable level”.

In addition, members commented on benefits of singing to their well-being. One found “my enjoyment of life has increased and I want never to miss a rehearsal, even though some may be chaotic. My narrow view of life has ‘exploded’”. There is more to learning notes and singing for this person: membership opens a new world of repertoire, performances and friendship. What the group gains is more than singing: as one stated, “it’s a good mood improver and I would miss this sustenance if it were absent”. Attendance played a major role in rehearsals as it impacts on well-being. One who identified “there’s huge emotional attachment” confirmed this. “I sing when I am happy, less often when I am not; but singing tends to lift the mood”. Though this study did not specifically explore clinical implications of singing, one confirmed that the group “takes my mind off recent chemotherapy”. Another noted “I don’t know if my health is better or not, but it keeps me active, participating in community life”. For many being part of a vibrant community contributes to happiness and fulfilment. This was confirmed by one who said, “it would grieve me to lose it, it definitely contributes to my overall sense of well-being”.

The benefits of membership extend beyond the group to the wider community in relation to regular performances given. The group find this particularly important in a disparate country like South Africa, with so many needs, especially relating to people who are ‘have nots’ in comparison with the twelve individuals under discussion. Group members do not organise concerts or sell tickets themselves. One said when they perform at “retirement villages or in concerts, we provide a form of public benefit”. This they recognise as a welcome community contribution as “concert proceeds always go to charity and we are always sold out”. The accompanist said “we make money for charity with our performances. I feel I make a contribution; there are not so many people prepared to do this for nothing”. She finds twofold involvement in the group: “it can give pleasure to others in the community as well as to the group and that gives satisfaction and enjoyment.

### **Spiritual connections to music making**

The notion of spirituality meant different things to individuals. A common initial response (from 9) was “It depends what you mean by spirituality”. Some may not have deeply considered whether music has a connection to spirituality. After an invitation to make their own interpretation of the term, insightful responses were forthcoming. The accompanist, who for decades has been instrumental in the group (pun unintended, as the only person playing an instrument in comparison with the rest as singers), felt that spirituality has a connection to any music making. She believed “music occupies your body, your brain and contributes to your spirit”. This connection affects one’s energy field and sense of spirituality. In contrast, one admitted, “I do not profess to fully understand the workings of the mind when enjoying music”. For him, aesthetic experience seemed more the focus than spiritual connections. The core of what that spirituality meant was debatable as one found it “hard to explain” whilst another professed he was “aware of a good ‘vibe’”. This ‘vibe’ may have been a feeling or aura which uplifted his inner spirit and made him feel good *per se*. Another agreed that it is not really a religious spirituality when singing: rather, “I sense something special; a connection to something special, bigger or beyond ourselves”. Feeling good held a profound sense of well-being for the majority; as one remarked, his sense of spirituality was not necessarily religious; rather, “I do derive a lift from participation. Perhaps that is spiritual”.

Connection to participation and sharing in a secular sense offers members a possible ethereal sense of spiritual connection. As one upholds “I am not a churchgoer but believe that

the human spirit is real and this is important to me. This spirit is ‘deeper’ than the mind and can be uplifted by music”. He further claims that sense of inner spirit “appears to be characteristic of all musicians”. The notion of being a singer and/or musician provides a connection that lends itself to one confirming, “music is very spiritual”; for him, music has connections to being a power agent “in transforming one’s mood”. Three others mentioned that positive feelings experienced could have neurological or hormonal origins; “some of it must be oxytocin!” as one expressed.

Though music moves people differently, two members related their sense of a spiritual connection with singing to experiences from early youth in church choirs. One said, “having been a boy chorister and sung in choirs all my life I associate singing with worship”. The idea that music connects to religious settings or singing about God is not new; this has occurred since Old Testament days. Another echoes this, confirming “there is a deep spiritual connection to songs sung in Church”. The word of God set to music has meaning and fosters a sense of connection to the individual and to collective church membership. One member claims music and spirituality have a connection because scriptural learning is taught, “from singing psalms and other sacred music”. This is in contrast to another, “a committed Christian”. Having sung in many church choirs and being aware of God’s Holy Spirit, he feels that “many pieces are touching and uplifting and one responds with one’s whole being” but he could not “identify a special spiritual aspect” in any religious sense, to music. Another was similarly forthright, saying “I don’t believe that there is any connection between one’s experience of singing and the divine and, therefore, do not believe singing can provide a spiritual experience”.

## Conclusions and recommendations for further research

Membership of this group is driven primarily by fulfilment of members’ personal, including musical, needs. However, there is a strong sense of sharing one’s talents and bringing joy to others by singing to/for and with them. Appreciative audiences also contribute to the singers’ feelings of satisfaction and well-being, as does the fact that money earned goes to worthy causes.

It is interesting that the word ‘spirituality’ needed to be contextualised and was shown to have essentially two meanings: a relationship to religious practices and relating to the third element of the Body, Mind, Spirit characterisation of the human condition.

Further research needs to be undertaken with other amateur singing groups of similar long-standing, to ascertain whether their views on the benefits of their groups’ activities are similar or not to those of the group under discussion here. Such groups need not be South African-based, although if not functioning in highly disparate societies the aspect of community (especially financially so) contribution might not apply to the same extent. By the same token, other musical groups (e.g., chamber music players) who do not sing might not demonstrate a reflection of the significance of words found in songs.

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# Andragogic profile in learning of musical language in musical education for adults

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## Abstract

The paper deals with musical learning in adults. The goals of this study were to identify the profile of adult students who decide to study music, their motivations and interests, preferences and contextualization. We also are interested in the possible methodologies that could be implemented for music education in adults and what benefits or improvements could report them as adults differ from children and adolescents who are enrolled in some kind of musical training.

**Keywords:** music learning, adult learners, andragogy.

## Introduction

Although we generally use the word pedagogy aimed at all types of students, there are specific designations depending on their age. For the education of children from 3 to 6 years must be called Paidagogía. Pedagogy would be called for a child in his time understood by basic education, education for adolescents must be called Herbegogía and Andragogy would cover adult education, distinguishing the elderly or (seniors) as a Gerontogogía (Yturalde, n.d.). According to Vasquez (2005), the word “andragogy” is a neologism that was accepted by United Nations Educational, Scientific and Cultural Organization to designate training or continuing education for adults. Natale (2003), in his book *Adulthood: A New Stage for Education*, refers to andragogy, citing Malcolm Knowles, as a term that was coined by the German teacher Alexander Kapp in 1833, although its dissemination and systematization are due to Knowles himself, who settled in the 1970s and 1980s the theory of contradistinction andragogic model for a teaching model.

According to Merriam (2004), since the mid-twentieth century trying to develop models, principles and theories that explain adult learning with specificities for this profile of students in this regard are three great contributions to this learning: andragogy, self-learning and transformational learning. Regarding andragogy in many writings, debate and discussion took place about the validity of this as a theory of adult education and andragogy is certainly here to stay, as one of the major milestones in the development of the theory adult learning. Although it is not really a theory of adult learning, it brings together the general characteristics of adult learners, and offers some guidelines for practice. Moreover, one of the underlying assumptions of andragogy is that adults have an independent organization on the concept of self and maturity leads them increasingly self-directed.

In the following figure, we can observe the fundamental principles regarding andragogy established by Knowles:



FUNDAMENTAL PRINCIPLES ANDRAGOGY	
Autonomy	Resulting in the development of individual autonomy adult.
Interactivity	Taking responsibility for their learning, learning to cooperate with others and through the analysis of their experience.
Accession to the priority task or mission	It can refer to the areas of motivation.
Immediate implementation	Concrete the need for the immediate application of learning.

Figure 1. Basic Principles of andragogy as Knowles. Reprinted from *La edad adulta: Una nueva etapa para educarse*, by M. L. Natale, 2003, Madrid: Narcea.

### 1.1.Features of adults

According to its etymology, the word "adult" is the past participle of Latin word *adolescere* grow. Literally it would be "who has stopped growing." According Ludojoski (1986) the adult human being is characterized by the acceptance of responsibility, accepting the consequences of their actions after a previous reflection, objective analysis of reality and balance of personality.

Stages and adulthood by different authors						
Stages	Erickson (1981)	Levinson (1986)	Papalia (1997)	Rice (1997)	Craig (1997)	Other denominations
<b>Youth</b>	20-35	17-40	20-40	20-40	20-40	Early adulthood
<b>Middle age</b>	35-65	40-65	40-65	40-60	40-60	Middle Adulthood
<b>Old age</b>	>65	>65	>65	>60	>60	Advanced adulthood. Aging

Figure 2: Stages and young adulthood as different authors.  
Source: Fernandez (2000)

The previous figure shows how important authors in the field of adult education differ in establishing stages of maturation and their ages; however, and based on these data, we could argue that adulthood begins before age 40 and ends after 65, which allows us to assume that in a class, whatever the subject, the teacher's work will not be easy if he want to meet the different profiles and features of your classroom. To know the profile of our students will allow us to make a didactic and pedagogical approach as close as possible to them, not to mention representing their quality of life, enjoyment, motivation and relationships with others.

### 1.2. Musical learning in adults

How should you raise the subject of musical language to adults? So the contents are the same as provided by law to the subject both theoretical and practical, but cannot raise the same schedule or the same methodology used for a child or adolescent, because as we said before, neither have the same needs and interests and cognitive development follows the same pattern.

Adults approach musical learning for various reasons, which range from the availability of free time in your life change (divorce, retirement, unemployment, etc.), to help

their children in their musical language studies, to increase their knowledge or simply for the pleasure of learning music and playing an instrument with a group of friends. Moreover, the reality on learning of adults is its availability to study different because usually subject to working hours, family responsibilities, so, the approach to provide musical training to adults must also understand their responsibilities and flexible hours and therefore cannot follow the same period as other students.

From our point of view, music education must be understood not only as learning a musical instrument, but rather as a whole, including theoretical and practical, harmony, history and considering the body language and the body itself as a central tool of learning. For adults, these lessons also differ from children or adolescents for the acquisition and assimilation of practical content from playful learning.

Another interest of adults in musical learning is to obtain rapid and significant results and apply learning to instrumental practice, and we consider that the ensemble, should be a part from the outset of their classes. Every musician knows that learning an instrument takes time to obtain acceptable results, we consider that the inclusion of Orff instruments as a tool to practice ensemble allows them to respond to the demands of playing in groups and in turn, is a significant practice for work laterality, rhythm and hearing; well, work in adult ensemble becomes a fundamental part of musical language, a comprehensive approach to the music that favor the joint work where the goal not is to play the instrument but group performance, enhancing relationships.

## **2. Objectives**

The goals we set in this study were to identify the profile of adult students who decide to study music, their motivations and interests, preferences and contextualization. We also are interested in the possible methodologies that could be implemented for music education with adults and the benefits or improvements that could be reported as adults differ from children and adolescents who are enrolled in some kind of musical training.

## **3. Method / approach to work**

Imbernón et al. (2007) consider that the choice of methodology for investigation must consider, first, the relevant theories of this field, and secondly, the specific characteristics of reality. Our research within the framework of interpretive research, which aims to know what is happening, what has happened and what it means or what has meaning for individuals or groups in a particular dynamic reality.

In the opinion of Nieto and Recamán (2010), the interpretive paradigm encompasses a set of humanistic currents, addressing human and social life actions. Its foundation is the personal context of the subject playing situations, meaning, and one's intentions of subjects, describing the characteristics of each subject or situation. According to different authors and according to our sample, we opted for a qualitative methodology based on the development of a questionnaire prepared expressly for get the desired information. Thus, a questionnaire was developed to apply to participants with the intention of determining their profile and their needs and interests from Music Education. These questions could draw a general profile of our participants, and plan a possible methodological approach, based on their characteristics, motivations and interests. The sample was passed before the course starts.

The questionnaire was divided into three sections: the first requested personal information (unnamed), the second was to find out why they decided to learn music (with five items that should be noted from highest to lowest), and the third wanted to know their preferences for learning as well as details on their experiences regarding music education.

#### 4. Results and / or summaries of the main ideas

Academic-formative scale detailed questionnaire answered early in the course, which includes relevant information about prior musical training studied instruments, etc. of the students. It also includes the reasons for conducting the course and the objectives and content of the course they would like to work.

Regarding the musical training, in absolute percentages, 57.6% (n = 38) no musical training before the course, 37.9% (n = 25) have a basic training, and 4.5% (n = 3) have an intermediate level. We have no information on three students. See Figure 3.

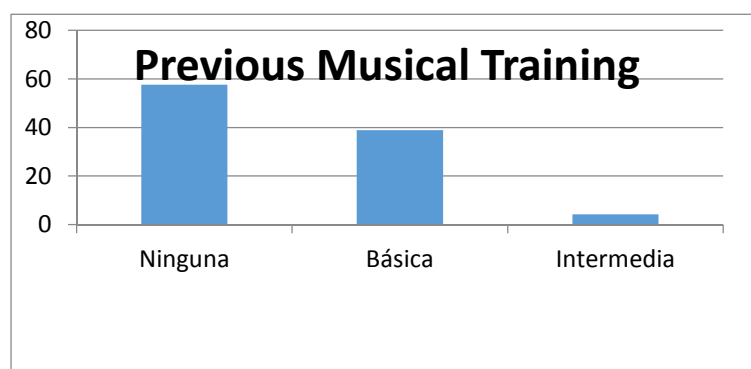


Figure 3. Previous musical training of students who participated in the study

The reason that students take the course Musical Language for Adults is in 50% to learn and continue to expand professional studies or enlarge prior knowledge, 40% to distract or disconnect from the daily tasks, and 10% simply because they like. For students, the objectives of the course they would like to develop and practice (on a scale of 9 to 1, from most to least important) as follows: work the hearing (mean 7.1 SD = 2), rhythm (mean 6.9, SD = 2.3), the instruments in the classroom (mean 6.8, SD = 1.2) (mean 6.7, SD = 2.3) musical notation, musical creation (mean 6.6 average, DT, 2.8), improvisation (mean 6.6, SD = 2.4) (mean 6.4, SD = 1.9), theoretical content, control performance anxiety (average 6.2, SD = 2.4), body awareness (mean 6 SD = 2.5) (mean 5.9, SD = 2.3), body language, laterality (mean 5.6, DT = 2.5), relaxation (mean 5.5, SD = 2.3), and singing (mean 5.4, SD = 2.4). See Figure 4.

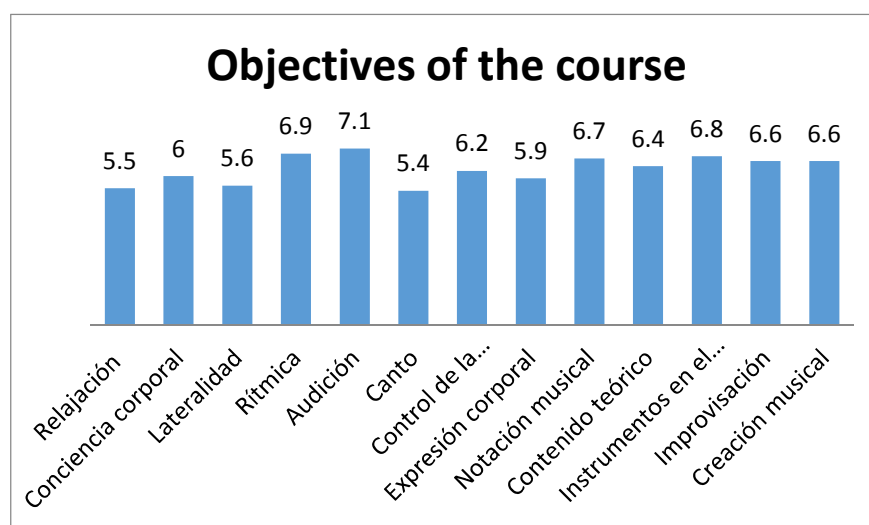


Figure 4. Objectives of the course as students who participated in the study

For students, the content of the subject they would like to work (scale of 1 to 9 from minor to major) in this order: improvisation (mean 5.3, SD = 2.7), songs and fragments music (mean 4.4, SD = 2.5), rhythm (mean 4.1, SD = 2.1), the (average 4, SD = 2.3) theoretical content, relaxation (average 3 DT = 2.2) and warming the body and voice (mean 2.5, SD = 1.8). See Figure 5.

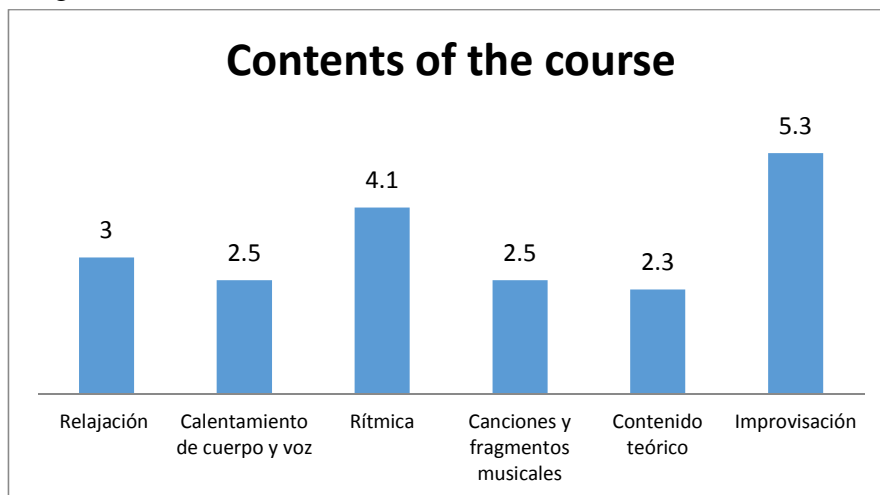


Figure 5. Contents of the course they would like to work as students who participated in the study

## 5. Conclusions and implications for music education

In addition to obtaining a profile of students to propose a didactic proposal expressly, with this work we could know the motives why participants who had prior knowledge had abandoned his musical studies. This issue was important for us to know if the consequences were of a personal nature or if instead were related to the methodologies used. As for motivation, this is of the intrinsic type, the desire to learn and expand their knowledge.

In conclusion, the profile of the adult student who attends the course of musical language is a person without prior musical training, who usually does not play any instruments. The reason why they want to do this course is usually to learn and expand knowledge. And they are content to work mainly improvisation and songs and musical pieces. Students are mainly middle-aged women, single, living in a small town, with completed primary education, no job, and from a socio-economic low level.

In general, with the results obtained, we can speak of a certain profile in which the female gender, with elementary and middle age studies, and whose interests are at work and learning relaxation, body awareness, laterality, rhythmic, hearing predominates, singing, performance anxiety control, body expression, musical notation, theoretical content, tools in the classroom, improvisation and musical creation.

Moreover, the information allows us to prepare an educational proposal expressly for this profile of students, as well as the approach to the musical activities in adult learning, based on the following principles:

1. Improving the quality of life of adults.
2. Enhance cognition: memory and understanding.
3. Improve the movement and motor skills.
4. To know the benefits of the work of laterality.
5. Strengthen and increase social and interpersonal relationship.
6. Enhance knowledge in general.
7. Promote learning throughout life and continuing education in the arts for adults.

8. Offer training programs that are in connection with the principle of quality of life.
9. Practice musical group activity as a form of social relations and personal fulfilment.
10. Practice of laterality to work with the two cerebral hemispheres, through rhythm and body language.
11. Making musical dictation from some conceptual content to facilitate their implementation, in order to avoid the frustration that often has this activity.
12. Making songs with Orff instrumental for its simplicity empower personal and group satisfaction.
13. Activities of improvisation and creation in order to express themselves according to mood.
14. Open classes that allow access by other students and teachers, which aim to enhance self-esteem through the interpretation with the voice, the instrument or the body.
15. Rating open classes for the same students.
16. Analyse the progression of students individually and in groups openly, in order to make them aware of their learning.
17. Open auditions to show the work done, aiming to tackle stage fright, stress, anxiety or shame, towards enjoying the scene of what is being interpreted, and valuing the effort and the result positively auditions.

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# **The String Project, practice and research: Experimenting with a multi-skill intergenerational model for ensemble instrumental playing**

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## **Abstract**

This paper discusses the results of a design-based research project undertaken by the Music Engagement Program in 2013 called The String Project. The project developed a radically different model for intergenerational community instrumental ensemble playing in collaboration with its users in order to provide a model for community involvement that might be replicable at other institutions. The project sought to overcome the inconsistencies, or dissonances, between various forms of elite music provision and the needs and wishes of the many. The education design research used a mixed-method, multi-media approach to collect qualitative and quantitative data for analysis, develop practical materials, and provide film evidence for teaching purposes, as well as a short, released documentary film. This paper discusses the theoretical background to the project, the aim of the work, the methods employed, a summary of main ideas and implications for music education and future research. The principal finding was that, within a group model emphasising social-participatory engagement, individuals of all ages can cultivate unique musical pathways that are fulfilling at a range of social and musical levels. The main question is how to find ways of continuing such instrumental engagement without onerous cost burdens.

**Keywords:** strings, multi-generational, social, participatory

## **Introduction**

This paper reports on a research project designed to explore the development of a recreational model of string playing for intergenerational multi-skilled groups in a large city in Australia. It emerges from an alternative approach to music engagement that prioritises social-altruistic sharing of not only music making, but the impulse to make music: in other words, all participants, regardless of age, infirmity, or music skill, are encouraged to act as the facilitators of the music making of others. Everyone, in effect, becomes a leader of music making. While the details of the approach of the Music Program are documented elsewhere (West & Pike, 2013), elements of the approach relevant to this project are outlined as appropriate below. This summary of the String Project includes: theoretical background, aim and methodology, summary of the main quantitative and qualitative findings, and implications for future pedagogy and research.

## **Theoretical Background**

The literature on music education recognises the ubiquitous nature of human music making (Blacking, 1973; Cross & Morley, 2008; Durrant & Himonides, 1998), the importance of music as part of human life, regardless of its lack of obvious survival value in evolutionary terms, but also the continuing lack of active engagement in music making by the vast majority of the population of first world countries (Sloboda, 1999; West, 2007). There are a range of reasons put forward for this anomaly including decrease in 'scaffolding' to support active engagement (Sloboda, 1999) and the development of music education itself, which promotes a formal model of involvement that is designed to ensure equal opportunity for all children,

while supporting a virtuosic, presentational form of engagement that ultimately does not appear to generate substantial, sustainable participatory engagement (Bartel, 2004). The lack of engagement in singing is particularly interesting, given that singing is a cheap and readily available option for music making for anyone and everyone.

While there are on-going efforts to make instrumental playing increasingly inclusive, there are well established norms that highlight the need for ‘deliberate practice’ if one is to achieve any sort of proficiency. The well-quoted figure of ‘10,000 hours’ needed for expert performance level (Ericsson, Krampe, & Tesch-Romer, 1993) appears to influence all instrumental music learning, even where expert performance may not be the end goal of the player. This approach seems particularly the case for instruments that are deemed ‘difficult’, the violin and other orchestral strings like viola, cello and bass, being a case in point. In her 2009 thesis on the subject of adult recreational violin playing, Davis (2009) undertook an exhaustive content analysis of violin methods from the mid-19<sup>th</sup> century to present day. She argued that two ‘streams’ of potential entry into string playing via an ‘achievement’ model and a ‘recreational’ model, had gradually merged to the point where the achievement model dominates 20<sup>th</sup> century and 21<sup>st</sup> century music education. This model not only prevents mass adult engagement in string playing, it also limits the engagement of children to one particular approach that does not necessarily translate into on-going interest and involvement for the majority of those that begin lessons.

## **Aim and Methodology**

The String Project was built on Davis’s research and aimed to re-create a recreational pathway for string playing. It was based around the question: ‘How might enjoyment and on-going participation be encouraged within an intergenerational, multi-skill string ensemble that prioritises social sharing rather than skill development.’ Researchers included the MEP team and also four under-graduates who built their own projects within the larger project and contributed to overall findings.

Three violin groups were established, two intergenerational groups at two different sites, plus an additional student-only group to support one of the under-graduate research projects. There were 70 participants overall, including 25 adults, 6 secondary-school age students, 38 primary-age students, and 1 pre-school child. These participants represented 14 family groups that included at least one parent and child. The groups met at least once each week with provision for interested participants to attend multiple group sessions. While performance was not the main aim of the project, there was an event held towards the end of the project which was open for players to participate if they desired.

The MEP has a 30+ year history which focuses on dissemination of improved practice to the school system through a form of Education Design Research (EDR), often also known as Design Based Research (Stekette & Bate, 2013). EDR is of fairly recent origin (Brown, 1992) and attempts to overcome what Reeves, McKenney and Herrington (2011) characterise as

an obvious disconnect between the educational research papers published in professional journals or presented at academic conferences and any form of beneficial impact on the students, teachers, and other stakeholders in educational systems. (p. 55)

There is no one particular methodology for EDR but rather, as summarised by the Australian, Morgan (2013), ‘defining characteristics’ which are summarised below with commentary on the String Project and the MEP.

- Repeated adaptive cycles: The String Project represents the second cycle of an on-going initiative.

- Experimental interventions: The Project followed the MEP's highly experimental nature, with an emergent protocol designed to eschew common musical goals.
- Specific goals: The project had specific goals but not specific musical goals, since this is hypothesised to be one of the reasons for the general disengagement of the populace in music making.
- Authentic settings: The 'real-world' setting of the MEP and the String Project creates a 'messy' environment which does not produce generalizable findings but does produce outcomes that can be transferred and re-applied in other settings for further iterations.
- Transformative impact: The Project aimed to provide transformative outcomes by providing opportunities for musicians and non-musicians of all ages to approach instrumental playing in a different way.
- Strong theoretical grounding: The String Project emerged from the well-researched MEP theoretical model which prioritises social-altruistic engagement and is summarised in detail elsewhere (West & Pike, 2013).
- Flexible methodology and a pragmatic emphasis on function: The MEP prioritises pragmatic function and uses its research framework to support that aim.

Other issues of relevance in EDR include 'scalability' or up-scaling (Harris, 2010) and 'transportability' (Shapiro, Secor, & Butchart, 1983), which replace the concept of generalisability and relate to how an intervention might be expanded and/or applied elsewhere.

Research methods employed were both quantitative, in the form of surveys collected in the early stages of the project and at its conclusion; and qualitative, involving participant observation, non-participant observation, interviews, and audio and video recordings. Data were analysed throughout the project so as to adjust the practical design in response to participants needs, and final data were analysed post project.

## **Summary of main findings**

### **Quantitative data: the surveys**

Full results of data are given in a web-based report at: [removed for reasons of anonymity during review].

Survey data were collected in Week 3 of the Project and in a final session after the main performance. The full population Week 3 survey was analysed immediately in order to provide information that might be beneficial for the on-going project. Numbers of participants were not adequate in terms of providing generalizable data but are useful for future iterations with regard to both transportability and scalability.

In the final survey there were 37 respondents from a total participant group of 64. Important points that emerged include:

- Overall there was a slight decrease in enjoyment and a slight increase in the perception of difficulty of the sessions. However, the children's only group showed an increase in enjoyment and a decrease in perceived level of difficulty compared to the intergenerational groups which could point to the different attitude of children and adults to the nature of the engagement. Given that one issue for children can be lack of continued enthusiasm for instrumental lessons, this finding may point to the importance of a different approach for children.
- The content level was considered appropriate by most participants, which one would expect given that the participants were constantly invited to comment on content and suggest changes and developments as the project continued.
- There was consistency in approval of how sessions were conducted which might also reflect the degree of control individuals felt in the process.



- The vast majority of participants who responded wanted to continue with the program (83%), if given the opportunity.
- A majority of respondents agreed that they would continue playing (66%); however some respondents were clear that they couldn't continue without on-going MEP support in terms of coaching and access to instruments.
- Respondents expressed a high degree of interest in playing other instruments, suggesting that their experience with strings was a positive one.
- Given that the project was free to participants, adult respondents were also asked what they felt they would or could pay for access. It is difficult to judge the answers to this question because there was some confusion over the period concerned. Answers ranged between \$30 and \$100. Actual costs of the project per person have been estimated at \$240, or around \$20-\$24 per week which included instruction and instrument hire.

Free responses were included in the survey, asking participants about enjoyable aspects and problems they encountered. Some important enjoyable aspects were: the social or group elements (i.e., 'social aspect is vital'; 'playing with other people, being supported, encouraged'), the pace of learning and playing (i.e., 'quick moving, relaxed'; 'being able to make a reasonable sound (tune/music) after a few weeks'), the lack of pressure (i.e., 'the ability to learn an instrument without the pressure of getting it right') and the pleasure of playing and/or singing (i.e., 'playing and singing along'; 'to be able to focus on me and my playing instead of taking it too seriously like all other music ensembles I have been in in the past, has been great.')

The survey also revealed various problems for participants including: wanting more time (i.e., 'Not enough! More sessions...'), dealing with overcrowding (i.e., 'bit more room to move and more music stands'), the way things were taught (i.e., I think it is much more important playing, not singing...not knowing where the notes are, we need to know so we can read off music'; 'talking less and showing more of the violin'; 'lack of structure'), and administrative issues (i.e., 'organisation of sheet music'; 'I had trouble attending all sessions and so was lost by the end'). Interestingly, the range of individual opinions was obvious, with often polarized opinions: for example, the lack of pressure to learn any particular skill was seen as a positive by some and a negative by others.

## Qualitative findings

Principal qualitative findings are summarized under thematic headings:

1. Fun: The MEP works on the principle that if the engagement in music making is not, at least, fun, it won't ever be anything else and will eventually cease altogether. Many respondents commented on the fun they had, while one under-graduate participant, Amanda, struggled to find fun in the process, leading to many conversations about what constitutes fun in musical learning and the extent to which previous experience may mitigate against having fun.
2. Progress: Like the idea of 'fun', the idea of progress seems to mean different things to different people. Some participants with higher degrees of musical training were surprised at what they felt was significant progress made by both groups and individual and many individuals seemed both surprised and proud of their achievements. From the professional point of view, there might be criticism of the *lack* of progress; it is unclear, given the short time frame of the project, whether issues such as, for example, 'correct' posture, however interpreted, could be adequately addressed, or, indeed, whether it is necessary to do so. Clearly, individuals interpreted their progress differently which suggests that rigid instrumental methods may make for more uniform outcomes but not for more individual pleasure and continued engagement.

3. Individual goals: Whether individuals perceived themselves as having fun and/or progressing depended on individual goals, rather than any group expectation. For example, one teacher at Mount Rogers had always had learning the double bass on her 'bucket list' but thought that it would take years to be able to play a tune. She played a tune in the first lesson and was delighted with her own progress even though, as she cheerfully pointed out, it took some weeks to work out 'which way the strings went'. Students seemed to think more in terms of 'fun' than 'progress' with adults often being more mixed in terms of these priorities. It could be argued that the idea of progress, as conceived by adult instrumental teachers, is not a particular concern of the students they are teaching. This possibility may be seen as an argument for directional adult leadership, whereas the MEP takes the opposite approach, prioritizing the individual's choices, regardless of age.
4. Help and expertise: One constant concern for the researchers was trying to provide enough support so that everyone, particularly in the larger groups, was able to be appropriately supported. This problem is solved in one respect by the philosophical position of the MEP, which regards everyone as both participant and facilitator. An excellent example is provided by the case of Natalie, a nine-year-old violin player who attended some sessions with both her mother and her grandmother and delighted in using her expertise to help others, particularly her family members. Her mother commented on the fact that she had become somewhat disillusioned with her individual lessons, but the group situation had fired her interest and enthusiasm once more, as had the respect shown her by the adults receiving her help. This type of group situation is often not available to children learning strings, or, if it is, a certain level of proficiency is often required.
5. Providing for the skilled: While there was a limited number of more skilled musicians involved in the project, one on-going concern for the researchers is attempting to provide authentic, enjoyable, musical experiences for the more skilled, within a broad, inclusive model like the MEP. Some of the involved musicians were highly skilled, but not on a string instrument, so they were able to bring their musical knowledge to help others while still learning and participating with other less skilled string players. Attempts were made to provide playing challenges for the more skilled string players as well, by providing parts of different levels of difficulty, encouraging improvisation and giving opportunities for improvement of tone, vibrato, and unusual effects. Developing approaches which allow skilled players to meet some of the higher level musical needs, as well as social needs, is an important aspect for future consideration.
6. The importance of space and place: One undergraduate student, Amanda, is mentioned above. As a non-musician and history major with a vexed history of her own with regard to formal music lessons, she provided further insight into the Project via research into the significance of place on engagement. Her qualitative study combining historical research with interviews with participants she came to the conclusion that in the absence of 'social scaffolding' and with the current model of music making 'based on achievement' there is:
 

a lack of spaces and supportive social relationships where amateur adult players can feel comfortable learning. Whilst the MEP program can provide a temporary space to for adults to learn in groups with social motivations, there are social barriers to musical engagement that need to be overcome if this motivation to play a string instrument is going to last beyond the program. More could be done to try and replicate some of the social functions violin playing served in earlier times.

## **Conclusion: Implications for future research**

Overall, there were no participants that did not report some benefit and enjoyment. There was minimal drop-out and drop-out was not related to dissatisfaction with the Project. It is likely

that a multi-generational socially focused group of this nature can provide a recreational avenue for learning an instrument which, in the modern world, is often seen as requiring dedicated and extensive practice. The importance of the philosophical basis cannot be dismissed, as the idea of asking all participants to facilitate each other's learning not only contributes to the overall result but may help from the economic point of view, with less reliance on experts.

One important finding came from discussion with the MEP's funding body after representatives viewed the short documentary produced of the String Project. The project was enthusiastically received precisely because it did not focus solely on singing, like much other MEP work (even though much singing was involved). One reason given was that singing can be more challenging for individuals than playing and, furthermore, that singing was more acceptable as part of a process in acquiring instrumental skill. It was as if the instrumental playing was considered more legitimate as a musical goal. This finding is of interest, since the largest impediment to further iterations is the economic one. The MEP's usual vehicle for musical expression – singing – is clearly less expensive to disseminate but often appears to be regarded as less important as a musical outcome.

Finally, as noted by Tully (2013), it is likely that modern attempts to replicate older patterns of music making will only succeed if appropriate conditions are readily available on an on-going basis. Given the limited nature of the project, the problem of providing on-going support that encourages social recreational violin playing is one to be solved. But researchers found that, given a degree of financial support and social interaction, it was surprisingly easy to recruit a multi-generational group of players who achieved differing but impressive levels of skill in a short period, as well as deriving considerable enjoyment from the process.

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# Changes in direction: Alternative pathways in senior school music assessment

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## Abstract

The use of digital technology is transforming educational practices in many schools around the world. In particular digital technology connected with a range of contemporary (popular) music practices is transforming music and the way people approach many traditional music activities. These practices, which many students are now bringing to secondary schools, are challenging traditional forms of assessment, particularly at the senior level in high schools.

This paper looks at some of the alternatives to the traditional assessment of performance, composition and musical knowledge. It explores assessment opportunities that students currently have and may have in the future, not in what some see as the more privileged academic knowledge and skills associated with Western Art Music practices, but in the more active dimensions associated with performance and song writing utilising a range of technologies.

Qualitative research was conducted using semi-structured interviews in order to gather relevant data from two different people involved in developing alternative pathways of assessment that will allow students with high skill levels in popular or contemporary music practices to receive recognition in the senior school. One participant was the director of music in a local school and the other a significant person in the history of New Zealand rock music who is now involved in a range of music education activities in primary and secondary schools in New Zealand.

Findings revealed both participants expressed a high level of dissatisfaction with current assessment practices for students with the skills referred to above and a desire to develop alternative options that will provide tangible recognition of the skills that many current students possess, particularly those who are able to utilise a range of digital technologies to create music that is more relevant to them and their experiences.

It may be time to reconsider the position of Western art music as the dominant paradigm within music education. While the importance of the canon of works contained in this genre cannot be denied, Western art music is only one strand of an intertwining web, or braided river of musical styles available to a listener at any one time. Contemporary music may intersect with Western art music but it is not the same and should not be taught the same way.

**Keywords:** music education, assessment, contemporary (popular) music, digital technology

## Introduction

We are living in a period of rapid cultural and social change and we are witnessing a dramatic transformation in the ways people experience music and in the practices used to educate children (Kratus, 2007). In the past few years, numerous studies from around the world have shown that in many Western countries, students are learning music in both formal and informal contexts, which, as a direct consequence, have led to teachers and curriculum writers looking at how they might be able to accommodate these practices with more relevant assessment activities. A great deal of music education now takes place outside of school as opposed to the formal systematic instruction common in school (Folkestad, 2006; Green, 2006, 2008) This, Folkestad (2006) argues, is a result of recent technological developments

and the impact of the media. The result is activities such as listening to and creating music constitutes a major part of many young peoples' lives. The result of this is teachers never meet musically ignorant or uneducated students. In fact, in many cases, students come to school possessing a rich and sometimes, sophisticated musical knowledge acquired from a variety of outside-school music activities (Green, 2006). Folkestad (2006) suggests that in a formal learning situation the minds of teacher and learner are focused on learning how to play music (learning how to make music) whereas in the informal situation the mind is directed towards playing music (making music). Folkestad describes education as the meeting place for formal and informal learning; formal in the sense that it is organised and led by the teacher, but informal in the sense that the kind of learning that is obtained and the ways in which it is achieved have much in common with the characteristics of everyday learning outside of school.

The role of popular music in formal music education has proved both challenging and problematic since the 1960s. Music educators around the world have been aware of the need to use popular music as a way of connecting with their students but often lack the skills and experience to be able to incorporate it effectively into what they offer in their classes (Cutietta, 2007; Davis, 2005; Dunbar-Hall & Wemyss, 2000; Emmons, 2004; Estrella, 2005; Lamont, Hargreaves, Marshall, & Tarrant, 2003; Odam, 2004; Rodriguez, 2004; Spruce, 2004). Green (2006) describes the classroom as "a notorious site for the entanglement of musical meanings, values and experiences" (p. 101). In some cases, she argues, popular music has been included in programmes to pander to students' tastes, in a hope that they will develop an interest in something more worthwhile (such as classical music).

For many students, Green (2001, 2006, 2008) argues, one of the most crucial delineations transmitted by popular music is that its musicians acquire their skills without the benefit of any formal music education. Green (2006) suggests that "it has been a central part of musical ideology, from rock to hip hop, soul to reggae, that the music is a direct, unmediated and natural expression of feeling, untrammelled by the dictates of convention and arising naturally from the 'soul' of the musicians" (p. 106). While some popular musicians take formal lessons and may have degrees in popular music, all popular musicians must engage in informal learning practices that differ greatly from the ways in which classical music skills and knowledge have been acquired and transmitted, at least over the last two centuries (Green, 2001, 2006).

Gruhn (2006) argues that music education needs a new philosophy because of the growing gap between extra-curricula activities and the way music is taught in the classroom, and between musical experience in real life and music experience in the school setting. According to Gruhn, a new philosophy must take the change of students' media into consideration because it shapes their understanding of music and their various practices of using sound embedded in different media. Gruhn asserts music had become a synonym for teaching Western art music that was disconnected from real life—it became a particular attitude for dealing with music in schools rather than with 'real' music. In an attempt to connect with students, he suggests that German music education now includes all kinds of popular music and integration of technology in the classroom (Gruhn, 2006).

## **Music in New Zealand secondary schools**

The New Zealand Curriculum (2007) is the statement of official policy relating to teaching and learning in English medium New Zealand schools. Its principal function is to set the direction for student learning and to provide guidance for schools as they design and review their curriculum (Ministry of Education, 2007). The arts learning area comprises four disciplines: dance, drama, music – sound arts, and visual arts. Within each, students develop literacies as they build on skills, knowledge, attitudes, and understandings as they progress

through the eight levels of the curriculum. Through arts practices and the use of traditional and new technologies, the aim is for students' artistic ideas to be generated and refined through cycles of action and reflection.

There have been nine separate music syllabi published since the beginnings of an organised state education system in New Zealand, with each syllabus more comprehensive than its predecessor (Sell, 2003). The beginning of the twentieth century saw a focus on good vocal production but began to include an understanding of correct breathing, improved tone, more music literacy skills and some aural training. The syllabus in 1914 called for an even more comprehensive knowledge of good vocal technique and a growing awareness of the value of some correlation between music and other subjects leading to some knowledge of music history. From here, it became a logical step to the music appreciation and/or aesthetics education movement prevalent in other parts of the Western world at that time. The technological development of radio and recording media aided this development allowing access to a wider range of genres and styles. Percussion instruments, the recorder and the guitar began to feature in school music programmes from the 1950s and the expansion of trade links from this country to Europe and North America and immigration from both Europe and the Pacific Islands throughout the 1960s resulted in teachers becoming aware of a more multicultural perspective. During this time, the growth in popular music also had a considerable impact on teachers' thinking about music coupled with thinking about the place of music within the wider philosophy of education (Sell, 2003).

In 1989, the incumbent Labour Government supported the publication of *Syllabus for Schools—Music Education—Early Childhood to Form Seven* (which is still regarded by many as a seminal document for music education in New Zealand). Its dominating mantra was 'create, recreate and appreciate'. The 'syllabus' was supported through 1993–1994 by handbooks for music education from early childhood to secondary music, and these were distributed to all schools (Thwaites, 2008). In 1993, a new external examination prescription was introduced, one that placed more value on performance and composition (60%) than the study of music works (appreciation), theory and aural training. Interestingly, at the time, several school principals complained about the inclusion of the practical component, for music 'used to be a good academic subject'. The subsequent revision of the curriculum in 2006–2007 extended the requirements even further making specific mention of 'music–sound arts' where previously it was titled just 'music' (Ministry of Education, 2007). By doing this, it became explicit that the study of music included sounds coming from "natural, acoustic and digital environment" (p. 21) and any activities relating to the study of music should include working with appropriate digital technology.

McPhail (2012) writes about the development of the senior school music curriculum in New Zealand in the twentieth century and argues that it mirrored the parent structure of the more highly valued knowledge of the university. In this curriculum, "practical elements were rendered secondary to the explicitly cognitive dimensions of analysis, history, harmony and counterpoint" (p. 319). This recontextualisation of music increased its status and enabled its affiliation with other academic school subjects. The preference afforded to classical music over popular music, the emphasis given to developing skills in musical literacy over oral or practical instrumental skills and the ordering of musical knowledge into sequential learning activities, prescriptive goals, tests and national examinations are symptoms of the way music in the senior curriculum has been ordered to reflect the highly valued knowledge of the university (McPhail, 2012).

## **Research design and methods**

An interpretivist qualitative interview study was conducted with two participants. The first participant, Mr Technology, is Director of Music at a local independent co-education

secondary school. Initially completing a degree in Classics, he continued his study and completed a further degree in jazz performance before completing his teacher training. He has worked in a number of different contexts in the last few years and has written a number of resources targeted specifically for teachers to help prepare students for external examinations, particularly in the area of aural perception. Most recently he has been involved in developing external assessments that focus on technology in music and in particular the use of digital technology in sound engineering.

The second participant, Mr Bass, was a member of a seminal NZ rock band that enjoyed considerable international success from the mid 1970s through to the late 1980s. After leaving the band and then forming and playing in another successful local band, he subsequently managed a number of NZ bands before becoming involved with music publishing. For the last 10 years he has been involved in the organisation and running of a national song writing competition.

Merriam (1998) describes interviews as being one of the most common forms of data collection in qualitative research. She suggests that the main purpose of an interview is to obtain “a special kind of information” (p. 71). Semi-structured interviews were employed using a clear questioning schedule. This provided a coherent and consistent framework to the interviews. While the interviews employed the same schedule of questions, care was taken to ensure the interviews were responsive to participants’ experiences, allowing the participants to express their perspectives, rather than being tightly constrained by pre-determined questions (Bogdan & Biklen, 2007).

## **Findings**

Mr Technology and Mr Bass expressed concerns that the current senior music assessment system did not meet the needs of many of the students involved in a range of musical activities in NZ schools. Both participants made clear statements about students more familiar with contemporary (popular) music practices feeling alienated and/or excluded by what they were required to do, particularly with assessments of aural skills and composition.

Mr Technology described the challenges that he faced working in the particular context of his school where students came with a range of musical experiences in traditional Western art music practices and also with experience in contemporary (popular) music. He described at some length a collaborative composition activity that he felt met the needs of both groups of students. In this activity he provided a simple four-chord progression as the foundation for a collaborative composition exercise. He then divided the students in the class into groups based on the instruments they played. One group was made of students who identified themselves as vocalists, another guitarists, a further groups comprised students who played orchestral strings and so on. The first group recorded their work using Garageband and then this was transferred to Logic. After the initial recording each group could then add to what had already been recorded without changing what a previous group had recorded. In this manner a whole song was created.

Mr Bass talked about the frustration he has experienced over a number of years with an assessment system that he believes is designed to meet the needs of a small group of students, those with experiences in Western art music practices. In particular he described his frustration with the attitude of many high school principals to much of the work he has done with the song writing competition. He mentioned that principals will often attend the finals of the national choral competition or the finals of the chamber music competition but he has seen very few at the finals of Rockquest (national high school rock band competition) or at the awards ceremony of the national song writing competition, Play it Strange.



## Discussion and conclusion

Following a review of the current assessments for music at the senior level, sound engineering and technology and song writing have recently been included. These new assessments have been included as a direct result of the work undertaken by Mr Technology and Mr Bass. The sound engineering and technology assessments are currently available at Level 1 National Certificate of Educational Achievement (NCEA) whilst a new song writing assessment is due to be introduced shortly at Level 3. Students who have written songs for Play it Strange have the opportunity to have their work assessed at Level 1 in Music and also as part of the suite of courses available to meet the literacy requirements at Level 1. The inclusion of the new assessments and the recognition that student work at this level can be used to meet these requirements indicates a growing recognition by the national qualifications body (NZQA) that assessments in music need to change in order to accommodate the needs of a student group that now has a very diverse range of musical experiences.

Writing in 2004, Cain refers to Paynter's metaphor of a moving shining beam of light to describe the process of changing knowledge and understanding. In this paper he says that Paynter argues that many individuals are comfortable remaining in the centre of the beam. However, curriculum change or significant change in practice may occur when a few individuals feel compelled to move away from the bright centre of that beam of light and start working 'in the shadows' often creating new knowledge and understanding and, as a result, causing the focus to expand (Cain, 2004). Savage (2012) also refers to educators working 'in the shadows' and argues that in this region some of the most interesting and important developments may occur. The two participants involved in this research could be seen as working 'in the shadows' as much of the work they do could be perceived as being very different from that usually associated with traditional music education.

As Cain (2004) suggests, the focus of the beam of light has expanded considerably as a result of the introduction of a range of technologies over the last three decades. In current practices in music education, the focus of the beam of light has expanded even further as the influence of contemporary music has increased. The privileged position of Western art music in the centre of the beam of light is now being challenged. One result of the post-modern world in which these teachers and students live has been the crumbling of the barrier between high and low culture. It would appear that the barrier surrounding the beam of light that shone on Western art music practices is starting to crumble and the beam has expanded considerably to include 'low' cultural practices, such as those often associated with contemporary music such as informal learning practices and different approaches to composition, aural skills and musical understanding.

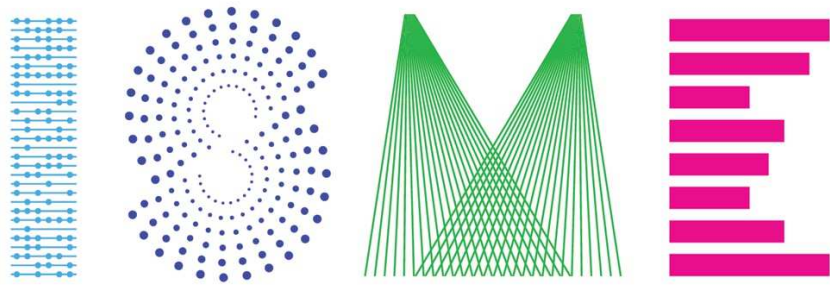
Finally, it may be time to reconsider the position of Western art music as the dominant paradigm within music education. While the importance of the canon of works contained in this genre cannot be denied, Western art music is only one strand of an intertwining web, or braided river of musical styles available to a listener at any one time. Contemporary music may intersect with Western art music but it is not the same and should not be taught the same way. The reliance of contemporary music on various forms of technology and in particular digital technology "provides music education with not only the added dimensions of musical sound, creation and production, but also with a means through which music teaching and learning can progress through the interaction of resources, knowledge, artistic expression, individuality, skills, attitudes and experiences" (Dunbar-Hall & Wemyss, 2000, p. 29).

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