



**Proceedings of the 22nd International Seminar of the  
ISME Commission on the Music in Schools and Teacher  
Education Commission (MISTEC)**

**NYU Prague, Czech Republic  
8<sup>th</sup>-12th July 2018**



**Editors**

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## **MISTEC Mission**

The ISME Music in Schools and Teacher Education Commission (MISTEC) held its first seminar in 1976. MISTEC believes that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programmes should aim to produce highly qualified future music teachers and support their continuous professional development.

The mission of MISTEC is to promote and support:

- the development of research expertise in the field of music teacher education, including the creation of new methodologies;
- the development of theoretical innovation and new practical approaches for music teacher education;
- international collaboration between professionals from different regions of the world, including the setting up of joint research projects between different institutions;
- the exchange of multicultural resources and innovative teaching approaches between ISME members who work in teacher education.
- policy discussion aiming to share experiences between professionals and institutions from around the world; and
- colleagues around the world to influence the formation of educational policies so as to ensure that there will be quality music education for all children.

The above Mission will be achieved by MISTEC through the promotion of activities such as biennial Commission Seminars, ISME World Conferences, the dissemination of research and information through various types of publications, and networking offered to ISME members.

MISTEC Commissioners (2016-2018)

- Julie Ballantyne, Chair (Australia),
- Alex Ruthmann (USA)
- Marie-Louise Bowe (Ireland)
- Smaragda Chrysostomou (Greece)
- Bradley Merrick (Australia)
- Maria-Cecilia Jorquera (Spain)

The ISME Music in Schools and Teacher Education Commission expresses its sincere appreciation to the following people and organizations for their support and sponsorship:

Alex Ruthmann  
Seminar Host  
NYU Prague, Czech Republic

Julie Ballantyne,  
Seminar Chair

Smaragda Chrysostymou, University of Athens, Greece  
ISME Board Liaison

All papers and workshops were peer reviewed by the MISTEC commissioners:

- Julie Ballantyne (Australia), Chair
- Alex Ruthmann (USA)
- Marie-Louise Bowe (Ireland)
- Smaragda Chrysostomou (Greece)
- Bradley Merrick (Australia)
- Maria-Cecilia Jorquera (Spain)

However, all poster/workshop abstracts (short and extended) were not.

# Opening Remarks and Welcome

Julie Ballantyne, Chair

The Music in Schools & Teacher Education Commission (MISTEC) of the International Society for Music Education (ISME) was held in Prague, the Czech Republic from 8-12 July, 2018. Following an unprecedented number of high-quality proposals, we saw 13 papers, three workshops, two local presentations by Czech music educators, and 40 poster presentations. In 2018, poster presentations took on a new format (lightening presentation + extended abstract option + 1-hour presentation), which was very popular with presenters and attendees alike. It was also notable that close to a third of the attendees at this year's conference were practitioners (music teachers) from around the world, with significant numbers of teachers from the USA, Thailand and Australia. Crucially, we welcomed five Czech participants including representatives from the School system, Czech Philharmonic, and Orff Society.

Hosted by NYU Prague, and sponsored by the University of the Arts, Helsinki and NYU Steinhardt, the conference was very successful. The delegation that came with the Global Visions Project enabled some thoughtful interchange of ideas particularly on the Tuesday when they had many presentations and roundtables. There were 124 registered participants over the week, with attendees from Australia, Brazil, Canada, China, Colombia, Czech Republic, Ireland, Finland, Greece, Hong Kong, Iceland, Israel, Japan, Kenya, New Zealand, Nepal, Norway, Scotland, Singapore, Spain, Sweden, Switzerland, Thailand, Turkey, the USA and the UK.

The conference dinner was held atop a roof in the old part of town, looking towards the Old Town Square, and on another evening, we were entertained by the Tap-Tap ensemble, which provided a wonderful insight into the musical culture of Czech Republic. Over the course of the week, we were challenged, inspired and nourished in equal parts. The friendships made at this conference are sure to last the test of time, and the research collaborations that emerged are truly exciting.

And so, I'd like to close in thanking my fellow commissioners - Alex Ruthmann, Marie-Louise Bowe, Bradley Merrick and Maria-Cecilia Jorquera. Without their tireless work, this conference would not have been possible, and it is because of their commitment to music education research that MISTEC continues to go from strength to strength.

Julie Ballantyne (Commission Chair, 2016-2018)

## Commissioner Snapshots

**Stories of early-career music teachers in Australia over the past 15 years**

Julie Ballantyne

**Catching and releasing possibilities in uncharted waters: Scaling musical performance with pre-service primary teachers**

Marie-Louise Bowe

**Current issues in Greek music education**

Smaragda Chrysostomu

**Direct declarations: An articulating element for teacher professional identity from the complexity perspective**

Maria-Cecilia Jorquera

**Do you want to advocate for music education? Then just ask the students what music means to them.**

Bradley Merrick

**Design methods for creating curricular projects with students and teachers**

Alex Ruthmann

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# Music education in times of trouble

Eva Sæther, Malmö Academy of Music, Lund University

## Abstract

EU policy documents on the effects of the global migration wave suggest that culture has an important role in promoting inclusion as well as developing and maintaining democracy. These expectations on culture places music education as a potential key factor in coping with the effects of the current refugee situation. In this paper, it is argued that European music educational systems are given a task to respond to the migration flow by active involvement in the on-going and necessary social re-molding. In praxis, this might be done by curriculum changes, course development, out-reach activities, and focused efforts to intertwine research and education in expanding knowledge on intercultural competence. Through the local lense of developing a globally relevant music teacher training at Malmö Academy of Music, the characteristics of “times in trouble research” are presented. Finally, with examples from ongoing research on the El Sistema implementation in Sweden, important factors for developing intercultural competence in, through and with music education are discussed.

## Keywords

Democracy, ethnospace, inclusion, intercultural competence, music education

## Introduction

The municipal music school in Malmö has been struggling with low rate of immigrant children among their students since the early 1990's, in spite of several out-reach projects. By abandoning short sighted projects, and incorporating El Sistema<sup>1</sup> as a regular part of the music school, the music school now includes children from all backgrounds in targeted public schools. All children in these schools are taking part in the musical meeting place, where making music together is explicitly used for democratic schooling.

In Malmö, 32 % of the inhabitants are immigrants, representing 178 countries (Malmö Stad, 2017). This makes Malmö the most multicultural city of Sweden – and music teachers working in the schools of Malmö are constantly reminded of the cultural diversity by teaching children who cannot be expected to have Swedish as their mother tongue. The municipal music school in Malmö, has been successful in including children from newly arrived families, living in segregated areas, by implementing and developing El Sistema since 2013.

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<sup>1</sup> El Sistema is a model for music education programmes developed in Venezuela in the 1970, in its original version too combat poverty with the help of classical music. In the Swedish implementation of El Sistema social integration is in the foreground.

The aim of this paper is not to describe in detail the effects of the El Sistema initiative in Malmö, but rather to highlight the potential of music education research in times of trouble. The migration flows represent a challenge for all dimensions of society, due to the widening socio-economic gaps. The cultural sector however, is given special attention in EU endeavours to handle the situation. A recent EU report on the role of culture in promoting inclusion describes culture as the perfect area for developing and maintaining democracy:

[...] it provides spaces for the articulation and dissemination of complex ideas, and facilitates broad participation in social space. The dynamic nature of cultural participation makes the cultural sector the perfect space from which to catalyse the development of polity and society as spaces in which refugees and other new citizens are afforded equal voice and status. (EU Voices of culture, 2016, p.8)

From the perspective of music education, the official EU ambition opens up for a reconceptualisation of music in schools, as suggested by the recent Swedish national investigation on Art and Music schools<sup>2</sup> (SOU, 2016). The investigation calls for a music teacher education more directed towards the wider role of music teachers in society and the music subject in schools – one of the important public arenas for developing a sustainable society. On the policy level there seems to be many good arguments for educating lots of methodologically updated music teachers, ready to work for broad participation. On the practical level, the group identity of music teachers is constantly reshaped.

Appadurai (1992) introduced the concept *ethnospace* as a tool to acknowledge that earlier “wholes”, such as communities and villages have been substituted by cosmopolitan and deterritorialized reproduction of group identity. The concept also covers how “ethnospaces of today’s world are profoundly interactive” (Appadurai, 1992, p. 48). In these ethnospaces, we as music educators also interact, in our endeavours to develop relevant and updated methods, curricula and institutions. Living in ethnospaces, we as music educators are forced to constantly update our understanding of the professional identity of a music teacher, developing the art of

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<sup>2</sup> Art and Music Schools is a translation of the Swedish *kulturskolor*, which is an umbrella concept, including both music schools and schools with music and other aesthetic subjects. In this text the term municipal music school is used for *kulturskola*.

intercultural communication. However, European educational systems rarely teach intercultural communication, a skill that is most important for democracy (Touraine, 2003).

In this presentation, my own experience of developing the music teacher education at Malmö Academy of Music (MAM) serves as the point of departure for reflections on the symbiosis<sup>3</sup> between ethnomusicology and music education. At MAM this symbiosis has influenced both the course development within the subject of “Music and Society” (former “Music History”) and research at the teacher education and performance programs.

### **Questions for music educators**

During the last decades there has been a growing body of research on music education with regards to issues of democracy and cultural diversity. Themes as musical agency (Karlsen & Westerlund, 2010; Karlsen, 2012), educational reform (Drummond, 2005; Schippers 2010), social mobility (Hofvander Trulsson, 2010) and exotification (Sæther, 2010) have been investigated. The common thread for this line of scholarship is a quest for music educators and policy makers to reflect on music’s communicative power - which can be used for good or bad. As Nettl already in 1985 stated, it is important to study the institutions where music is taught: “Our cultural values, too, ought to be discernible in our musical system. What kinds of values do we teach?” (p.73). What styles are regarded important or “good”? What teaching methods enhance individual or collective growth? What students are included? Nettl (1985) is sceptical towards the dominance of classical music in American music education: “Does this perhaps mean that we like to think of our society, reflected in music, as a group of marionettes directed by a supreme puller of strings [...]” (p.74). This scepticism can also be interpreted as a reminder that genre choices are value-laden, and that whatever choice is made, the music educators carry both responsibility and possibilities. Today, while there seems to be a consensus on music as an important part of cultural and identity negotiations, this aspect is not reflected neither in the general status of music as a subject in Swedish schools, nor in higher music education. Intercultural teacher competence is not a topic of studies in most Swedish teacher training (Lorenz, 2016), music teacher training included.

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<sup>3</sup> Symbiosis normally describes the relation between the mycelium of funguses and plant roots, where the mycelium serves as an extension of root systems. This extension enhances the nutrient uptake and growth in insular areas poor in nutrients. Whether it is the music education or the ethnomusicology that provides the extension is irrelevant in this context, as the symbiosis is about mutual dependence and fertilisation – not parasitism.

Music educators confronted with the effects of migration flows can hardly avoid asking themselves: “Is there anything we could do?” As Nettl (2010) reminds us, music can be understood, by both music educators and ethnomusicologists, as an expression or reflection of societal structures as well as a tool for individuals to develop their agency, or their capacity to navigate in the world. He notices that both music educators and ethnomusicologists share concerns about the relevance of their research: “And are we doing anyone any good?” (Nettl 2010, p.1).

Ethnomusicologists have often tried to assist musicians living in diaspora, creating concert tours, or arranging teaching in institutions (Nettl, 2010). One example of how music educators have approached applied ethnomusicology (and vice versa) is the type of research that is found under the umbrella of *community music*<sup>4</sup>. *The International Journal of Community Music* (IJCM) special issue on community music in the Nordic countries shows how musical development work in Lebanon has been undertaken together with music teacher students since 2002 (Brøske & Storsve, 2013). Courses like the Norwegian Lebanon initiative tend to stimulate students to develop their reflexive skills. Total immersion cross cultural course work also helps preventing any oversimplified notion of the complexities of musical activities, be they informal or formal (Hebert & Sæther, 2013).

Within the field of ethnomusicological research, Rice (2014) sees a new branch, related to “times of trouble”, for example research on music, migration and minority studies. One orientation within this branch is to study culturally productive diaspora groups. These groups often cling to the relation with the – sometimes imagined – homeland, a process that provides protection from the feeling of loss that they struggle with (Rice, 2014). In this orientation, we find for example a study on the music education carried out at the Persian music school in Malmö (Sæther, 2010) and Knudsen’s (2004) thesis *Those that fly without wings* on Chilean immigrants in Oslo. The ambition here is not to present a full picture of research that belongs to the dynamic category of “times in trouble” research. My interest is in the characteristics of this branch. Rice (2014, pp. 204–205) mentions four directions, all connected to methodological issues, and the overlapping areas of ethnomusicology and music education:

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<sup>4</sup> A single definition of community music is not available; a definition often entails music activities with the purpose to support and strengthen local communities. Music education in these settings often takes place outside formal institutions, but under the umbrella of community music there might be cooperations between institutions and local communities, as in El Sistema in Malmö.

1. Development of partnerships between communities and musicians (community musicians). The implementation of El Sistema in Sweden belongs to this direction (Sæther, Bergman & Lindgren, 2017; Bergman, Lindgren & Sæther, 2016; Lindgren, Bergman & Sæther, 2017).
2. Decreased distance between applied and theoretical research. Research produced by the ongoing Global Visions research project shows some of the latest contributions from music education within this direction (Treacy (accepted); Timonen, Houmann & Sæther, accepted).
3. An interest for music as an eco-system, an attitude that demands attention to all genres. Japanese researcher and shakuhachi player Koji Matssunobu is one of the forerunners in this direction ( see for example Matsunobu, 2012).
4. An interest in how theories on the nature of music can contribute to research outside the borders of the discipline of ethnomusicology, music education, musicology and sociology. In this direction we find research reaching outside the disciplinary borders by methodological innovations and kinship with artistic research, see for example Bresler (2015) and Tullberg, (2017).

### **Historical definitions**

The process of overlapping between music education and ethnomusicology is illustrated by historical definitions of what music education and ethnomusicology could or should entail. In 1988, when music education was established as a research subject, the definition provided by UHÄ<sup>5</sup> was based on the close relation of that time between musicology and pedagogy (Folkestad, 2007). Eight years later, when Göran Folkestad was given the chair in music education at MAM, the research area opened up to include “...the research field, within which we study all forms of musical learning and experiencing, and the frames and conditions that control and influence these forms” (Folkestad, 2007, p.9, my translation). This way of defining the field of music education builds on verbs – learning and experiencing – resting on sociologist James Gibson’s concept of *affordances*, a concept that leads to the insight that it is not self-evident that questions on musical learning are best investigated within the frames of a school or a classroom. The affordances that we meet in the eco-system of everyday life imply that we always learn, whether it is our intention or not (Gibson, 1986).

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<sup>5</sup> UHÄ was the national agency for Swedish universities and University colleges 1977–92.



Gibson's widened understanding of music education comes close to the definition of the anthropology of music as "the study of music in culture" (Merriam, 1964) and his inclusion of musical learning as one of the areas of interest for the ethnomusicologist. The distance is even shorter in the definition offered by Rice (201, p.10): "Ethnomusicology is an academic discipline based on reasoned discourse in words about the full range, in all places and time periods, of human music and music making."

This process of overlapping disciplines made it possible for me to defend my thesis on the attitudes to learning in the Mandinka culture (Sæther 2003) within the research subject of music education. The PhD project was intertwined with the development of the so-called "Gambia course", where music teacher students were trained to challenge habitual attitudes and the taken-for-granted presumptions on music, musicality and musical learning. The sought-after horizon was the development of a relevant music teacher education, providing students with tools to use in multicultural classrooms. Some of the students who passed through this course during the years 1992–2011, and spent parts of their training in a foreign culture, are now teachers within the El Sistema at the municipal music school in Malmö. To them, the El Sistema initiative offers a possibility to apply their intercultural competence.

### **El Sistema and intercultural competence**

Lorenz (2016) defines intercultural competence as a combination of three different types of competence: communicative, social and civic competence. Teachers that are equipped with intercultural pedagogic competence – as the El Sistema teachers develop in their praxis – will in their teaching promote what Illeris (2015) calls transformative learning. This is a genre of learning that Illeris (2015) sees as vital in times when changes in life conditions require social adjustments. That is, in "times of trouble" like the ones that paved the way for El Sistema in Malmö. In this respect, transformative learning is intimately linked to the conditions for sustainable societies. Local, regional and national profiles, and institutions, need to move their attention towards the potentials rather than the problems (Stigendal, 2016). Thus, urged by a research report on a sustainable Malmö, the municipal music school started the El Sistema section and hired six music teachers to counteract segregation with music.

Swedish research shows that El Sistema cannot be described as neither radical nor conservative, but rather as a hybrid ingredient in glocal (global and local) music education, an ingredient that stirs up tension fields in late modern or post-modern societies (Lindgren,

Bergman & Sæther, 2016; Bergman, Lindgren & Sæther, 2016; Sæther, Bergman & Lindgren, 2017). One of these tensions fields concerns choice of genre.

Results from fieldwork at El Sistema Malmö conducted in 2013, using methods inspired from anthropology and ethnomusicology, show that the music teachers that were hired to teach in multicultural classrooms found it difficult to relate to one of the linchpins of El Sistema - namely the emphasis on western classical orchestra music. In the original version of El Sistema, this hegemony of classical music is associated with an expectation that poverty can be combatted by providing the people with culture, high culture (Baker, 2014). The growing international body of research on El Sistema often puts into question how an educational movement that rests heavily on frozen ideologies can find support worldwide. In his epistemological fluoroscopy of El Sistema, Fink (2016) refers to the development of music education in for example Sweden, where the dominance of classical music has been broken and more genres and teaching methods have found their way into higher music education:

...progressive systems of music education in (notably) England, Scotland, and Sweden have spent decades exploring alternatives to the large ensemble model that emphasize individual creativity, improvisation, and direct engagement with contemporary musical life. In this context, the reappearance of the (very) large ensemble model in the guise of *El Sistema* seems like an unwelcome — and unpromising — visit from the ghost of public-school orchestra rooms past. (p. 34)

The El Sistema prescribed focus on orchestra music is far from natural to the music teachers working in El Sistema Malmö, since they have been trained in a tradition resting on the Swedish music education reform OMUS from 1976. Starting from the late 1970-ies, the hegemony of classical music was displaced, by including a more holistic view on music education (see Olsson, 1993). Thus, the El Sistema teachers in Malmö were careful about an open approach towards different genres, and they emphasised musical creativity just as much as playing with the Malmö Symphony Orchestra. In the autumn semester of 2017 the Malmö El Sistema teachers at one of the schools decided to start an ensemble playing traditional Swedish folk music. This decision emanates from the ambition to promote playing by ear, traditional teaching and learning methods and a holistic understanding of music, where dance is included. In addition, playing traditional Swedish music with immigrants can be interpreted as a comment to the Swedish populist right wing party that claims Swedish folk music as an expression of the pure Swedish culture - not to be contaminated. However, this dimension was never mentioned by the music teachers. In interviews over the years from 2013 until today, they tend to avoid

making political statements. Instead they often focus on the agency of the children: “We are here to teach music, not to pity them.”

In the ambition to include families and to build a strong community in the areas of the El Sistema schools, El Sistema resembles music educational projects that fit within the label of community music, musical activities that are aimed at strengthening the agency of the inhabitants in a community, and that serve as a complement to formal music education. Interestingly, here the community music is organised within two formal institutions, both the elementary school as local host and the municipal music school as employer and process leader. As Kerz Welzel (2016) argues there has been a tendency in research on community music to “oversimplify the complexity of musical activities” (p. 118).

### **Critical practitioners**

In light of the rapid spreading of El Sistema it might be worthwhile to re-evaluate the understanding of community music as totally separated from formal music education and to look for shared challenges. Music education in schools, as well as in community music contexts, needs well equipped pedagogues. Kerz-Welzel (2016) calls for “critical practitioners” (p. 120) with professional training to avoid well-intentioned but non-reflected contributions. In this regard it is interesting to note that during the implementation phase of El Sistema in Malmö, the six music teachers were provided half a day per week for collaborative reflection to expand on the professional competence they were carrying from their five year music teacher training. Many of the needed competences, as intercultural pedagogic competence, were developed during and in active teaching, in, through and with music, often involving habitus crises<sup>6</sup> (Sæther, forthcoming), to both teachers and pupils.

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<sup>6</sup> Habitus crises (Pöllman, 2016) is a concept used to describe changes in taken-for-granted ways of being reflexive, possibly stimulating intercultural awareness.

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### **Discussion Questions**

1. What are your reflections on the questions to music educators in times of trouble: “And are we doing anyone any good? (Nettl, 2010)”
2. In what ways can you relate your own work to the EU report on the role of culture in promoting inclusion: " [...] it provides spaces for the articulation and dissemination of complex ideas, and facilitates broad participation in social space. The dynamic nature of cultural participation makes the cultural sector the perfect space from which to catalyse the development of polity and society as spaces in which refugees and other new citizens are afforded equal voice and status." (EU Voices of culture, 2016, p.8)
3. What would a “critical practitioner” do in your music education context?

# **Getting out of carnegie hall: Problematizing a musician-teacher collaboration**

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## **Abstract**

A visiting musician/teaching artist entering the classroom can be hugely advantageous for schools, teachers, children, young people, broader communities as well as for the musicians themselves. Across the world, such music-in-education initiatives have widened opportunities in schools to experience live performance, composing, song writing, opera and music technology, to give but a few examples. Too often however, such endeavours tend toward ‘victory narratives’, lack critical debate and overlook meaningful collaborative possibilities between musicians and teachers. Within the United States, ‘teaching artists’ have become a central feature of arts-in-education work. Taking New York City as having an established foothold in this field, this paper problematizes one musician-teacher collaboration within a public school as part of Carnegie Hall’s suite of educational outreach programmes. Through a qualitative case study approach, the research aimed to critically explore musician-teacher collaborations through the lens of one contextualized pair. Data was collected over a seven-month period through observation of classes at the school, individual interviews with the teacher and musician, as well as a series of online reflective logs kept by both musician and teacher over the course of the fieldwork. Through an in-depth analysis of this one collaboration, the possibilities and pathways for such collaborations into the future are explored. In particular, the paper examines how one musician-teacher collaboration journeyed through varying tensions to create pedagogic and reflective spaces for both the teacher and musician involved. Thus, rich insights are gained into the dialogic relationships that challenge both teachers and musicians about who they are and what respective roles they play in a child’s music education.

## **Keywords**

Collaboration, teaching artist, music-in-education, visiting musician, musician/teacher identity

## **Introduction**

There is a widely held belief within arts and music education that cultural organisations have much to offer educational settings. As a consequence, there is a plethora of ‘outreach’ and ‘educational’ programmes for visiting/teaching musicians to deliver in schools all around the world. Despite the oft-praise for such programmes, research has shown that tensions can exist around expectations, roles, agendas, responsibilities, outcomes, and perceived identities with music-in-education collaborations (Christophersen & Kenny, 2018). The purpose of this paper is to critically explore the field of musician-teacher collaborations within educational settings through an in-depth analysis of one musician-teacher collaboration in a New York City public



school. Through this examination, rich insights into leading debates and issues in this field are offered. Key questions for consideration include:

- What roles do the teacher and musician take on within the collaboration?
- How do they project and negotiate their musician and teacher identities?
- What opportunities and challenges manifest for both the teacher and musician within this collaboration?
- How effective are musician-teacher collaborations as a means of delivering music education in schools?

### **Theoretical framework**

Meaningful arts and music-in-education programmes are now widely recognised as requiring a collaborative and sustained approach (Bamford, 2016; Kind *et al.* 2007; Wolf, 2008). Partington contends, “...knowledge of one another built over time and regular interaction between musicians and teachers is crucial to establishing the hallmarks of dialogic relationship” (2018, p.166). This raises important questions regarding the potential for oppositional relationships at one end of a continuum or transformative practice at the other end for musician-teacher collaborations.

The work of Vygotsky (1962; Vygotsky & Cole, 1978), Bruner (1990, 1996) and Greene (1995, 2001) are particularly relevant to consider. For Vygotsky, learning is embedded within social events and interactions. Learning is thus viewed as ‘situated action’ within a ‘zone of proximal development’ which allows for varying levels of expertise and skills where apprenticeship or peer learning is encouraged. Bruner extends this ‘scaffolding’ and ‘mediational’ approach to learning that is context-specific within a “community of mutual learners” (1996, p. 24). If we accept the premise therefore that learning occurs through interaction, within ‘communities’ (Kenny, 2016), and therefore within musician-teacher collaborations, collective knowledge built up through dialogic practice should be key to transformative practice.

Maxine Greene presents convincing arguments for the importance of meaningful arts experiences and their potential for transformation (Greene, 1995, 2001). Greene, building on the work of Vygotsky, argues for knowledge to be constructed through experience in partnerships - through creating relational pedagogic spaces for transformation. Liora Bresler similarly

comments on the collaborative nature of artist-teacher partnerships allowing for potential “transformative practice zones” (Bresler, 2002). This paper seeks to investigate how such ‘zones’ might occur within educational settings and examine the conditions necessary to facilitate pedagogic and professional transformation.

## **Context**

Within the United States, ‘teaching artists’ (as they are most frequently termed), have become a central feature of arts-in-education work with a specific website, journal and various institutional, governmental and philanthropic supports. Taking New York as having an established foothold in this field, the New York State Council on the Arts, New York Foundation for the Arts (NYFA), The Association of Teaching Artists (ATA) as well as The NYC Arts in Education Roundtable, all based in the city, provide a multitude of support services to arts education in schools and have been doing so for decades. From a music perspective, the Carnegie Hall Weill Music Institute, Philharmonic Schools, Urban Arts Partnership and Lincoln Center Institute all provide exemplary and diverse models of musician-teacher collaborations in New York City schools.

The collaboration examined in this paper was one carried out under the auspices of the Carnegie Hall Weill Music Institute. The Institute engages in a wide range of music education and community programmes that boast a reach of half a million people annually. One of these programmes, ‘The Academy’ was set up in 2007 and is jointly run by Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. Every two years, up to 20 young professional musicians are chosen by application and audition as Ensemble ACJW fellows. The fellowship programme aims to support their emerging careers by combining musical excellence in performance alongside with education, community engagement, advocacy, and leadership development. Ensemble ACJW involves the following elements: musical performance to a very high level at world-leading venues, partnerships with NYC public schools, residencies at Skidmore College, outreach performance in community settings, and professional development courses.

The school partnership element as a collaboration between cultural institutions (led by Carnegie Hall) and the New York City Department of Education is the collaboration examined in this paper. Fellows of the Ensemble ACJW partner with NYC public schools for a performance residency period of two years. The partnership is specifically set up between a fellow and the

instrumental music specialist where the partner school pays a yearly fee of \$1,500. These residencies claim to act as musical resources to schools through each fellow's mastery of their instrument as well as bringing a professional performer's perspective to classrooms. Working alongside each school's instrumental music teacher, the aim is to strengthen children's musical skills through creative approaches. Plans of work are developed collaboratively to complement the existing school music programme. Co-reflection after each school visit are key to informing this planning process. The fellow is in school for a total of 25 days each year. In addition, the whole Ensemble ACJW visit the school twice yearly for assembly-style interactive performances of classical and contemporary chamber music. Partner schools also benefit from a \$500 materials stipend, concert tickets to selected Carnegie Hall and Julliard School performances, a group tour of Carnegie Hall as well as administrative support. The school partner in the research presented in this paper took place in Queens, New York City. It is a public school within an area of high socio-economic disadvantage (77% are described as coming from low-income families), which caters for grades Pre-Kindergarten to 5<sup>th</sup> Grade. There are approximately 1,300 students attending with 60% of the students identifying as Asian, 30% Hispanic and 9% White. There is one full-time specialist music teacher at the school.

### **Research methodology**

The methodology identified as most suitable for the project was a qualitative case study. Yin asserts (2009, p. 4); "the distinctive need for case studies arises out of the desire to understand complex social phenomena". A qualitative case study research design offered a means of capturing the complexity of a musician-teacher collaboration and their developing relationship over time. Data was collected through observation of classes over a seven-month period in the school, individual interviews with the music teacher and visiting musician, and reflective logs:

- *Observations* occurred at the school based on a sampling criteria that looked for a wide range of class levels and gender balance. The observations occurred over a seven-month period, where the collaboration classes were observed in practice once a month as well as a performance evening at the school. Furthermore, the teacher-musician planning and reflection meetings were observed. The observations attempted to capture "real life" in the "real world" (Robson, 2002, p. 310) where detailed observational fieldnotes, were guided by the research questions.

- *Interviews* were carried out face-to-face with both the musician and teacher individually. Their interviews lasted approximately 1 hour in length. The interviews aimed to gain both perspectives on the partnership based on research questions relating to partnership effectiveness, relationships, identities, roles, values, expectations, professional development and transformation. The interviews were audio-recorded.
- *Reflective logs* were distributed, filled in and collected online over the course of the seven months. The teacher and musician provided four logs over the time period guided by probes based on the research themes such as identity, values and transformation. Each entry also left space for self-directed reflection based on individual issues. Thus, the logs were semi-structured in approach.

Ethical clearance was granted and strict guidelines were followed such as all participants receiving information sheets and consent forms, confidentiality and anonymity of participants maintained and there was an encryption of all electronic files held. Due to the socio-cultural theoretical perspectives underpinning the study, a thematic analysis was utilised in the data analysis. This holistic analysis across all data sources served to illuminate relationships, themes and issues and relate these to the larger theoretical framework and research questions of the study.

### **Summary of findings**

Through an in-depth, grounded study of one musician-teacher collaboration, between Mary (music teacher) and David (teaching artist/musician), the paper critically engages in the field of musician-teacher collaborations providing alternative perspectives on such collaborations. The findings of the study revealed musician-teacher collaborations as a field of both dialogic practice and of tension. For the purposes of this paper, findings are summarised here through the themes of role, identity and relationship.

The roles taken on by Mary and David in the collaboration reinforced musician-teacher dichotomies to a high degree. The classroom observations revealed a persistent practice of Mary being ‘in charge’, and very much in an educator role. This was evident in her consistent questioning of the children, her attempts to extend learning opportunities, connect learning to other aspects of curriculum, focus on discipline, as well as concentrating on more practical

concerns such as instrument set up, making copies of music and ensuring turn taking. Mary was very confident and established in her teacher identity but much less so in her musical identity despite being a specialist music teacher. She frequently apologised for her lack of musical ability when playing alongside the children or accompanying them on piano and often called on David to play though pieces of music for the children to listen to.

Mary repeatedly referred to David as the ‘superstar’ in the school, describing him often as the ‘performance person’ and ‘expert’. This was reinforced in class through Mary’s praise of David’s playing his bassoon in front of the children, her invitations to him to tell the children about what it is like ‘on stage’, as well as persistent references to him coming from Carnegie Hall. So prevalent was this rhetoric that children often stopped David for his autograph. David also perceived himself in this role, stating, “I don’t discipline the kids because they need to see me as fun and exciting all the time”. Despite this however, David also saw the limitations of his ‘celebrity status’, “I don’t know if I’ve ever gotten past novelty? I don’t know if anything I’ve done is gonna’ stick with them (David).”

Mary saw an expanded role for the teaching artist beyond this, “We cannot do everything. Ah, I don’t care how good we are. We can’t do everything and if you can have somebody else give you another opinion, another idea, another ear, another voice...it’s going to be helpful to your programme” (Mary). David however was uncomfortable inputting into the band and chorus ‘staples’ of music classes at the school. He explained, “I hate band. The concept of band is problematic to me, I don’t like being in band, I don’t think it’s an effective course, I don’t think I’m useful in band...these kids are just playing uber loud. They don’t really need to be accurate, they don’t even need to play the right notes”. He further argued, “moments when I go into chorus and she (Mary) just needs to bang out the song, I don’t feel effective. Like, I don’t have a role in that”. Where David felt most effective was where specialist musical expertise was required. As a consequence, David and Mary early on in their planning set about putting David’s chamber music skills into action. For the first time at the school, music classes involved chamber music groups where small groups got a chance to play together alongside the usual band, chorus and individual lessons. Mary reflected, “I discovered I was gearing my teaching to my middle-low kids. And my middle-high kids, I was losing them”.

The developing relationship between the teacher and musician over time was most interesting in this collaboration. This was very much influenced by the delineated and projected musician and teacher identities but also by the fact that Mary was a very established music

teacher, whereas for David this was his first classroom teaching experience. Mary was therefore very much a mentor to David throughout the programme and this was most obvious at the beginning of the collaboration and school year. This was a comfortable set up for both of them, with David explaining, “I wanted that mentorship because I had no context to work in the classroom...Just being comfortable even talking to kids. You know ‘cause you can slip up and say something stupid and they’re gonna’ laugh at you, like that kind of thing”. However, with sustained engagement, the roles became more fluid with David taking on much more responsibility and leadership as time passed. David reflected, “it’s been a very multi-faceted relationship... the best part of it is if I put in effort I get it off her back”. As such, professionalism invested in the relationship from both sides facilitated a sense of mutual trust and respect which was very much aided by the long-term approach taken to the collaboration (it is a two- year programme).

## **Conclusion**

This paper explores one specific musician-teacher collaboration with the aim of providing an international snapshot of leading debates and issues. The paper hopes to open up a discussion and problematise existing discourses that surround musician-teacher collaborations. The terms ‘arts-in-education’ and therefore ‘music-in-education’ have become a dominant feature of arts, music and educational discourse. Internationally, arts organisations and institutions have progressively positioned themselves as having a role to play within educational contexts and ‘outreach’ initiatives. Multiple benefits of such initiatives, both intrinsic and extrinsic to arts education, have been widely reported (Bamford 2006; Deasy & Stevenson 2005; Downing, Lord, Jones, Martin & Springate 2007; Hallam et al. 2010; Irwin, Kind, Grauer & de Cosson 2005).

However, as this one collaboration reveals, tensions often arise around roles and identities, as well as in what ways meaningful collaboration can actually occur. This paper therefore contributes to the ongoing debates surrounding the role of visiting artists in schools (Bowman, 2007; Christophersen & Kenny, 2018, Christopheren, 2013, 2015; Holdhus & Espeland 2013; Spendlove & Wyse 2007; Wolf 2008). As this research project demonstrated, collaborations are highly dependent on open communication, shared extensive planning, flexibility, on-going support and cooperation (Abeles 2004; Abeles *et al.* 2002; Cape UK 2009; Galton 2008; Myers & Brooks, 2002). Thus, a collaborative model for music-in-education initiatives moves us towards a view of the musician as “partner” in the classroom (Kenny, 2010)

where the collaboration facilitates professional learning as a reciprocal act between musician and teacher. As Wolf asserts, “for partnerships to be truly collaborative, the stream of learning must flow both ways” (2008, p.93).

The collaboration examined also revealed a tendency to dichotomise musician and teacher. The musician is often perceived to lend “authenticity” and specialist expertise to music programmes with the teacher acting as a facilitator or at worst a “guard” over behaviour management (Christophersen 2013). Such dichotomies can lead to major conflicts (Laycock, 2008) between child-centered approaches and art-form centered approaches to delivering arts education in schools. Yet, such musician/teacher dichotomies have also been recognized as unhelpful and inaccurate (Bennett and Stanberg 2008). These roles and identities are of course often overlapping and interrelated in reality. Musician-teacher collaborations would benefit therefore in espousing approaches for teachers to engage or re-engage with the artform of music itself in addition to such engagement for the children and young people. In this way, such collaborations are building teacher leadership capacity to maximise impact into the future. Equally, seeking opportunities for the musicians involved to problematize their assumptions and opinions of education will influence their own pedagogies but also the discourse about collaboration projects more generally. The influence of both the cultural institution and the school investing in long-term approaches to collaborations and providing professional development opportunities within them is all important then.

This paper calls for a rethinking and reimagining of musician-teacher collaboration in order to address key challenges for research, policy and practice. There is much to be gained from such collaborations when meaningful, sustained partnerships are invested in and supported. A key starting point is to move away from a ‘superstar’ approach within music-in-education initiatives, where often musical cultures, existing school expertise and knowledge are ignored. Instead, there is a great need to employ criticality in our thinking about and approaches to the overall aims, functions and inherent values of such projects that are often presented as a ‘magic bullet’ for music education in schools.

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## **Discussion Questions**

1. What opportunities and challenges manifest for both teacher and musician within musician-teacher collaborations?
2. How could training and experience influence musician/teacher approaches to music-in-education work?
3. How do such collaborations change the teaching of music in the classroom (for better or worse)?

# **Theory and practice in ubiquitous music research at a basic education context with high school students in and out of the classroom**

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## **Abstract**

This paper describes an eco-compositional longitudinal study featuring group collaborations by high-school teenagers within the context of the Ubiquitous Music Research Project at CAP. CAP (Application School), is part of the Federal University of Rio Grande do Sul, and targets basic education: elementary, middle and high school, its activities comprise teaching, research, and community outreach. Since 2012, several ubiquitous music research activities, involving students through a Scientific initiation Scholarship program, have been conducted at CAP. During 2015 an eco-compositional activity took place in an elective course offered to secondary students, within the context of the Ubiquitous Music Research Project at CAP. The course addressed theoretical and practical aspects of Ubiquitous Music research. Its goal was to produce a collective composition 'Sounds of CAP' through the application of eco-compositional strategies. Following the teacher/researcher advice, several activities were planned and conducted by the research-students in and outside of the classroom. The focus of the experiments was to foster creative experiences through technological support. We describe the experience, the procedures, tools, the process of collective composition, the presentation and assessment of the creative products. More specifically, we expose the undergraduate research process and results, done by basic education students advised by the authors and lead researchers. Hence, we also explore the implications of these experiences to promote and enhance the students' educational activities.

## **Keywords**

Ubiquitous music research; eco-composition; everyday musical creativity

## **Dialogical and collaborative practices in ubiquitous music**

To Paulo Freire (1999), the teacher is in essence a researcher, and research activities can be a decisive educational practice when implemented since the students' entry into the educational system. One of the educator's main tasks is to instill the investigative essence in the students, fostering their curiosity and protagonism. Freire's dialogical approach encourages students to assume an active role in the educational process. Reflecting and justifying their creative choices, the pupils are instigated to assume the role of researchers during the educational process. The 'Freirean' approach - dialogical and of collective construction of knowledge – fosters the Ubiquitous Music Research Project at CAP in the context of basic education, and they led to the

establishing of partnerships with the Ubiquitous Music Group (g-ubimus). The dialogical and collaborative practices are key concepts in ubiquitous music research.

Ubiquitous Music, or ubimus, is an emerging and multidisciplinary research field that focuses on music making in everyday settings, employing creativity-centered design strategies to support creative experiences within artistic and educational endeavors by musicians and laypeople (Keller et al.2014). Current approaches to ubimus research encompass applications in creative musical activities, musical performance, interaction design and education. Ubiquitous music research reaches beyond technical questions. It emphasizes the impact of the musical activity by adopting broad investigative approaches on the social forms of music-making by non-musicians, and it aims to transform music consumption into active production of musical content.

Among the concepts emerging from ubimus initiatives, everyday musical creativity engages non-professional activities carried out in venues not intended for artistic practice. This type of creative manifestation demands technological support to provide access to music making by non-musicians and by musicians doing activities in everyday settings, such as domestic and public spaces (Keller and Lima 2016). When targeting settings that are not originally meant for artistic practice, technology becomes a key resource to enable active participation by all the stakeholders.

Research carried out by the ubimus community highlights three aspects of ubimus and its intersections with everyday musical creativity (Lima et al.2012): (1) everywhere: availability for creative activities through pervasive infrastructure; (2) everywhen: opportunities to exercise creativity at any time, time is stretched through asynchronous support techniques, and space is widened through fostering of exchanges via communities of practice; (3) by everyone: creative activities can be carried out by anyone- participants in ubiquitous musical activities develop their creative potential, independently of knowledge, training or age. Furthermore, recent investigations aim at sustained creative engagements, favoring aspects related to participants' well-being within the context of everyday activities.

Several ubimus studies and activities have been conducted both at formal and at informal educational settings, involving musicians and non-musicians (Lima et al.2012; Lima et al.2017). Through the application of ecologically creative practices (Keller 2000; Keller and Lazzarini 2017), involving the use of infrastructure in educational contexts to support eco-compositional activities. These studies attempt to understand how technological tools can foster everyday

musical creative experiences and how these experiences can trigger knowledge production and transfer.

This paper describes an eco-compositional longitudinal study featuring group collaborations by high-school teenagers within the context of the Ubiquitous Music Research Project at CAp. The experience was conducted during an elective course Ubiquitous Music at CAp, offered to high-school level students at the UFRGS Application School in 2015. The main objective of the activity was to produce a collective composition 'Sounds of CAp' through the application of eco-compositional strategies.

### **Ubiquitous music research project at CAp**

Since 2012, several ubiquitous music research activities involving students have been conducted at CAp. Within the context of the Ubiquitous Music Research Project at CAp, research activities (called Scientific Initiation in Brazil) are offered to high-school students through a scientific initiation scholarship program. The Ubiquitous Music Research Project at CAp tries to adopt an inter and transdisciplinary approach (Domingues 2012), seeking an expanded and plastic view of music research. Research into ubimus in CAp, targeting the basic education context, involves interactions among the teachers and high-school research-students (Scientific initiation Scholarship), and students from other educational levels and contexts. Carrying out research with students within basic education presents special challenges. The diversity and complexity of the school environment, in which students spend most of their time, is at the same time rich in learning opportunities and emotionally demanding. From an inter and trans-disciplinary research viewpoint, we understand music making as a complex phenomenon involving social, scientific, technical, educational features that can be studied as measurable and computable phenomena, at the same time, that musical experience are addressed as a social and semantically complex phenomenon. By establishing tight relationships across knowledge areas, the students' musical knowledge is enhanced and grounded on first-hand experiences.

The Ubiquitous Music Research Project at CAp is conducted both as individual and as collective activities: 1-The collective moments, carried out as small-scale seminars, involve discussions of various themes including readings of related topics such as philosophy, sociology, music and technology. By the introduction of transversal themes, these activities provide an expansion of the students vision on research and music, for example: technology, technique and science; complexity, interdisciplinarity, transdisciplinarity; ethics, society; mind and music;

music, composition, creativity; and ubiquitous music. 2-The collective moments of discussion of specific research themes are organized by the student-researchers. Here, the students have the opportunity to present and share their own research, the collected data and the results. They share questions and demands with their colleagues. Suggestions on the research, the strategies for collective action, experimental planning, choices of methods and protocols for data collection and analysis are among the issues that emerge from this exchange. 3-During the individual research moments, each student focuses on her specific subject, devoting time to perform notes and to do bibliographic reviews and to plan research strategies targeting the design of ubimus experiments.

From the beginning of the project, we have seen a growing demand from high-school students for research related to the field of music and its connections with technology. The ubimus experiments are deployed in and out of the classroom with colleagues, teachers and research-students. The focus of the experimental sessions is not just the technology, but the experience of technological design for creative ends. The information is collected and tabulated. Results are shared and discussed among the research-students. Additionally, the research-students collaborate with researchers from other institutions and contexts, including the members of the ubimus group.

### **The elective course ‘Ubiquitous music in CAp’ activities:**

In 2015, an eco-compositional activity took place during an elective one-semester course offered to secondary students of CAp. Fifteen students took part in the course, five of which were research-students (Scientific Initiation scholarship students linked to the Ubiquitous Music Research Project at CAp). The course addressed theoretical and practical aspects of ubimus. Its final goal was to produce a collective artwork ‘Sounds of CAp’ applying the proposals of eco-composition.

Music appreciation sessions featured listening and discussion of *Tacet 4'33"* (Cage 1952) and *Toco y me voy* (Keller 1999). These works were used as triggers for discussion of concepts such as music, sound, silence, artistic creation, composition, sonic materials and resources used for musical creation. Topics related to acoustic and physical phenomena of sound were also discussed during the meetings.

The activities carried out by the participants included: 1-Readings, hearings, video sessions and discussions of concepts such as creation, composition and ubiquitous music; 2-Try-

outs and analyses of tools for compositional tasks: CODES (Miletto et al.2011), Kristal, Audacity; 3-Audio-gathering sessions using mobile phones; 4-Sharing of the collected audio data within the groups; 5- Choosing, converting and editing audio.

### **The ‘Sounds of CAp’ Group asynchronous composing, presentation and assessment of the creative products**

After a period of acquaintance with the sonic-manipulation tools, students proceeded to the collect daily sounds from the CAp premises. They performed soundwalks (while keeping silent) through the various spaces of the school (Schafer 1991). Then, they recorded audio samples using their mobile phones. These recordings continued to take place in the later stages at other spaces within the CAp.

Students dealt with sound file conversion, editing and sharing of the collected audio data. Editing sessions were usually performed in pairs on desktop computers available in the music room. After several weeks of activities, the group concluded that the final objective was to achieve a collective composition. The group did not aim at a “compositional patchwork” or a puzzle of isolated pieces. Their goal was a conception of collective composition/creation. Hence, the materials were shared among all participants so that all editions could be analyzed and modified by everyone. The choices of sonic manipulations also were discussed among the group members.



**Figure 1.** Students during Ubiquitous music in CAP Elective classes.

After the compositional process, the students were also involved in planning and preparing the venue setup for public presentation of the piece. Their involvement was intense. The group selected and tested the distribution of the equipment, placing speakers in the four corners of the room. They arranged a circle of chairs at the center of the room. They reduced external light by covering the windows with sheets of paper. The objective was to have the audience immersed in the sound, minimizing external distractions.

The presentation sessions targeted students from diverse levels of Basic Education, (6 to 17 years old). At the end of each session, the students talked about their impressions and were also invited to write or draw. A total of 41 participants from the audience left remarks after each listening session through written records or drawings (by the younger kids). This material was shared among the group of research-students, so they could analyze it and discuss their interpretations.





**Figure 2.** View of the room prepared for a public audition of ‘Sounds of CAP’.

### **Results, reflections and general conclusions**

A group of 5 research-students elaborated their conclusions based on their personal observations and on the data collected throughout the realization of the project. The discussions focused on three topics: the tools, the processes and the creative outcomes. Aside from the systematic observations carried during the Sounds of CAP study, we collected informal statements from the researchers- students participants. These statements help to exemplify the issues laid out above and provide new insights on their creative processes. Furthermore, the discussions fostered reflections on the students’ experiences as creators and researchers.

While dealing the tools (including devices, software and support materials), researchers-students highlighted the importance of the interfaces in minimizing the need for tutorials. They noticed that much of the commercially available software still follows an instrumentally oriented view of music making (Tanaka 2009), enforcing individual authorship and demanding domain-specific knowledge, for instance, of instrumental music theory. From their perspective, these characteristics hinder a more extensive usage by laypeople and prevent the adoption in diverse learning contexts. It is their belief that music creation programs need simpler and more intuitive interfaces, to enhance the participation of the untrained public and the educational applications of musical creative activities. The researchers- students suggested that multi-platform tools would

support activities across multiple devices - whether connected to the network or not. Another important feature was remote sharing between users, thus supporting collective asynchronous activities.

Regarding the creative process, several researchers- students concluded that among the current frameworks within ubiquitous music research, eco-composition encourages reflection on the potential of creative and critical attitudes in daily life. After analysing the data from the questionnaires, the in-loco observations and their personal annotations, the student-researchers concluded that the majority of participants described the exploration of materials and the creation of sound products as being fun. They also observed the game-like character associated with the exploratory use of technological tools while sharing ideas and materials during the creative process. Another aspect raised, was that none of the participants declared a need for training on (pre-existing or traditional) musical knowledge while doing their creative explorations. The experiments highlighted the differences between the design of interfaces for musicians and the demands of everyday musical endeavors. The participants observed that the use of metaphors associated with everyday activities may help the development of applications targeting a general, non-specialist, public. Hence, people who never thought of making music could eventually get access to creative music making.

From the analysis of the data gathered during the public session of the Sounds of CAp composition, students observed that despite being immersed in a sonic ambient in their everyday life, most people usually do not notice their surrounding soundscape. But as the seasons go by, we are not aware of the subtle sonic effects of our actions on our surroundings. The recordings collected by the students throughout the semester highlighted their responsibility as active agents of multiple transformations of our environment.

The research-students noticed that the adoption of a research project helped them to expand their understanding of the connections between the research topics and the extant knowledge, also helping them to be prepared for their future academic experiences. According to a 14 y.o student-researcher, ‘humans have always tried to understand the world, their surroundings and themselves. Scientific research, as well as its methods, constitutes a tool to aid in building this understanding. We research because we want to understand what surrounds us, and we want to understand ourselves’. More specifically on music research, a 16 y.o. student-researcher stated that ‘despite that we recognize that we are surrounded, affected and influenced by sounds at all times, we don’t give enough attention to research related to music. Maybe

because it is an area engaged with subjective, artistic, aesthetic and even emotional aspects, the presence of music as a field in the scientific domain is still somewhat limited. Its value is diminished’.

## **Conclusions**

The ubimus research in educational field, seeks to develop proposals that allow for reflection and potentiate the foundation of works in music education, emphasizing the importance of the creative and compositional process and the use of existing technological infrastructure in educational environments, inside and outside the classroom.

Through an dialogical, inter- and trans- disciplinary approach, the Ubiquitous Music Research Project at CAp seeks to develop actions and reflections on Basic Education research with an active participation of students, targeting the complex phenomena, issues and practices involved in creative music production and everyday technology. Participants make, share and think about music, and engage in dialogical and collaborative musical experiences while expanding their vision of music making as a social activity. An activity that is exercised, shared, extended to a potentially large number of people from varied backgrounds, with and without formal musical knowledge, in multiple spaces encompassing not only the "official" music venues, but also the spaces where people carry on their daily lives.

Through the scholarship program of scientific initiation in CAp, High School students have been experienced the practice of research, as also participate in researches developed within the University under the guidance of teachers. Beyond the specific experience of the Scientific Initiation Program developed by UFRGS in CAp, we believe that students, still in Basic Education, should be to oportunit to pratice the role of researchers and protagonists in educational activities that go beyond the spaces of the classroom. This protagonist role should be mediated by the teacher, a teacher-researcher, who dialogues with the students, and recognizes the knowledge they bring from their contexts.

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### **Discussion Questions**

1. Promoting activities related to musical creativity that transcend the classroom environment, as well as the instrumental-oriented view
2. Promoting music research involving students as researchers, since their basic education.
3. Conducting practices in music education employing dialogical and collaborative approaches.

# **Sowing the seeds of global lifelong learning through music: Advancing early childhood music education together with Hong Kong teachers**

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## **Abstract**

Music in preschool is important, as it can motivate young children's love of learning and sow the seeds of lifelong learning globally. The present study aimed to facilitate the Hong Kong preschool teachers in critically evaluating their music pedagogy and reflecting on how to advance the implementation of a comprehensive, creative and culturally responsive early childhood music curriculum in Hong Kong. Action research method was used and qualitative data were collected. Ten teachers from three preschools participated. During three months, eight lessons were observed and post-observation meetings were conducted. Through the action research cycle of observing – reflecting – identifying problem – developing action plan – acting on the plan – back to observing, etc., teachers and researchers were able to develop more efficient teaching strategies and lesson plans after each meeting. Data were collected through pre- and post-project interviews and questionnaires with teachers, interviews with principals and video-recordings of all the lessons observed. It was found that action research can help teachers in increasing their confidence in teaching music and interdisciplinary arts lessons. By integrating music into the preschool curriculum while providing high quality music learning experiences, children were motivated to learn music and performed well. Moreover, the Hong Kong culture is a special one that combines Chinese and Western ideologies. Deep inside, teachers possess a lot of the traditional Chinese values. During the project, the participating teachers became aware that any foreign teaching philosophy and methods need to be adapted and adjusted according to student learning needs so that they are suitable to the local Hong Kong children. They had to work on the balancing act between teacher-directed and child-centered approaches in their teaching in order to achieve an effective learning environment in the classroom without sacrificing children's opportunity to express their creativity.

## **Keywords**

In-service teacher education, Hong Kong, preschool

## **Introduction**

### *Music in Early Childhood Education as Motivator to Lifelong Learning*

Early childhood is obviously a critical period of learning. Language acquisition can serve as a good example to illustrate this. The way most of us master the native language that we learned to speak, so easily and naturally, during our early years is often incomparable to how we acquire a second language that we learned later in our lives, with much greater effort and less satisfactory result. With their “absorbent mind” as Montessori (1988) called it, young children from any

cultures in any countries of the world are able to learn what is presented to them in their environment, including languages or music, and can perform them at the level of natives.

Young children naturally love music and the arts. I have observed the joy and engagement of young children from around the world when they were involved in musical activities. No matter where they were, their love of music was abundant even with the great disparities of classroom music facilities from place to place (Chen-Hafteck, 2007). Jalongo and Stamp (1997) found that teaching becomes ‘routine, monotonous, and spiritless’ when the arts are not included. They contend that arts are ‘an integral part of authentic learning’ that teaches the whole child to develop socially, creatively, emotionally, intellectually and physically (p. xvi). Thus, offering an interdisciplinary curriculum that integrates music during early childhood not only can provide a comprehensive and holistic education, but it can also motivate children’s learning interest and prepare for their success in school. To provide good music education in early years is to promote love in learning and sow the seeds of lifelong learning through music.

What is meant by “good” music education? If our purpose is to sparkle the love of learning so that people enjoy learning throughout their lives, it is not the mastery of music as a subject matter that is most important. Whether students can successfully learn to sing or play an instrument with correct pitch and rhythm is actually secondary. The positive influences that music education can bring to a child, which are described by early childhood music researchers as flow experience (Custodero, 2002) and enjoyment (Koops, 2017), should be the central focus. It is through such experiences that children are motivated and become willing to overcome challenges so as to learn and develop their skills to a higher level.

### **Advancing early childhood music education in Hong Kong**

During many years, early childhood education was given a low priority in Hong Kong. Both the status and salary level for preschool teachers were comparatively lower than teachers at other levels of education. Preschool education was not included in the nine years’ free and compulsory education until very recently. Preschools are run by private organizations, with limited government funding. However, with the major education reform in 2000, early childhood education has been given a special status for the first time. The vision of enabling students to attain all-round development through early childhood education is established. Moreover, arts education has been identified as one of the eight key learning areas (Curriculum Development Council, 2000; Education and Manpower Bureau, 2001). In 2003, the government announced to

allocate one-fifth of its annual budget to education, the largest allocation to any policy priority (Chen, 2007). In 2006, the government allocated US \$8.7 million as a 'Capacity Enhancement Grant' for kindergartens to acquire more teaching resources. The government also provides 'education vouchers' worth up to US \$1600 per year for each child aged 3 to 6 starting from 2007 to subsidize school fees and to be invested in the professional development of teachers (Education & Manpower Bureau, 2006; HKSAR Government, 2006). It also requires preschools to increase the proportion of qualified kindergarten teachers employed in their schools in order to qualify for the government's subsidy (Chan & Leong, 2007).

In 2006, the 'Guide to the Pre-primary curriculum' was issued by the Curriculum Development Council (CDC, 2006). It introduces developmentally appropriate practice for young children, emphasizing learning through play and child-centered approaches. Six learning areas, including Physical Fitness and Health; Language; Early Mathematics; Science and Technology; Self and Society; and Arts, are identified for teachers to ensure a comprehensive and balanced curriculum. An integrated curriculum across different learning areas is recommended, allowing teachers greater flexibility in devising learning and teaching strategies that cater to children's holistic development in the cognitive, language, physical, affective, social and aesthetic aspects.

Despite these policies to reform early childhood education, the results in local schools have not been satisfactory due to the achievement-oriented pressure from parents and the competitive education system. Pearson and Rao (2006) reported a clash between traditional and contemporary attitudes towards education and an underestimation of the potential force exerted by the sociocultural beliefs of the Chinese people. Parents want preschools to emphasize 'academic' so that children can pass the entrance examination for acceptance to prestigious elementary schools. As a result, children have little music instruction, as they have to spend a lot of time studying Chinese, English and Mathematics. They have to learn to read, write and calculate well above the level that they are ready for (Chan & Chan, 2003; Cheng, 2006). Wong (2003) found that it is stressful for teachers to implement a new curriculum without adequate support from the school management and parents. The Chinese concept of diligent study, in which play is regarded as trivial and a possible barrier to learning in Chinese culture (Liu, 2004; Li, 2001), poses a conceptual barrier to the implementation of 'learning through play' approach in Hong Kong (West & Chiu, 2007). Furthermore, Li (2003) found that Hong Kong teachers perceived firm traditional instruction with emphasis on planning, preparation and external



judgment as indicators for good teaching. Such a teacher-directed approach is in contrast with the child-centered approach of the reform in which children are given the freedom in their learning initiatives (Rao, Ng & Pearson, 2010). It is a great challenge to change the beliefs of what are the qualities of good teachers and good teaching, which are so deeply-rooted in the Chinese culture. Therefore, Li, Rao and Tse (2012) suggested that ‘people should adapt rather than adopt those pedagogical innovations developed in other sociocultural milieu’ (p. 603), and that perhaps there should be a blend of direct instruction and independent learning approach.

Another challenge to an arts-integrated curriculum is that although the new policy recognizes the significance of music in the curriculum, music in early childhood teacher preparation is still very inadequate. In Hong Kong, most preschool teachers receive only 20-25 hours of music classes in their basic teacher education (Chan & Leong, 2006). Even for teachers who had completed the advanced training, their music teaching was found to be unsatisfactory (Wong, 2003). Most preschool teachers reported that they were not confident to teach music and felt the need for more in-service training (Chan & Leong, 2007). Thus, professional development in music is needed for these teachers.

In short, this is an exciting time as ‘early childhood education is entering a very positive era in the history of Hong Kong education’ (Rao & Li, 2009, p. 243). The government is providing full support to ensure a high quality of early education and care.

## **The present project**

### *Objectives*

The goal of this study is to facilitate the Hong Kong early childhood teachers in critically evaluating their music pedagogy and reflecting on how to advance the implementation of a comprehensive, creative and culturally responsive early childhood music curriculum in Hong Kong. With my support as the researcher, the participating teachers created and improved on their curriculum design and instructional strategies that feature an interdisciplinary curriculum – where the educational goals of both music and other learning areas can be achieved most effectively through drawing meaningful connections between the different learning areas in the curriculum, fostering relational thinking and deepening understanding (Barrett & Veblen, 2012).

### *Research Questions of the present study*

1. To what extent can action research help teachers in increasing their confidence in teaching music, their self-perceived ability to develop interdisciplinary lessons, and their self-evaluation of level of understanding and skills in music and interdisciplinary arts lessons?
2. How can teachers integrate music into the preschool curriculum that will enhance students' love of learning?
3. How can teachers implement contemporary educational approach that is appropriate to the Hong Kong culture?

### **Method**

Action research method was used and qualitative data were collected. Three preschools in different localities (Shatin, Tuen Mun, Fanling) participated. One teacher from each grade from each schools were the research participants, total to 10 teachers. During three months, eight lessons were observed and post-observation meetings where teachers discussed with the researchers about the lessons were conducted. Through the action research cycle of observing – reflecting – identifying problem – developing action plan – acting on the plan – back to observing, etc. (Mills, 2006), teachers and researchers were able to develop more efficient teaching strategies and lesson plans after each meeting. Data were collected through multiple methods:

1. A 59-item five-point Likert-type questionnaire was administered to all the participating teachers before and after the project. It gathered information on teachers' level of confidence and ability in teaching music and interdisciplinary arts lessons.
2. The participating teachers were interviewed by the researcher before and after the project, validating the questionnaire data.
3. The principals of the three participating schools were also interviewed in order to triangulate the data.
4. All lessons were video-recorded for assessment of teachers' and students' progress.

## Findings

### *Effects of Action Research on Teachers' Self-Confidence and Ability in Teaching Music and Interdisciplinary Arts Lessons*

The process of action research which involves observing students' responses, reflecting on the teaching and learning processes, identifying problem and implementing an action plan is an excellent tool for teacher education. Efficient teaching skills have to be developed through trial and error with actual experiences working with students, and constant reflective thinking is the key to make progress. However, participating in this project was a major challenge to the teachers, as noted by one of the principals.

“This is actually a very new endeavor for our school, because we had never participated in any research programs or observation of target groups before, therefore this is a new experience for the teachers... It requires someone to come out of one's comfort zone and status quo, and be willing to accept challenges and new experience. Even though the teachers had worries, ...I think the attitude is good – in terms of improving one's approach in teaching and research – I think this has a positive effect and it is encouraging.”

Despite the challenges, the data of the present study showed that the experience was very helpful to teachers in providing them with an opportunity to critically and deeply reflect on the teaching and learning processes. From the results of the questionnaire, it was found that the participating teachers have increased their confidence in teaching music from an average of 3.1 to 3.5 (with 5 as maximum rating). The teachers also increased their self-perceived ability to develop interdisciplinary lessons from 3.27 to 3.47, and their self-evaluation of level of understanding and skills in music from 6.4 to 6.9 and in interdisciplinary arts education from 5.52 to 5.58.

Such positive results have been supported by the teachers' interview data.

*Before:* “Not very confident but willing to try.” *After:* “I'm not too confident yet, but I'm more confident than before because I have a better understanding now. It is not as difficult as I used to think.”

*Before:* “I never studied arts... Children can sing better and draw a circle better than me. Not 100% confident. Still worried.” *After:* “I feel more confident. I feel that I have a clear direction now... Even though my training in music is not too in-depth, I am able

to teach the children to sing, appreciate music, and to play musical instruments. I feel more confident in doing those.”

Moreover, teachers’ responses in the post-project interviews were a lot longer and more elaborate than the answers in pre-project interviews, demonstrating that the teachers have become more knowledgeable when discussing about music and the arts in education.

The principals’ reports were also positive. They observed that the teachers have increased their confidence and ability, and become much more motivated than before to teach music. They spent more time and thoughts into music lesson planning in comparison to the past. They were also eager to share what they learned with other teachers outside the project and the project effects had spread to the whole school.

#### *Enhancing students’ love of learning through integrating music into the curriculum*

During meetings with teachers, it became clear that prior to the study, teachers believed that they had been practicing interdisciplinary curriculum. However, they came to the conclusion that the level of integration in the past was superficial. Most of the time, teachers thought that by singing a song about a topic in their classroom, they had already integrated music into the curriculum. During the project, they discovered that an interdisciplinary curriculum is one that integrates the various learning areas which are of equally importance. Music is not used as a tool to learn other areas, but a part of a holistic learning experience. Moreover, teachers have discovered the art of music teaching. Music is one of the creative arts and it is of utmost importance that music activities can provide opportunities for students to express their creativity. Music activities need to allow students to experience musical elements, emotions and feelings, and repertoire should not be limited only to nursery rhymes. Teachers’ realization of the quality of music teaching can be illustrated from the interview.

“In the past, I always thought it was about teaching them [the children] how to sing a song, and as long as they knew how to sing a song, that would be sufficient. However, in reality, each song has its unique features, and if the children are able to recognize these unique features, they will naturally enjoy singing the song, and I won’t need to teach them the song over and over again. Yes, this is what it means by raising to a higher level in music lessons.”

As the lessons progressed, teachers have realized how much more children can gain from a singing activity when they insisted on children’s singing with good pitch, rhythm, tone color, and

expression. They also discovered children's diverse creative ideas when they allowed children the freedom to explore different ways of playing a percussion instrument instead of giving instructions on one way of playing it. Interestingly, although our goal was to foster love of learning through fun music activities that children enjoy, it was found that the quality of music activities has also played an important role in motivating student learning. Children's musical experience should not be limited to nursery rhymes, as expressed by a teacher.

"I am not referring to nursery rhymes. I am talking about the "good" music, which requires more attention. In the past, I didn't think that was important, thinking it was just something extra. In reality, we need this type of music to truly bring out the children's musical potentials."

The principals have also noticed that the singing of the children has obviously improved and sounded much nicer since the project started. Moreover, the principals were also pleased to see that the children love going to their music class because they knew that they could learn a lot about music and enjoy singing lovely songs and making beautiful music! This shows that the teachers have actually integrated music into the curriculum that enhanced students' love of learning while raising the quality of music learning experience for the children.

#### *Implementation of contemporary educational approach to Hong Kong culture*

The Hong Kong culture is a special one that combines Chinese and Western ideologies. Deep inside, teachers possess a lot of the traditional Chinese values. However, they are keen to learn from other cultures, appreciating and wanting to bring in foreign contemporary pedagogy to advance their education. During the project, the participating teachers became aware that any new teaching philosophy and methods need to be adapted and adjusted according to student learning needs so that they are suitable to the local Hong Kong children.

Traditional Chinese pedagogy is teacher-directed and the curriculum is predetermined whereas contemporary Western pedagogy is child-centered and the curriculum emerges from children's interest. Given the large class size (25-30 students in a class) and limited classroom size, plus the packed curriculum requirements, it is difficult for the Hong Kong teachers to implement the contemporary approach. Therefore, throughout the project, the teachers were working on how best to adjust and adapt the new approach. They discovered ways in which they could give students certain amount of freedom of expression and creative outlet while maintaining the large group instructional structure. Moreover, since music tends to excite

students, the teachers found the need to develop strong classroom management skills appropriate in the music classroom so as to provide students with an environment that is conducive to learning. They had to work on the balancing act between teacher-directed and child-centered approaches in their teaching in order to achieve an effective learning environment in the classroom without sacrificing children's opportunity to express their creativity.

## **Conclusion**

The overwhelmingly positive responses from the teachers and principals throughout the project have supported that integrating music into the curriculum can motivate children's learning and enhance the teaching and learning processes. Once the seeds of lifelong learning are sown in early years, it paves the way for future success of the children. The findings of the study provide important implications on teacher education globally. The model of action research can be used to facilitate future educators to advance their teaching skills most effectively.

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### **Discussion Questions**

1. In this study, action research has been used to bring more impact from research to practice. From your experience, do you use action research too? If not, what is your method to draw a close connection between research and practice?
2. Through an interdisciplinary curriculum that integrated music, the current project aimed to develop students' love of learning and interest in school work, and eventually lead to life-long learning. Do you have other suggestions as music educators to achieve this goal?
3. The global trend of adapting contemporary educational approach such as student-centered learning and interdisciplinary curriculum is popular in many countries in the world. Is that the case in your country? If so, do you need to make adjustment in adapting it to your culture?



# **“Music harms you”: A refugee student narrates his music learning journey**

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## **Abstract**

In a rapidly changing world, the number of refugee children who integrate in education is increasing. Each of them carries a unique musical heritage of his/her origin country and music learning continues. One of these refugee children is Mohammed, who narrates his music learning journey from his homeland to Greece, his integration in the Greek educational system and music lessons, the barriers and difficulties which he faces and his music expectations and dreams in the new country. Apart from his narration, data have been collected by interviewing his music teacher at Junior High School and his guardian. Mohammed's story reminds us and underlines the importance of music education for refugees and asylum-seeking children, the role of the school and the music teacher's approach, as well as the effort of these children to fulfill the need to belong and their expectations.

## **Keywords**

Music learning journey, refugee children and music, cultural diversity, integration through music, teacher's role

## **Background**

In the last two years, Europe has received a huge number of people since the Second World War (European Union, 2016). The summer of 2015 is the hallmark period for migration to the European Union (EU). Wider geopolitical instability forced people from North Africa, Southern and Western Asia and the Middle East to travel kilometers away from their origins and homes, in order to find a safe place to live and establish a new life. According to the United Nations 1951 Convention on the status of refugees, a refugee is:

*“a person who is outside his/her country of nationality or habitual residence; has a well-founded fear of persecution because of his/her race, religion, nationality, membership in a particular social group or political opinion; and is unable or unwilling to avail himself/herself of the protection of that country, or to return there, for fear of persecution”* (Murray, Davidson & Schweitzer, 2008, p.5).

Due to the geographical location of Greece an unprecedented number of refugees has arrived (Demiri, 2015). Men, women and children are looking for a better life in Greece or looking forward to meeting their relatives in Europe and other countries (Nonchev & Tagarov,

2012). All of them need food, healthy living conditions, medical care, but at the same time they want to preserve their dignity. Children are vulnerable and need special psychological support to feel calm and safe (Convention on the right of child, Art. 22). Education and schools can play an important role in helping refugee children to adapt to their host country (Rousseau & Guzder, 2008).

### **Education and refugee pupils/students in Greece**

The number of refugee children is enormous and Greece is not ready to cope with their needs, especially educational ones. When the majority of them settled in camps, the first schools were established gradually. During the academic year 2016-2017, the primary and secondary schools around these camps hosted refugee pupils (6-12 years old) and students (12-15 years old) either in morning or afternoon classes (Ministerial Degree, 2016). These lessons aimed at integrating these children in the Greek education system and pupils/students attended the following subjects 20 hours per week:

- Greek Language
- Mathematics
- English Language
- Aesthetic Education (Music, Art, Theatre)
- Computer Science and
- Physical Education.

Special classes have been established at a primary and secondary level for the academic year 2017-2018, parallel to the regular curriculum (Ministerial Degree, 29-9-2017). Refugee pupils/students attend Greek language lessons 15 hours per week, as well as subjects such as Music, Art, Physical Education, Foreign Language and other subjects recommended by school teachers. Pupils/students up to 15 years of age participate in this integration program, with parental consensus. It is funded by the Greek Government and the European Union.

Additionally, children/adolescents, who do not live in camps, but with host families, are entitled to enroll at Greek schools, even if they do not possess the appropriate official documents. Although these pupils/students face many difficulties in understanding the Greek language, they try hard and are motivated by their need to belong, to make friends and to communicate with their classmates.

## Research content

As referred above, the refugee pupils/students, who enter Greece, come mainly from Central and Western Asia and the Middle East. The wealth of their civilizations gives us the opportunity to come in contact with their musical heritage, find differences and similarities among musical features and build bridges among cultures. Simultaneously, we can learn about music education in their own countries, in order to help refugee students to participate in musical activities, based on their previous experience and knowledge.

In this framework, they can also become members of a school choir and band and we can help them fulfill their music expectations in the “new homeland”. Under these conditions, music at school encourages them to become a part of school life and society by coming in contact with other classmates. The music teacher at school plays a vital role, allowing the feelings of refugee pupils/students to be expressed through music.

One such student is Mohammed, a refugee student, whom we have interviewed to gain information about his music education and expectations. His music teacher (Dimitra) and his guardian, nominated by a Non- Governmental Organization (NGO), who is legally responsible for him (Athena) also provided us with important facets of his life.

The semi-structured interviews took place in June 2017, a few days before the summer vacations. The questions were based on the following issues:

- To Mohammed:
  - ✓ About his music education at school, when he was in his homeland
  - ✓ The role of music during his journey to Greece
  - ✓ His daily life in Greece and his music engagement (preferences, obstacles, expectations, dreams etc.).

His classmate, Omer, who comes from the same country but has attended 8 years of Greek school, translated the questions and answers in Urdu for Mohammed.

- To Non-Governmental Organization Guardian (Athena)
  - ✓ Mohammed’s experience and needs.
- To music teacher (Dimitra)
  - ✓ Main musical activities done in music lessons
  - ✓ Mohammed’s behavior during the first lessons

- ✓ Observation of Mohammed's participation in the first and last lessons
- ✓ Classmate reactions toward Mohammed.

Permission for interview recordings was granted by all participants. For ethical reasons, their names have been changed.

### **“My name is Mohammed: Nice to meet you”**

Mohammed is a 14 – year-old refugee, who comes from Southern Asia and has lived in Athens (Greece) since December 2016. He travelled to Greece by bus and boat, walking through mountains, under difficult and hazardous conditions for 15 days. His parents, friends and other relatives remained back home.

At the Greek border, he was considered an Unaccompanied Asylum-Seeking Child (UASC). Thus, a Non-Governmental Organization (NGO) undertook the responsibility to protect and support him and advocate his human rights, in order for him to live and grow up safely and with dignity. A volunteer of NGO was appointed by law to undertake all legal procedures, as his guardian.

When he entered Greece, he could not speak any Greek, but soon he was able to understand and communicate. He also attended a Greek language course, organized by the NGO.

### **My music life in my homeland**

In schools back home, students follow the official curriculum, but Music is not included as a school subject. Before graduation, students do not participate in music activities and they are not allowed to sing or play any musical instrument for whatever reason. Mohammed's parents do not sing or listen to music at home in front of their children, as they believe that music can influence their personality and mentality.

Mohammed strongly expresses his discontent with this belief:

*“We are not allowed to sing and listen to music, for religious reasons. My mum listened to music, but she said that I am too young to listen to music and that music is not good for me, it can harm me. My personality should not be influenced by it. I love music and the only thing I could do was to listen to music silently or when I was with my friends”.*

He loved music so much, that he listened to a foreign radio station and sang secretly, when he was alone or with his friends. He preferred pop and traditional music of his neighboring country, which has many similarities to his own.

Mohammed reveals:

*“I stayed in my bedroom, listening to music silently. I could not live without music!”*

### **The journey from my homeland to Greece**

Mohammed was forced to leave his country, for political reasons. He and his family did not feel safe anymore, but travelling all together was not safe. Being the older boy of the family, he was able to travel for miles alone in order to start a new life from the beginning. His favorite kind of music kept him company, and he felt joyful, because he was not travelling “alone”. He remembers:

*“My journey to Greece lasted 15 days. I was travelling with other people, but nobody was a friend of mine, I felt alone. Music kept me company, when I was tired and bored or when I was homesick. I sang a lot, but when I was alone, because the majority of the other people shared the same ideas with my family: Music harms me. Fortunately, I knew many melodies and lyrics by heart”.*

### **My new country, my new beginning**

Mohammed enrolled at Greek Junior High School in January 2017 (academic year: 2016-2017). Being the only refugee student at school, he attended the regular curriculum like the other students. It was really difficult for him to understand even basic instructions and to attend theoretical subjects, such as History or Ancient and Modern Greek. He felt more confident with subjects like Mathematics, Physics, Computer Science, Physical Education and Music.

He came in contact with Music as a school subject in Junior High School for the very first time and he attended 16 music lessons during the year. Singing, listening to music, playing with musical instruments, especially percussion, and other musical group activities were performed during the music lessons. Now, he was not only free to sing at school but he was also encouraged to do it. Despite language difficulties, he actively participated in musical activities. His music teacher, Dimitra, commented on Mohammed’s participation during the music lessons: *“During the first lessons Mohammed seemed lost, as if he did not know how to behave or what to do. He looked at me reluctantly, but with willingness to learn”.*

He was finally able to express his love for music freely without any fear. Dimitra remembers the way he behaved in the first lessons, when the whole class sang a song accompanied by percussion which they had been taught:

*“He chose to play a drum, but he just held it in his hands. He did not play any rhythm. I did not intervene, as he “hugged” the instrument. His classmates asked him to give it to them, instead of keeping it passively. He refused. By instinct, I just let him decide what to do. A couple of lessons later, he started to play his beloved drum. I sat next to him and we played the appropriate rhythm together, in order to accompany a song. He imitated the rhythm. He was very willing and really happy to learn music”.*

The moments that he enjoyed most were when the whole class sang accompanied by instruments (keyboard and percussion mainly). Even if he could not understand the Greek lyrics, he recognized some Greek words and repeated them. The songs helped him learn new Greek words and remember those he already knew. Mohammed says:

*“From the very first lesson, I was impressed by the sound of the guitar and percussions. I really enjoyed singing, but because I could not read Greek, Mrs. Dimitra wrote the Greek lyrics in Latin letters for me”.*

Musical group activities appealed to him as well. Some of these activities included composing music in groups and performing music pieces or songs. In the beginning, Mohammed took part passively, because he had difficulty in understanding instructions. Eventually, he became and felt like an equal member of the group. He declares:

*“Group activities helped me feel like a “real” member of the class, equal to my other classmates, although I spoke few words of Greek. Gradually, I started to communicate and create friendships. I felt confident being with the other students”.* His music teacher agreed:

*“During the first lessons, he could not understand the instructions of the activity and consequently he could not follow them. Often, I played the rhythm or sang the melody first, without explanation, and then he imitated. Music, as a universal language, gave me the opportunity to encourage him to gradually participate in the lessons and communicate with his classmates. I hope this has had a positive effect on him”.*

He also enjoyed the musical performances by the school choir and band. He had never heard musical instruments like the guitar, the keyboard, the flute and the violin live before and he was extremely impressed. Mohammed describes his feelings, when he heard students of the same age play musical instruments:

*“Even if I could not understand the lyrics of the song, I envied my classmates who could play these instruments. I wish I could do the same”.*

### **Mohammed and the future of his music education**

Today, Mohammed very often sings and listens to music at school and when he is with his friends, but not at home because the host family has the same beliefs as his parents. He plays harmonica and composes songs in his own language and hopes to overcome religious barriers. After the intervention of his teacher (Dimitra) and his guardian (Athena), he took music lessons (guitar and piano) in a conservatory, which he had to stop a few lessons later, as it was forbidden by his host family. He continues to listen to traditional music of his homeland via the Internet and he dreams a life full of music.

The NGO guardian, Athena supports and encourages Mohammed in this direction, believing that:

*“Music reveals feelings and underlines new experiences in a totally different and safe framework. Mohammed, like many other refugee children, has to overcome difficulties and barriers, which keep him away from his dream. It is our obligation to keep this dream alive and help open all the paths which will fulfill this dream”.*

### **Discussion**

Mohammed’s story reinforces the term “lifelong learning in music”, which depicts a self-motivated learner, who eagerly seeks out new knowledge and skills with interest and passion.

Furthermore, it comes to remind us and it underlines the importance of music in education, specifically for refugees and asylum-seeking children. The role of the school and the music teacher’s approach play a vital role in influencing the extent of their integration (Ayoub, 2014) and their whole personality. Refugee children’s heritage often comes in conflict with the heritage of the new homeland. Schools usually attempt to remove barriers which limit their educational development and might undermine their learning (Keddie, 2011).

In this framework, student involvement in “cooperative work with a shared objective” (Odena, 2010, p.94) can contribute to effective intergroup contact and social interaction (Saether, 2008; Marsch 2012). Mohammed’s participation in musical group activities does not depend on language, but on non-verbal means of communication, such as eye contact, facial expressions

and gestures. As Cambell (2003) claims, if these means are used in teaching, their effectiveness can be predicted and they can be conducive to successful educational settings.

Moreover, Turino (2008) notes that participatory music performance can lead to “social synchrony,” which is a “crucial underpinning of feelings of social comfort, belonging, and identity” (p. 44). Marsh (2012) also explains that:

*“For students whose ability to connect verbally is limited because of language difference, school musical activity provides a joint enterprise in which students can engage cooperatively. Students can use previously acquired instrumental skills or develop these within instrumental groups that either play alone or in an accompaniment role”* (p.107).

Additionally, all classmates cultivate their social skills using verbal and non-verbal ways of communication and they apply justice, which emphasizes the value, dignity and preciousness of individual human beings. As Jorgensen (2015) implies, justice is “more easily said than done, because differences between people often prompt bias, suspicion, and hostility” (p.10).

As the refugee crisis is a worldwide reality, every country tries to find appropriate ways to alleviate the people’s pain and create opportunities for them. For refugee children specifically, research shows that music seems to be the common path, that many countries choose (Cheong-Clinch, C., 2009; Hattam & Every, 2010; Keddie, 2011; Marsh, 2012; Nonchev & Tagarov, 2012; Perso, 2012; Hesser & Heinemann, 2015).

Music is more than a melody, a rhythm or a school subject. It is a tool in the hands of music teachers, which will alleviate their bad experience, heal their trauma gradually, help them discover themselves, broaden their cultural horizons, allow them to integrate in a new social and cultural environment and finally fulfill their dreams.

### **Implications for further research**

Refugee children stories and needs motivate us to reconsider and reassess important issues concerning music education through different perspectives. In addition, they pose questions such as: Are music teachers ready to help these children integrate in the classroom society? How can we prepare our students to build bridges with new cultures and heritage? In what way can we help them continue their lifelong learning music journey? Are we able and our pupils/students able to accept their cultural diversity? Can justice in music education be applied under these conditions?



The answers to these questions lie not only in research and other resources, but also in our prejudices, outlooks and mainly at the bottom of our heart.

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## **Discussion Questions**

1. Are there music programs or other specific activities, which help refugee/immigrant pupils/students to incorporate in a class environment and help the rest of the pupils/students build bridges with new cultures?
2. In what ways can a music teacher in your country help a refugee/immigrant student to integrate in the new "homeland"?
3. Do you know other music journey stories concerning refugee pupils/students in your country? Are there any similarities or differences when compared to Mohammed's experience?

# **Reflections on a three-way mentoring program using ePortfolios: I pagliacci (Leoncavallo) under the buddy mentoring program**

**Narelle Yeo & Jennifer Rowley, Sydney Conservatorium of Music, Australia**

## **Abstract**

Formal mentoring programs have the capacity to impact student musicians' development beyond their original aim. Musical and emotional maturity develops in students at differing rates. Mentoring programs can accelerate learning for students no matter their level of musical expertise or ability to self-regulate. This paper describes a three-way cross-generational mentoring project undertaken as part of an undergraduate elective in semester 1, 2017. Enrolled voice students, including those training to be music teachers, were mentored by Conservatorium lecturers and respected professional performers in a professional adaptation of *I Pagliacci* by Leoncavallo, prepared and performed in a regional centre in NSW, Australia. The inclusion of younger school students enrolled at a local regional conservatorium fosters lifelong learning. The ePortfolio task was focused on university students, with being both mentors for some participants and mentee for others, developing a three-way support process. Students' ePortfolios documented their reflections providing evidence for the impact of the experience on their future career as dual-role teachers and musicians. The research questions for this study were:

1. How does creating an ePortfolio contribute to your current learning as a music student?
2. To what extent does creating a narrative and collating evidence in the ePortfolio assist you to view yourself as a future professional musician?

The paper outlines the reflections of the undergraduate students as they both received and gave structured mentoring throughout the rehearsal process. The mentoring project was designed to give each participant increased agency in the rehearsal room, in their reflections of their own and other participants' skills and talents, and in developing processes for learning and teaching. Performance expectations were at a professional level and all participants in the mentoring project performed onstage in the culminating performance. The evidence gathered in this study shows that a three-way mentoring process can significantly impact skill development and performance confidence, self-efficacy and performer/teacher resilience.

## **Keywords**

Mentoring; music learning and teaching; reflection; agency; ePortfolios; performance

## **Theoretical and pedagogical background of the paper**

This project investigates the efficacy of mentoring programs through the use of self-reflection in ePortfolios by music students undertaking an undergraduate internship elective. The research extends work already undertaken at SCM to integrate the building of an ePortfolio for enhanced learning into music degree programs, particularly in education modules. The elective required students to participate in a structured three-way mentoring program during rehearsal and professional performance of Leoncavallo's *I Pagliacci*. The project measured a cohort of

professional singers, university and conservatorium trained singers and school students working in a high intensity environment.

Traditionally, opera rehearsal processes are hierarchical and stressful. A classical singer has technical and physical demands on the structure of the face, throat and body necessitate certain constrictions during vocalisation that have the function of maximising the *singer's formant*.<sup>7</sup> These constrictions impact on the ability of the performer to use some gestures and vocal colours to convey emotion and meaning. Furthermore, certain emotions elicit breath and heart rate responses: physiological responses that may interfere with effective vocal production. Because of these constrictions, students learning the skills of opera performance in the context of a production can experience stress responses. Physiological engagement of the body in operatic singing has been shown to have a high correlation with stage anxiety in opera singers<sup>8</sup>. Students also report emotional irregularities and technical and physical performance difficulties.

This project addresses the complexities and difficulties of producing professional quality performances with professionals, university students and school students in a positive, supportive mentoring environment. The project used known effective strategies for learning and teaching through mentoring. Each participant had the opportunity to teach others at least one of their own coping strategies in performance.

Teaching, learning and resilience were primary goals applied to the mentoring program, with the outcome being measured both in ePortfolio reflections and in objective measures on the professional public performance. Online journaling, blogging and electronic portfolios (ePortfolios) are not a recent innovation and many examples of these practices in higher education are evident. The use of the portfolio process in reflective writing is emergent and research literature recognises multiple benefits to students – particularly the ePortfolio building by students in contributing to their lifelong learning. The ePortfolio has shown to have an impact on how students learn across a diverse range of educational contexts (Conkling, 2002) and in particular the impact on pedagogical thinking, strengthening teaching practice, and to improve student autonomy and participation. Therefore, as a means of strengthening IT-assisted teaching and learning for 21<sup>st</sup> century learning, the ePortfolio can promote and encourage students' cognitive and motivational learning. Literature reports

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<sup>7</sup> *The Singer's Formant is the spectrum peak occurring at approximately 3kHz in classically trained singers (Sundberg, 2001).*

<sup>8</sup> Spahn (2009).

that use as a learning and teaching tool has led to definition of *ePortfolio thinking* by Stanford University where the use of ‘reflective practice guides the effective use of learning portfolios (using) experiential learning, metacognition, reflective and critical thinking’ (Stanford University, 2012, n.p.). Recent Australian research determined that effective use of ePortfolio by staff in an academic context assists students in their development of skills such as decision-making, problem solving, self-realisation, reflection and independent thought (Rowley, 2017).

The research saw the analysis of the ePortfolio reflections created by students; examination of the potential uses of ePortfolios for students in future professional practice; student attitudes to professional experience and development as a musician; how compiling an ePortfolio acts as a catalyst for development of skills required for future careers in the performing arts; and the potential of ePortfolios to act as sites of reflective learning.

This research then analyzed ePortfolio use and viability for self-reflection on the internship elective (PERF 2622). Data uncovered during the reflective process matches objective measures of performance on the role of three-way mentoring in building competency and resilience in young musician/teachers. Through exploration of the data contained in the students’ ePortfolio assessment task, students are able to create education (teaching and learning) materials as an adjunct to career aspirations in the creative and performing arts.

This project continues to respond to:

1. a current lack of research into ePortfolio use for developing reflective professional practice in the creative and performing arts;
2. the need for structured, multi-level mentoring programs for young musicians who largely also teach as part of their creative practice.

Rather than targeting mentoring to managing attrition rates in teachers, this project uses mentoring to create positive cultural change and perspective expansion in opera singers of any age. It is intended to involve between 100 and 2000 students over a 4-year period. Age and gender are not research parameters of this project.

### **Aims of the research**

Far beyond the transmission of technical and practical skills, music mentoring requires expertise in communication and relationship, guidance, giving the mentee practical, emotional and technical tools and room to grow and developing mutual respect. Mentoring is an increasing buzzword around early career teachers. In music, one-on-one guidance traditionally came in the

form of a master-student relationship developed over years of intensive study on an instrument. The development of rapport was central to the success of that relationship in learning a craft such as music. Using ePortfolios to assess student perceptions of a mentoring project, the following questions were asked:

1. How does creating an ePortfolio contribute to your current learning as a music student?
2. To what extent does creating a narrative and collating evidence in the ePortfolio assist you to see yourself as a future professional musician?

Rehearsal observations and surveys were also used to obtain data on the value and progress of the mentoring element of the study. While student's ePortfolio reflections addressed the specifics of the mentoring program, they also delivered complimentary results showing the importance of using an ePortfolio tool to monitor teaching and learning in a three-way mentoring model.

## **Methodology**

The project obtained funding under the Buddy program, an initiative of the Sydney Conservatorium to build relationships and mentoring opportunities with regional conservatoria. Research methods consisted of Dr Jennifer Rowley's analysis of existing ePortfolio, created by students, along with rehearsal and performance observations and student surveys obtained during the course of intensive rehearsals.

Traditionally mentor programs occur in the first year or years of teaching and have been designed to combat high attrition rates. The mentoring program was devised by Dr Narelle Yeo using the following principles: skills development, personal values, ensemble behaviours and building self-efficacy in a notoriously difficult art-form that also suffers from high attrition. Mentors need to understand the musical process involved and be able to adequately articulate that process that to mentees. Effective mentoring has to consider emotional wellbeing and specific needs of the mentee, and expand the perceptions and values of the mentees<sup>9</sup>.

## **Discussion of results**

### *Results*

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<sup>9</sup> Benson (2008); Campbell (2007); Haack (2000)

There were 40 participants in the project. Students under 18 and professional musicians in lead roles were not asked to participate in the ePortfolio reflections. Pre-service music teachers and performers represent the second of the three tiers of mentoring, and this cohort alone completed the ePortfolio project for ethics reasons. All performers gave real time survey responses during the rehearsal period. Study authors provided observations of rehearsal and performance outcomes.

### *Participant outcomes*

Students reflected on this experience in ePortfolios:

*“The ‘Pagliacci Buddy Mentor Program’ was an incredible experience for myself both as a performer and an educator. The goal of this production was to encourage a positive and constructive performance relationship between professional and amateur performers. In order for opera to be fostered in this generation, the practice of sharing of knowledge and experience is necessary...The combination of various abilities and personalities not only improved the performance ambience but also contributed to a richer musical experience. Establishing this attitude of valuing each performer enables everyone to generate an enthusiasm for their own development as well as the performances of others.” (3<sup>rd</sup> year student)*

Running an intense rehearsal process allowed the mentoring aspect to have a strong social element, as different students and professionals interacted under tour conditions. Local performers were able to mentor and educate touring artists on local conditions and particular audience needs in the regional area;

*“The most unique aspect of this rehearsal period was that it was incredibly short and intense...As many performers know, a cohesive and well-bonded cast results in a fluid and emotionally dynamic performance. We were required to develop this closely-bonded nature in an extremely short period of time, which is where the buddy-mentor system which proved to be very useful.” (3<sup>rd</sup> year student)*

One student described the usefulness of mixing music performance with music teaching in the program as:

*"I am grateful to be a part of the Buddy Program, as I was able to apply some of my Music Education skills with communicating and relating to adolescences, and learn the importance of shaping the industry through mentoring, serving and encouragement of the younger generation. Production week of I Pagliacci was an unforgettable experience. Being able to talk and perform alongside the Principal artists, and perform in a unique, yet iconic venue were the highlights of Production week...Pagliacci rehearsals provided insight into working and interacting with children, which will benefit my teaching style and outlook on learning as I experience teaching music in the classroom. Rehearsing and performing alongside the professional artists was inspiring." (3<sup>rd</sup> year student)*

Younger students did not show particular awareness that they were also being asked to mentor up into other groups, despite the fact that this was one of the unique elements of the program. Despite not always being cognizant of their dual responsibility as mentors and mentees, younger performers nevertheless demonstrated high levels of satisfaction with the mentoring that they were given;

*"I found the Buddy program particularly enjoyable as it gave me the chance to guide someone younger than me with advice I wish I was told at their age. My buddy Isabella, was quite new to performance...We were provided with structures to form our conversations by Narelle such as, 'three of the most important things as a performer', 'our best and worst performance experiences' and 'what is it like studying music at university?'...It was also quite inspiring to be mentored by the professional artists...a highlight of our mentor experience was a point where the principal artists sat down with the Sydney Conservatorium cast and asked about our aspirations for the future. Hearing about the many directions both their professional lives as musicians and other areas of work have taken them, inspired me greatly as I have often been confused as to what will happen after I graduate." (3<sup>rd</sup> year student)*

A student can successfully articulate outcomes of the project with agency for both herself and others;

*"Overall, I believe this experience was incredibly valuable to myself both as a performer and as a teacher. It has taught me that...adaption and innovation is*



*necessary...This production, as well as the purpose behind it, has inspired my approach as a music teacher in terms of the opportunities I provide for my students, as well as the knowledge and experiences I choose to pass on to influence their musical journeys. As a performer, I have been inspired by the conduct of the Principal Artists during both the rehearsal and performance process. The attitudes of all the professionals to the entire cast of various ages and abilities was instructive in the way we are expected to help and exemplify the appropriate and most constructive attitudes of a performer.*

*In summary, the lessons and concepts I have internalised from this experience are some that I plan to use within my own teaching and future performance opportunities.” (3<sup>rd</sup> year student)*

Students generally seemed to understand the lifelong learning goals of the project, which also indicates that there was appropriate communication from the production team regarding the project goals and aspirations;

*“The main aim for this project was to promote a cross generation musical learning experience- where operatic art is fostered through guidance and nurturing of experienced performers to the younger generation. By pairing the Wollongong Conservatorium students with the Sydney Conservatorium students, we were able to start replacing the self centred, competitive mindset in the performing arts industry with mentoring and sharing with younger, upcoming performers. A way to promote this is by including and nurturing children behind the scenes and on the stage.*

*The children’s experience throughout Pagliacci was nurtured and memorable - being able to have a person to talk to, look up to and assist. One of the highlights of the rehearsal period was after a particular session, the principal artists took time to sit with the student cast, and ask about our inspirations for the future. Hearing their journeys and opinions...provided a realistic idea of varying avenues of music and music education.” (3<sup>rd</sup> year student)*

## Conclusions and implications for music education.

*“We were part of a music experience that involves a cross-generation responsibility of the passing down of knowledge and values of music. The combination of amateur and professional performers not only improved and contributed to the musical sound and overall performance quality, but established an attitude of valuing performance opportunities as a fostering and sharing experience, not just for personal gain and individual promotion.” (3<sup>rd</sup> year student)*

An exploration of the student reflections shows that they grew in self-efficacy as performers and teachers through the three-way mentoring process developed for this project. They also became aware of personal growth and ensemble building opportunities that had previously been outside their sphere of experience. Students and professionals of all ages and stages of development commented on the rarity of a positive rehearsal experience, despite the time pressure of the rehearsal process and performance. This research is instructive as a model for transformative lifelong learning, as a model for developing skills in teaching and performing music, and giving every participant agency in the process. This research is evidence for the view that ePortfolios are a useful tool for self-reflection for musicians/teachers of all ages.

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### **Discussion Questions**

1. How do the artistic goals of public performance meld with a mentoring project for performers of different experience and abilities?
2. How do ePortfolios enable effective personal reflection and learning outcomes for music students?
3. How effective are mentoring projects in instilling graduate qualities in students?

# **Lifelong learning through music: Opportunities for teacher education**

**Emily Achieng' Akuno, The Co-operative University of Kenya, Kenya**

## **Abstract**

Governments concerned about the empowerment, capacitation and improvement of the quality of life of their nationals are hard pressed to consider matters of teacher education. This is in a bid to achieve these and similar human development and capacitation ends through quality teaching at all levels of education. The process of lifelong learning, not being confined to or restricted by any space or time boundaries, can be identified in formal, informal and non-formal learning situations and activities.

The second phase of the Music for Literacy Development (MLD) project focused on the tooling of teachers to facilitate children's literacy skills development, using song material that was specifically developed or adapted for the project. The two objectives of the project that are most relevant to this paper, were to:

- Enhance class teachers' musicianship so that they are better able to use music in supporting reading;
- Facilitate class teachers' appreciation of how music can be used to support reading.

The findings relevant to these objectives included:

- Teachers enthusiasm about new and innovative ways of curriculum delivery;
- Development of capacity to create and develop resources and procedures for content delivery;
- Procedures for involving all learners in the learning activities.
- Music as a ready resource for content delivery and skill development, as it is a participatory event that enhances self-expression.
- Teachers' need for moderate subject content knowledge and skills to enable them apply music as a learning resource.

The objectives of this paper are to:

- Articulate the personal development that the teachers experienced during the project;
- Identify learning objectives and strategies that can be adapted from the process of the project;
- Outline principles that can be implemented in teacher education to instil the positive elements of MLD teacher capacitation into the national music education process.

The study recommends collaborative, task-based and practice-oriented learning approaches to be embedded in the daily classroom activities that lead to effective teaching and efficacy in learning. It recommends amalgamation of the multicultural approaches into teacher education to ensure that all primary school teachers, upon graduation, can provide a learning environment that encourages children's development stress-free learning.

## **Keywords**

Curriculum delivery, inclusion, teacher education, singing, children's songs

## **Introduction**

One of the findings of the first phase of the MLD project was the need to ‘empower teachers with conceptual, theoretical, technical and practical abilities to make song a component of learning experiences, and to choose wisely in order to teach children to behave musically’ (Akuno, E.A., Karoki, D. and Abunge, L. A., 2015, p. 44). Research has identified children’s songs as useful in teaching both cultural content (Lee, 2016) and music concepts and skills (Akuno, 1997). The MLD explored children’s songs and the element of play as avenues for engaging pupils in activities that led to developing conceptual, intellectual, linguistic and numeracy skills. The activities further enhanced learners’ acquisition and development of soft skills, due to the songs’ socio-cultural functions and socialising nature. This paper engages with the follow-up to the recommendation above.

## **The problem**

Whereas children’s songs have been interrogated for suitability for engaging learners, indigenous songs further being identified as valuable sources of ensuring cultural relevance in teaching and learning (Mushira, 2010); (Owino, 2010), there is no evidence that capacitation of teachers to use this material has been the focus of research. To this end, there is no discernible move or action to prepare teachers to use this resource and/or identify principles and strategies inherent in this material for enhancing teacher education, a move that would ensure that all graduating teachers are equipped with specific knowledge and skills, as well as attitudes that will ensure the utilisation of this rich resource.

This paper focuses on the issue by analysing the teacher-focused Phase II of the MLD. From entry and exit questionnaires, interviews and the researcher observation, I outline themes that lead to the articulation of principles that, if introduced in teacher education, should ensure that teachers effectively facilitate children’s learning of and through music.

## **Methodology**

In the second Phase of the MLD, a total of 18 teachers were involved in activities that saw them composing and/or adapting existing tunes to use in their classes with varied subject matter. An opening workshop introduced twenty songs that were to be used in the 20-week programme. These anchored the singing for the project, and were selected from the teachers’ known

repertoire. Procedures of teaching the songs, and recommendations for activities to accompany the songs were interrogated. The teachers were further taken through ways of coming up with lyrics for any given topic. This was important because song was to be used to deliver the content or enhance learning in all areas of the syllabus. The songs were from different subject areas, with science and language most commonly selected. Teachers were further guided on how to generate suitable tunes for the created lyrics.

This was followed by a 10-week teaching session where teachers used the materials and procedures learnt in the workshop, interspersed by a quarterly workshop for feedback and support. At the end of 10 weeks, a mid-term workshop enabled the researcher to document teachers' perception of what had transpired, their evaluation of their performance and indication of challenges encountered. This coincided with a term break. A further workshop that introduced the song material and learning activities for the second half of the project heralded the start of the second 10-week session. This was the period where teachers again used gathered knowledge and music material to teach various elements in the school curriculum. At the end of this session, a final, exit response was collected through a visit to the participating teachers' workstations, where the teachers, other than filling an exit questionnaire, discussed freely what they found useful, wanting, encouraging and how the school community responded to their activities.

The data for this study were collected through observation of teachers' responses and behaviour during the workshop and teaching activities, questionnaires and interviews. The latter sought factual information as well as participants' observations and perspectives.

## **Findings**

The twenty weeks of the project were an opportunity for specialised in-service or on the job capacity development for these teachers through a combination of training and mentorship. It was an opportunity for continuing education that allowed them to catch up on developments in the field, of both the discipline (music) and the profession (education). The following specifics are worth noting:

1. The teachers developed capacity to perform specific tasks - of using singing to develop literacy skills. Whereas none of the teachers was a specialist musician, they all left the project with basic knowledge of form and music idioms that guided their creation of lyrics and resultant tunes. They further worked on the teaching of these songs, and guiding their performances as works of art. They could therefore realise the double function of the songs –

as works of art that ensure aesthetic experiences, and as teaching tools for delivery of content of other subjects;

2. The teachers invested much time in preparing material for the sessions. This gave them opportunity to think about their students' specific individual and collective needs, leading to a level of individualised attention, despite the large number of children in the classes;
3. During the workshops, teachers freely shared the challenges encountered. Others offered suggestions based on their knowledge and experience through 'group processing and reflection' (Varvarigou, 2016, p. 125). This collaborative problem-solving proved empowering to this community with shared goals and common tasks.

## **Discussion**

The activities and responses of teachers are discussed based on the objectives of this paper.

### *Objective 1: Articulation of the teachers' personal development*

- a. The first objective of the project was to enhance teachers' musicianship towards better use of music in supporting learning. The findings related to these two items are:
  1. Teachers' enthusiasm about new and innovative ways of curriculum delivery. This was demonstrated through their participation in researcher-led activities. The teachers actively participated in group work during the workshops and voiced a perceived personal gain in the exit interview. The innovative ways included singing definitions and spellings of new concepts, relating new ideas to old ones in song and acting out or miming concepts for further assimilation. This had the effect of transforming teachers' perception of themselves as 'music teachers' (Akuno, 2012).
  2. The developed capacity to create and develop learning resources. Studies on didactic material include how teachers perceive these resources (Rodriguez, J.R and Alvarez, R. M. V, 2017). In this study, teachers learnt how to identify and develop materials. The first activity was generating lyrics/poetry using words appropriate in complexity and length to the different levels of learning, then setting them to simple tunes. The ability to compose a song was a source of much enthusiasm and confidence. Teachers' knowledge of the capacity of the learners at different levels of education reflected in the topics they selected for this exercise. Common song tunes were adapted to lyrics on definitions, spelling, opposites/contrasts and examples of how to use new (English/Kiswahili) words in a sentence. Figure 1 presents one of the songs developed collectively in the first workshop:

# Roaring

MLD Workshop



**Figure 1.** One of the songs developed collectively in the first workshop.

- b. The second objective of the project was to facilitate class teachers' appreciation of how music can be used to support learning. The findings on this objective revolve around the study's realisation that very little actual skills and knowledge about music are required for one to use music as a learning resource. Hitherto, as explained in earlier research (Akuno, 1997), music had been avoided as it required 'talented people', and was for the elite. Indeed, tertiary level music students had mostly attended previously colonial high schools, a trend that changed from the late 1980s. This phase of the MLD demonstrated that there are various levels of engagement with music in school, each with a specific role and value, and hence requiring different expertise. Whereas music education for training musicians requires skilled and informed musician-educators, music in education uses music as a socialisation tool or learning resource. The level of expertise this requires of the teacher is less significant than the willingness to explore and courage to try, especially in countries where generalist teachers are expected to deliver the content of many diverse disciplines.

*Objective 2: Identify learning objectives and strategies that can be adapted from the process.*

The activities that teachers went through present principles and processes that should be adapted and applied. Strategies focusing on increasing the conceptual capacity of educators are valuable for sustaining lifelong education. This objective covers efforts that include in-service training as well as content and methods-based workshops. When such objectives are focused to lead to innovative ways of teaching and knowledge delivery, they become strategic for initiatives like relevance in education, competency-based and talent education among others. When education aims to develop learners' creativity and encourage experimentation and trial, it ensures that



teachers can cater for individual learner needs because they can adapt resources and activities to be accessible to all kinds of learners. Enhanced creative capacity marks the difference between successful and effective teachers. Whereas the successful teacher fulfils the requirements of the syllabus, the effective one transcends this to ensure learning captures the spirit of society's purpose in education. With a class of diverse types of learners, the capacity to create and develop resources and procedures for content delivery is a valuable attribute.

The strategies embedded in these objectives are based on the inherent nature of music - the object and process. The development of musicianship impacts on learners' inherent sensitivity to and capacity to identify and discriminate elements of music that are explored through working with music sounds. Since music making is participatory, each learner has an opportunity to participate in music activities. Similarly, learning based on immersion in music is participatory, a learning principle derived directly from the performance practice of the music genre. Learning that is pupil-centred, inclusive and that demands the making of music emanates from this framework of inclusion.

A second strategy calls for activities that demand and develop creativity. When learning is by doing, skills are developed, and knowledge assimilated through various senses. This allows for experimentation, a trait developed when teaching is problem-based, and the learner has to devise, generate and proffer a solution.

*Objective 3: Principles and objectives from MLD teacher capacitation for teacher education.*

Three strategic principles have been identified as having positive elements that can be embedded into the national music teacher education process.

1. Task-based learning

The workshops focused on specific tasks. The principle was to equip learners with knowledge and skills to perform specific tasks. This focus ensured that teachers acquired the requisite knowledge (concepts). It proceeded to equip them with skills to use that knowledge, applying strategies developed and propagated through MLD. This strategic principle points to music student teachers acquiring music knowledge and skills, then proceeding to learn how to deliver that knowledge, i.e. how to teach. This results in efficient use of resources that include time, so that there is a focus on capacity building for identified tasks. Efficacy and relevance in teacher education are catered for through the development of skills that can be used to cover a broad area of the curriculum.

2. Practice-oriented procedures

This results in a training format where student teachers learn by doing. They spend most of their training in actual teaching and observation. Teacher education becomes more practical than theoretical, a training in the real essence of the word. Kenyan primary teacher education institutions are called Teachers' Training Colleges. This would bring back training to the education by focusing on the act of teaching. If learners came into the course with a good grounding in music (subject content), much of their training would be spent on learning to package the discipline content for various types of learners and learning environments.

### 3. Spaced out and paced teaching and learning

The training and mentorship time is spread over time and carried out at regular intervals. This provides time for concept assimilation. It allows student teachers a relationship with a mentor whose provides psychological stability and security for the developing professional. During the project, when teachers were visited in their workstations, they had practice-based, situation-specific questions and concerns. Access to the more experienced researcher-educator helped resolve these, while providing assurance that gave them courage to try out and implement the strategies learned.

The content of the training was scheduled such that new learning is built on old knowledge. The workshop programme was sequential, with activities programmed systematically, building new experiences on skills and knowledge developed in previous learning sessions. This calls for a coherent curriculum, with learning focussed on clearly articulated objectives. The learning strategies and activities focus on imparting the identified knowledge and developing appropriate skills. Teacher education must ensure content knowledge security so that learning activities are appropriately grounded.

## **Conclusions**

The paper set out to articulate principles and strategies that could be applied in music teacher education from observations made during the Music for Literacy Development project. Based on procedures that focused on practical learning activities, the presence of a knowledgeable person to guide and mentor the learners and a programme designed to build new learning on prior knowledge and skills, the MLD proved that continuing education is possible with teachers in the field. These strategies can be implemented in initial (pre-service) teacher education by adapting elements from the MLD into the teacher education programme. It was observed that MLD activities were efficient because of the focus on training to accomplish a task. Building capacity

to perform specific tasks results in teacher education that is task-oriented, so that student teachers are taught to do something, such as developing or adapting resources, explaining a concept or teaching a way to think through an issue etc.

The MLD further demonstrated that teachers benefited from learning by doing, and following a model. Teacher education will benefit from teaching strategies that involve learners in actual teaching activities, with opportunity to watch and learn from a trusted model. This will be enriched by the principle of inclusion, where everyone finds their place in the activities that lead to learning.

Music making has many roles, requiring different types of skills. These can be adapted to suit all the learners, and teachers need to know how and why to do this.

Finally, the MLD revealed that sustainability in teaching is developed when the trained teachers can absorb requisite knowledge and skills. This comes from the schedule of concepts to be taught, where new information is built on old. It also results from elimination of overcrowding of the learning programme, so that learners have time

to build a good grasp of current knowledge before new information and skills are introduced.

This spacing and pacing ensures that what is learnt is absorbed appropriately, ensuring quality in education (Johansen, 2007)

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## Discussion Questions

1. What is your experience/are your thoughts on innovative ways of curriculum delivery? What makes it/them innovative? How does/did it/they impact on learner behaviour?
2. Since teaching benefits from a good model, how has teacher education in your country evolved with respect to tooling and equipping the teacher to meet expectations?
3. Since music has content and processes, participation in music is ideally an aspect of life-long learning. Can you identify with such a statement? Elaborate how or how not.

# **Drawing on experience: The use of visual images in processes of teacher identity development**

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## **Abstract**

This qualitative study investigated the development of professional identity in a cohort of Music Education students at an Australian University. Through a series of progressive workshops over three years, presented as part of their studies in education and professional experience, the students were invited to reflect on their conceptions and perceptions of music teaching through drawing, visual imagery and metaphor. The study found that drawing and the use of visual imagery appeared to aid pre-service teachers to reflect on their own developing understandings of teaching and teachers, and was useful in generating deeper thinking about their own identities as music teachers.

Ethnographic content analysis was used to investigate and describe recurring themes, symbols and processes evident in the data. Initially, remembered childhood experiences and stereotypical images permeated the students' drawings and written responses. Growing understandings of pedagogical theories and professional experience in classrooms gradually transformed, and were reflected in, the images created by the students. Correspondingly, imagery became increasingly complex and sophisticated, and incorporated many aspects of teachers' roles. The Theory of Possible Selves offered a scaffold for analysis, and framed the students' thinking about the ways in which their drawings and visual imagery reflected their own past experiences as students, their current views on teaching, and their aspirations for their future careers as teachers.

## **Keywords**

Teacher education, professional identity, possible selves, music education, imagery

## **Introduction**

Although tertiary study marks the beginning of formal preparation for music teaching as a career, pre-service teachers enter university with pre-conceived and diverse notions of what it is to be a teacher, grown through their own childhood experiences and memories of school. These experiences and memories underlie, and provide a foundation upon which, their professional identities are explored and developed. Intertwined with pre-service teachers' memories of the past, are hopes and expectations for the future, and resolving the tensions between these assists the development of teacher identity.

This paper outlines a progressive series of tasks involving drawing and visual metaphors within a music education degree in an Australian university. These tasks were designed to promote reflective practice, and to scaffold the students' explorations of possible teaching selves.

## **Literature review**

### *Drawing*

A potentially compelling data source, drawings can offer “a glimpse into human sensemaking . . . because they can express that which is not easily put into words: the ineffable, the elusive, the not-yet-thought-through, the sub-conscious” (Weber & Mitchell, 1996, p. 304). They can also provide people with an opportunity to reflect on their personal feelings and attitudes (Adler, 1982).

The properties of pictures, such as line, colour, shape, texture, composition and style, work together to express both literal and metaphoric moods and ideas that may not be easily expressed verbally (Jolley, Zhi & Thomas, 1998). Generating metaphorical images is a process of symbolisation; and the scrutiny of such images may expose underlying assumptions, promises and predispositions (Inbar, 1996).

Images constitute discursive practices of significance. They may both represent and regulate the processes of professional identity development (Novoa, 2000; Weber & Mitchell, 1996). The use of drawing within undergraduate teaching degrees has been explored for its potential to help pre-service teachers think about their own understandings, since drawings have personal relevance and may generate deep thinking (McNair & Stein, 2001). Pre-service teachers may hold many possible images of teachers, all competing to be role models for their own teacher identity. Giving students the opportunity to make their experiences explicit through drawing allows them to reflect on what they believe about teaching, and to assist in acknowledging beliefs about the nature of teaching and learning (Dolloff, 1999). Drawings have been found to help in clarifying factors that receive less attention in other research, especially those that may be less conscious or less rational aspects of teacher development (Swennen, Jorg & Korthagen, 2004). Gaining insight into the way that students perceive their journeys toward teaching through drawing and visual imagery may also be invaluable for teacher educators in their planning (McLean, Henson & Hiles, 2003; Walkington,

2005). The incorporation of visual sources of data might be used to advance knowledge in educational research (Margolis, 1999).

### **Identity formation**

Teachers' professional identities are central to their beliefs, values and practices (Walkington, 2005). The process of identity formation is driven by the individual's desire of who he/she wants to become (Smeby, 2007). The process of teacher identity formation begins with the beliefs and experiences brought by the pre-service teacher to the tertiary setting, and these core beliefs and experiences serve as a link between learning to be a teacher, and imagining oneself as a teacher (Bijard, Meijer & Verloop, 2004; Walkington, 2005; Williams, 2010). Tensions and resolutions between previously held perceptions and introduced concepts of learning and teaching may contribute to identity development but may also hinder identity development (Alsup, 2006).

Weber and Mitchell (1996, pp 304-305) claim that "a questioning of identity necessarily involves image-making". By illustrating the ways that cultural images and childhood experiences remain in thoughts related to teaching and pedagogy in teacher education students, they found that inviting people to draw, and share their reflections on their drawings was an excellent forum for critical reflection, channelling attention to tacit understandings that colour conceptions of teaching. Resultant images permeate and shape teachers' developing professional identity and work. Similarly, Gillis and Johnson (2002) claim that thinking metaphorically enables the articulation of assumptions about teaching and learning, power and authority, and community within classrooms. "In creating metaphors we clarify our relationships to the people with whom we work and to the teachers we were, are, and want to be" (p. 38).

### **Theory of possible selves**

This theory defines one's possible selves as a person's perceptions of what is potentially possible for the future for him/herself (Markus & Nurius, 1986). Like all self-knowledge, possible selves are largely based on past experiences, but relate to the future. "As such, they are cognitive representations of hopes, fears, and fantasies regarding oneself" (Bak, 2015, p.650). Possible selves are "dynamic . . . and their origins and longevity influence and are influenced by personal goals, interactions, and outcomes that occur within a relevant environment" (Hamman, Gosselin, Romano & Bunuan, 2010, p.1351). The construct of possible selves allows insights

into the self-views of individuals, including their developing professional identities. It allows the re-tracing of our journeys at any point in our histories, encounters with our earlier selves, lessons from evolving selves, and the charting of new journeys toward our future selves (Gillis & Johnson, 2002).

## **Methodology**

The research used a qualitative methodology, with data collected across a three-year period.

Drawings, written reflections and digital posters constituted the data. With permission, the data were collected from three second year cohorts (ninety students in total), and one fourth year cohort of twenty-five students. Four separate tasks were completed by the students.

*Task One* formed parts of the students' introductory education lecture. It required the students to consider a set of black and white images, to select the image that they felt best represented their concept of a teacher, and to explain their choices in written reflections. The set of images included a shopkeeper, judge, animal trainer, animal keeper, conductor, entertainer and puppeteer. Modelled on a study by Ben-Peretz, Mendelson and Kron (2003), this exercise aimed to create an explicit awareness of professional image; develop an understanding of the relationship between images and educational context; create self-awareness; and stimulate discussion. Additionally, it aimed to engage students who were reticent to participate verbally in the class.

*Task Two*, also undertaken within the very early stages of this first unit of study in Education, concluded a discussion centred on "What is a teacher?" This task required the students to draw themselves as a teacher, and to write a short reflection.

*Task Three* evolved from an existing assessment task within this initial unit of study. This existing task had required students to work collaboratively in small groups to create a digital poster, using a metaphor or simile to demonstrate their understandings of teaching. Following the introduction of Tasks One and Two into the unit of study, and with an aim to increase and develop students' reflective practice, the existing task was modified to be completed by individual students, and to reflect their personal, rather than shared, understandings of teaching through visual imagery, presented in a digital format.

During their final class before graduating, students completed *Task Four*. This task required the students to draw themselves as a teacher, as they had done in Task Two. The students were then handed back the drawings they had completed as Task Two, and asked to

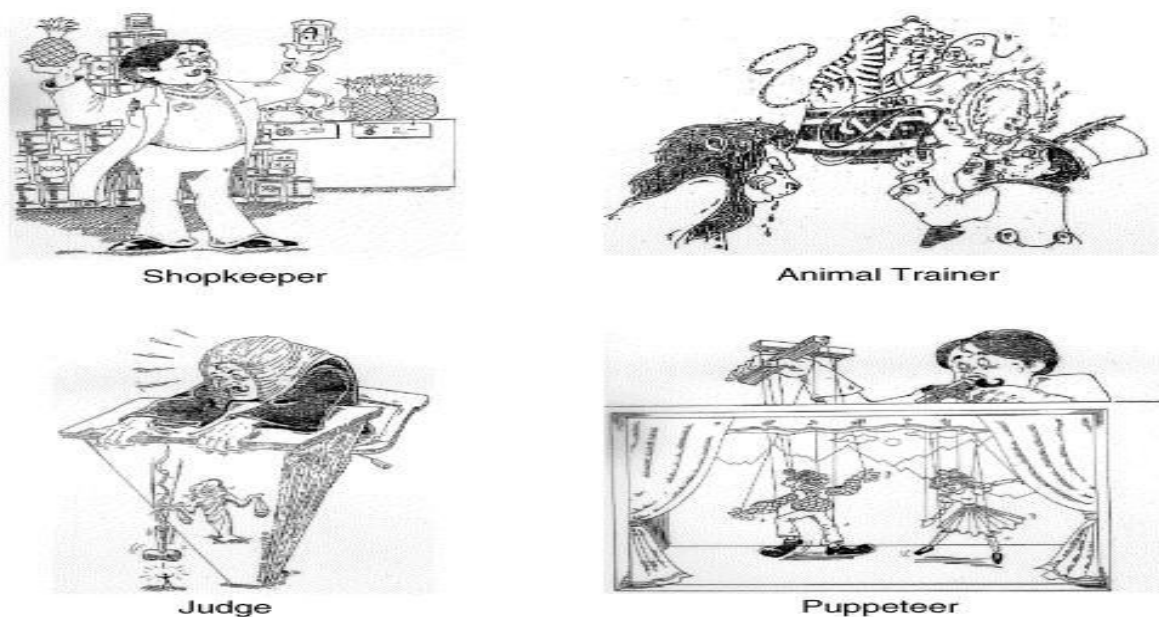


reflect on the changes to their teacher identities that had occurred through their university learning, and the three practicums that had occurred between the drawings.

Ethnographic content analysis was utilised in this study for its potential to emphasise discovery and description, and to investigate contexts, underlying meanings, patterns and processes. This analysis technique enabled the drawings and posters to be examined for relevance, significance and meaning (Altheide, 1987).

## Findings

*Task One.* Consistent with findings by Ben-Peretz, Mendelson and Kron (2003), analysis of the drawings and written reflections constituting Task One showed that matching ideas about teaching with other occupations was an effective way to have students begin to think about their future roles as teachers, by prompting consideration of who teachers are and what they do. Providing a range of possible images from which to choose scaffolded the students' thinking of possible selves (see Figure 1).



**Figure 1.** Possible images of teachers (Ben-Peretz, Mendelson and Kron, 2003).

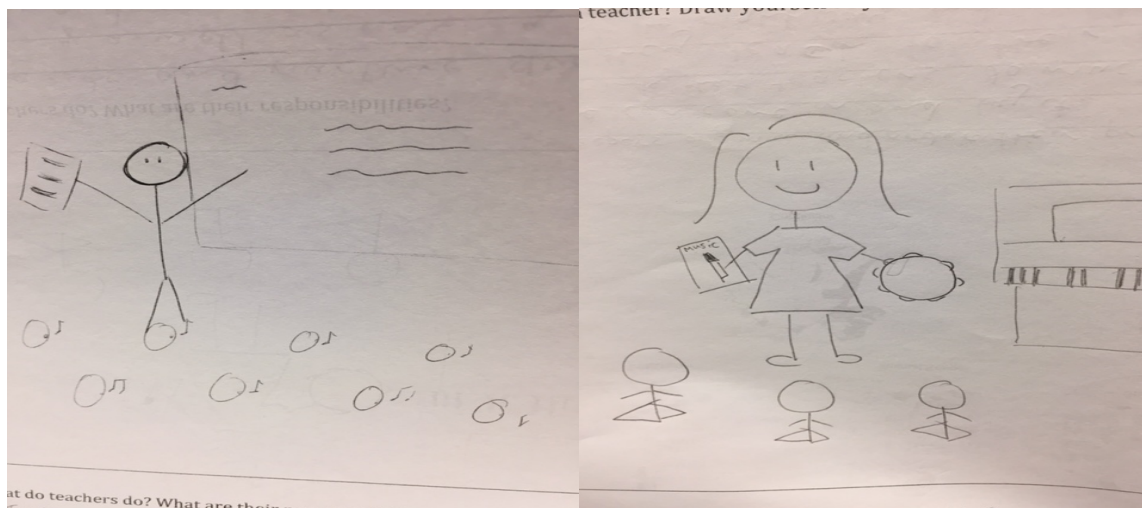
Many of the students in the study likened teaching to conducting, perhaps through direct association with their own music learning experiences. Associated reflections written during this exercise were typically very brief, and often quite shallow, for example “I chose entertainer

because you have to get attention and make it fun for the students” (student one). However, several students began to consider the breadth of a teacher’s role in their reflections, sometimes indicating their own values, such as in the reflection of student two, “Animal trainers care for their animals as well as teach them things”.

Within this early education class, the metaphoric images served as an effective tool for encouraging reflection on students’ personal memories and perceptions of teachers. Ensuing conversation between students focused strongly on past schooling experiences, and the diversity of teacher models.

*Task Two:* The second task required each student to draw him/herself as a teacher. The aim was to engage all students in a process of reflection, and to have them express their perceptions of who they might want to become as a teacher.

Although there were exceptions, the vast majority of drawings showed smiling teachers in traditional classroom settings, often with a black/white board and musical instruments or symbols. Within these drawings, the teacher dominated, noticeably larger and separate from the students, who were most often shown seated quite passively on the floor. Such delineation of classroom space and level may have been due to recall of students’ own childhoods, or may have alluded to stereotypical mediated images of teachers (see Figure 2).



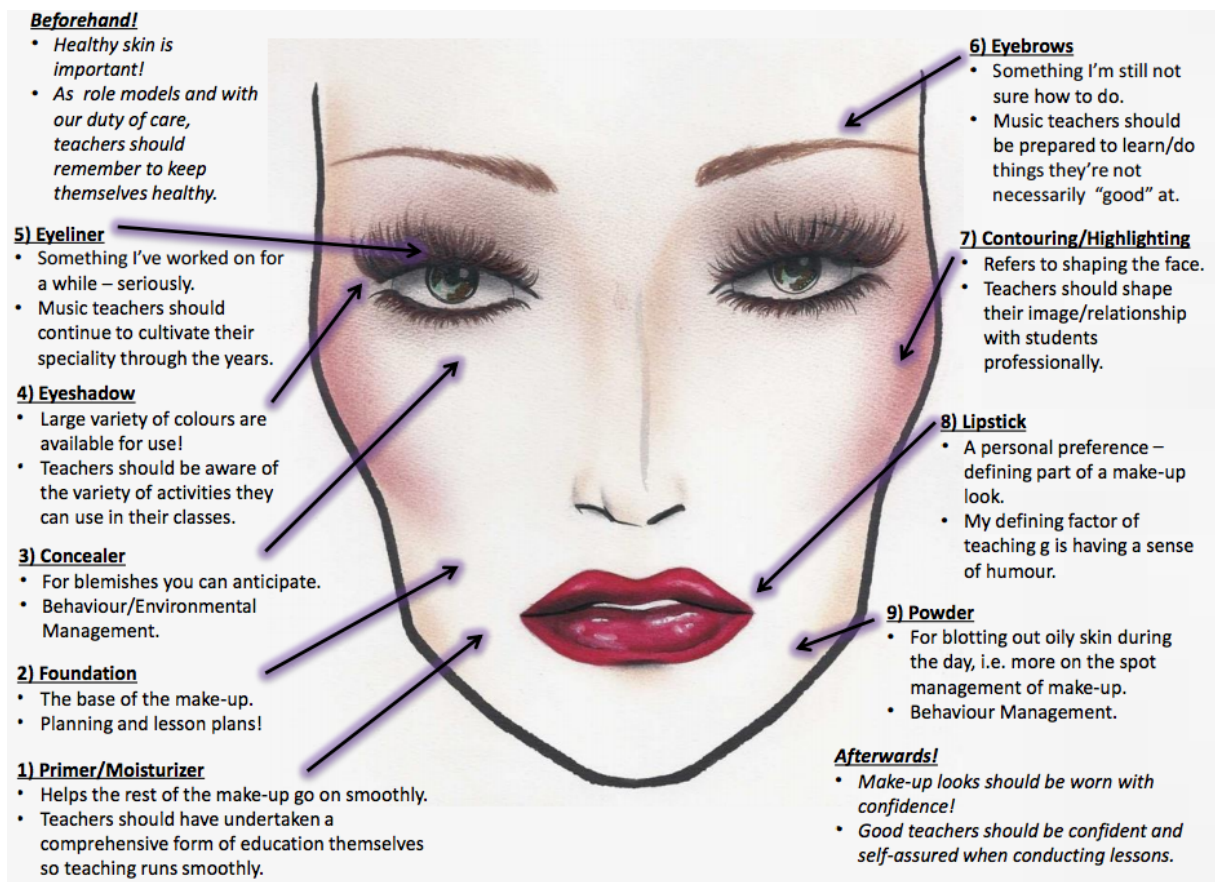
**Figure 2.** Student drawings of selves as teachers.

*Task Three:* As noted above, this task was based on an existing assignment, which was completed in small groups. An example of such is shown in Figure 3, where the group of students have drawn connections between teaching and gardening.



**Figure 3.** Group task – Teaching is Like Gardening.

The task was modified to incorporate students' personal reflection on past experiences and theoretical learning about teaching, and to analyse and synthesise these aspects of their developing teacher identities, thus articulating early stages of the development of the professional self. An example of such an assignment submission is shown in Figure 4.



**Figure 4.** Teaching is like applying makeup.

As shown, the student considered a number of aspects related to introductory teaching philosophy and practice, and likened them to products and processes of make-up application. She reflected that applying makeup was an important part of her daily routine, and one that she spent “a lot of time thinking about, and working out how I can do it better and be more efficient at” (student three). The associated reflections elaborated each point. For example, make-up “primer” was likened to philosophical and theoretical foundations upon which teaching practice is built:

- Teachers should be aware of learning styles, and therefore how teaching should work – i.e. being aware of Piaget’s cognitive development theories, Bruner’s learning constructivism, or Vygotsky’s Zone of Proximal Development.
- Also being aware of the Quality Teaching Framework and its three qualities of Intellectual Quality, Quality Learning Environments and Significance + the Australian Professional Standards for Teachers. (student three)

Together, the poster and reflective statements demonstrated the student's attempts to make sense of her own values and experiences as part of the ongoing, dynamic process of developing a professional identity or self (Flores & Day, 2006). The synthesis of these values and experiences, and their reification through the creation of a metaphor might be understood as "a psychological modelling experience leading to new forms of conceptual insight" (Zhao, Coombs, & Zhou, 2010, p. 381).

*Task Four:* While the first three tasks were completed within a single semester, the fourth task was introduced to the students at the conclusion of their final practicum. On this occasion, the students were asked once more to draw themselves as teachers. Since the first time they had taken part in this exercise, the students had completed several more units of study in education, three practicum placements, and a number of exercises in reflective practice. In this instance, when the drawings were finished, the students were handed back their Task Two drawings, which they had completed in their first semester of teacher education, and asked to reflect on changes to their perceived selves as teachers.

Task Four pictures included references to multiple aspects of teaching with teacher personas subordinate. Accompanying reflections ascribed changes to theoretical and philosophical understandings, as well as practical experiences. For example

My (task two) drawings and reflections reflect a traditional role of a teacher, or a stereotypical representation image of a teacher – a person in shirt and dress (very rigid formal wear) standing in front of a whiteboard. Looking back, I think my views were of a theoretical content approach to the lessons, but now after enduring three pracs, I think a teacher has a lot more duties to do rather than delivering a lesson (student four);  
My view of teaching has changed as I clearly thought that a teacher just stood at the front of a class or sat at a desk, which I now know is not the case" (student five)

Figure 5 juxtaposes one student's drawings. The teacher so prominent in Task Two has given way to several symbols, each of a similar size. Prominent among these symbols are those that

have been given colour, namely the rainbow, hearts and smiling faces, perhaps indicating the importance of pastoral aspects of teaching for this pre-service teacher.



**Figure 5.** Task Two and Task Four (student six).

The Task Four reflection mentions Orff-based teaching, and current trends such as student-directed learning; differentiation, popular music and technology in music education, and pedagogy that makes learning meaningful and significant for students:

I think I have developed into a techy-Orff based teacher. My teaching is more student-directed, teacher facilitated focusing on what's enjoyable, relevant and interesting to students. I've developed a better understanding of students' differing needs, popular music and technology in music education... I focus on helping students draw connections between music and other learning areas to help them see value in studying music (student six).

The student's reflection showed an awareness of the many possible selves that she might become, and attributed her current self to knowledge of a range of teaching strategies and practices, also alluding to the influence of practicum experiences on her developing identity.



## **Conclusion**

The use of drawing and visual metaphors within this music education degree offered insight into the development of teacher identity. Tasks utilising drawing and visual metaphors prompted and facilitated reflective practice, thereby aiding in uncovering and clarifying conceptions, perceptions and values, as students considered and explored their possible selves. As stated by Gillis and Johnson, (2002, p.37), images related to our teaching lives derive from teachers we have known, from our knowledge of pedagogy, and from our relationships to literature, language, and writing. Because they reveal our educational values, beliefs, and principles, they contain information essential to our growth as professionals.

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## Discussion Questions

1. In what situations, or with which students, might drawing and/or visual imagery be effective? (as a means of generating data, or as a teaching/learning experience)?
2. What effects might the images of teachers widely disseminated across social media sites such as Facebook have on the developing identities of pre-service teachers?
3. 3.How important are the visual images used in university advertising for music education degrees, and what should they depict?
4. How do you "see" yourself as a teacher?

# **A life-long perspective to growing music teacher identity**

**Siew Ling Chua, SOAS University of London, London**

## **Abstract**

The paper presents a life-long perspective and ecological approach to growing music teacher identity. It posits that growing the music teacher identity involves working towards episodes when music teachers feel close to the core of their beings as music teachers. In view of diverse possibilities of music teacher identity and the broader goals of music teacher growth, the study adapted transformative learning theory in support of the growth of music teacher identity. The paper frames the discussion on music teacher growth to examine the links between biography, identity and sense of agency within an overarching ecological framework. It argues that music teacher identity is a unique composite of different facets of one's self – the ethical self, self-efficacy, self-concept, possible self, emotional self, teaching self, musical self, we-self and more. It urges for an openness to broader definitions, different images of quality, and different possibilities of a music teacher identity. It also argues for a broadened definition of transformative learning as a theoretical frame for understanding and promoting the growth of music teachers. This transformative learning is one that goes beyond focussing on the rational and critical thinking to focussing on the whole being of the person. Using a two-phase, exploratory, mixed methods design, the research integrated both phenomenological and quantitative perspectives. The Phase 1 qualitative study of 12 participants revealed themes that supported transformative learning drawn from what these participants considered to be critical turning points in the development of their professional identities. The Phase 2 questionnaire study (n=168) showed the extent to which different types of music experiences, perceived music abilities and other developmental opportunities are positively or negatively associated with the perceived music teaching abilities and identity of different groups of music teachers (specialists and generalists, primary and secondary, beginning and experienced teachers).

The findings suggest that transformative learning experiences were created by interactions between teachers' personal identity, their activist identity, their music and teaching experiences, the impact of students, their social relationships, and the opportunities and pragmatic tensions afforded by the ecological nature of the social world. The areas that influence teacher growth, paradoxically, could also be the same areas that inhibit teacher growth. This ecological perspective to learning could help shift our focus from "What we can do for teachers' professional development?" to "What conditions could support or prevent positive transformative learning of music teachers?"

## **Keywords**

Music teacher identity, professional development, teacher education, transformative learning, ecological approach, mixed methods

## **Introduction**

Life's journey of professional growth of music teachers goes beyond developing music and music teaching competencies. This paper posits that growing the music teacher identity involves working towards episodes when music teachers feel close to the core of their beings as music teachers, and feel the joy and fulfilment of experiencing being and living as a music teacher. In a

profession such as teaching, seen as a vocation, as a ‘calling’, as deeply embedded in one’s self and human essence, it is, therefore, befitting that teachers’ professional learning must be seen beyond rational learning and professional knowledge, to something that nourishes and touches one’s professional identity as a music teacher.

The question, therefore, at the heart of most teachers’ professional growth, would be of a more personal kind of emancipation that involves their whole being and their sense of mission. For the collective music teaching fraternity, such an impact would have been tremendous. Many education fraternities in the world might have come to realise that regulatory approaches to standards of teaching profession paradoxically threatened the autonomy and professionalism of teachers (e.g. Georgii-Hemming, 2017; Groundwater-Smith & Sachs, 2002; Hargreaves, A. 2000a; Hargreaves, L., Cunningham, Hansen, McIntyre, Oliver, & Pel, 2007; Sweeting, 2008; Willumsen, 1998). Hence, focussing on teacher growth from the core mission of teaching and the empowering of teachers is timely and needful. It is a personal strength that could stand up against the hegemonic forces of performance standards, standardised test scores, regulatory approaches and teacher appraisals.

## **Reviewing music teacher growth**

### *Defining music teacher identity*

In seeking to grow music teacher identity, it is first necessary to understand the complexities of music teacher identity. Defining music teacher identity is problematic. There are persuasive arguments for: a) whether it should be more concerned with the *teacher identity* and foreground the relationship with students; b) whether it should privilege the *musical identity* because after all, musical identity provides the context for the development of music teaching identity, and if so, whether it should work towards an *all-around musician development* to promote more holistic views of musicianship; or c) whether it should be concerned with an integrated *musician-teacher identity* which might, therefore, seem more holistic.

One difficulty is the position one takes in relation to whether music teachers ‘teach music or students’ (Regelski, 2012). Another difficulty is in achieving a consistent view of a desired music teacher identity in a society when there are heterogeneous groups of music teachers such as generalists and specialists, and especially since labels such as ‘musical’ and ‘musician’ are open to different interpretations. There are also aspirational views of music teacher identity, such as the vision of the music teacher as a cultural figure (Pio, 2017), or the ‘good-enough’ music

teacher (Swanwick, 2008) which moves away from a fixed, idealised vision of a teacher to a shifting position moving in a positive direction in promoting musical encounters, and the music teacher as a 'growing being, with evolving skills, interests, and expertise' (Allsup, 2015). It remains that a variety of music teacher identities will exist in practice.

### *Facets of self*

One perspective of examining music teacher identity is to understand its relation to the music teacher's biography and agency. Individually, the music teacher identity is born out of one's biography and enacted through one's agency. This biography-identity-agency connection comprised different facets of the 'self' which include self-efficacy (Bandura, 1997), self-concept and possible-selves (Markus & Nurius, 1986), ethical self, emotional self, teaching self, and musical self or musical identity (Welch, Purves, Hargreaves, & Marshall, 2010). There are different aspects of 'self' that are interacting and contributing to one's development or otherwise, and are part of the integrated whole being. These selves are inherent in music teacher identity, and they interact across one's biography, identity and agency, at many dimensions of emotionality and rationality. As Palmer (1997) suggested, 'we teach who we are' (p.1), it follows that there can be as many music teacher identities as there are music teachers. Hence, music teaching could be said to be an expression or manifestation of his/her moral being, musical being, social being and who he/she is.

### *Transforming learning*

In view of the diverse music teacher identities and the multi-facets of the self in the biography-identity-agency connection, transformative learning theory provides a broader theoretical frame to understand how music teachers' professional identity and agency could be developed towards achieving teachers' full potential. Transformative learning theory started out from a critical and rational dimension when Mezirow introduced it in 1978, focussing on the centrality of experience, critical reflection and rational discourse. Over the years, the conception of transformative learning has broadened, and this paper rides on Illeris (2014) definition that transformative learning 'comprises all learning which implies changes in the identity of the learner' (p. 40). There is a recognition of diverse learning and ways of knowing, which takes on a holistic approach.

## **Methodology**

In investigating a life-long perspective of what grows or impedes the music teacher identity, the study uses a two-phase, exploratory, mixed-method design (Creswell & Clark, 2011) to explore the multi-faceted teacher identity and agency by integrating both phenomenological and quantitative perspectives. Phase 1 was a qualitative study which was an inquiry into the lived experiences of 12 music teachers as told through their interviews and shared through other artefacts and platforms between 2016 and 2017. It revealed themes that supported transformative learning drawn from what these participants considered to be critical turning points in the development of their professional identities. Phase 2 was a quantitative study through a questionnaire (n=168) conducted in mid-2017. It showed the extent to which different types of music experiences, perceived music abilities and other developmental opportunities are positively or negatively associated with the perceived music teaching abilities and identity of different groups of music teachers such as specialists and generalists, and beginning and experienced teachers. A stepwise linear regression and one-way ANOVA were used for the inferential statistics, and assumptions were tested. All participants were music teachers from primary and secondary schools in Singapore.

## **Findings and discussion**

The findings revealed seven key themes which influence or inhibit music teacher's growth in the context of this study.

### *Theme 1: Personal self*

First, the findings affirmed that different facets of Personal Self interact to energise or de-energise the teacher identity. It was found that one's other passion pursuits, even if they were not related to music or teaching, could enrich one's music teacher identity. In harnessing the personal self from one's life journey, two approaches were observed from the narratives. One was that negative experiences or a sense of negativity (Gadamer, 2004 [1960]) created a certain openness to learning, which could then lead to more positive transformative experiences and learning. Hence, such negative experiences could be leveraged as opportunities for transformative learning, and the learner could be supported when he or she is in a more receptive and passive mode. Another approach was a more active one which involved engendering or

envisioning a possible self in growing one's music teacher identity which then created a sense of readiness and a desire for change.

### *Theme 2: Activist identity*

An activist identity was observed to be triggered when a music teacher found himself or herself taking on multiple role identities, or in transitional positions such as adjusting as a beginning teacher in the school or moving into a new position or responsibility, or simply feeling a sense of ownership of the programme because of a strong alignment with one's beliefs, to name a few. Such opportunities and transitions, when connected emotionally with the teacher, feed a certain readiness and need to change. From Phase 2 study, it was found that the opportunity to start new curricular programmes or activities was significant in impacting music teachers' perceived music teaching abilities ( $B = 1.56$ ,  $SE B = .34$ ,  $b = .32$ ,  $t(4.55)$ ,  $p = .000$ ). These explain a significant proportion of variance in perceived music teaching abilities score,  $R^2 = .41$ ,  $F(4, 163) = 28.10$ ,  $p = .000$ . It remained a significant predictor in the different phases of teachers' development: beginning teachers and experienced teachers. When teachers have more than ten years of experience, taking on a new role or responsibility becomes a significant predictor ( $B = 2.18$ ,  $SE B = .81$ ,  $b = .33$ ,  $t(2.69)$ ,  $p = .009$ ), suggesting that it seems a natural part of music teachers' lifecourse, to have a need for their activist identity to be expressed through an opportunity to take on a new programme, a new role or responsibility, or to assume a new status, so that they achieve their self-concept as music teachers. The implication, therefore, is a need for a change in the status quo to spark off the activist identity for transformative learning.

### *Theme 3: Music*

The findings also revealed that a perceived strong presence of music in music teachers' lives is positively associated with their perceived music teaching abilities, perceived overall competence and their music teacher identity. Music composition performances ( $B = 1.75$ ,  $SE B = .31$ ,  $b = .41$ ,  $t(5.72)$ ,  $p = .000$ ) and listening to music performances ( $B = 1.56$ ,  $SE B = .48$ ,  $b = .23$ ,  $t(3.26)$ ,  $p = .001$ ) significantly impacted perceived music teaching abilities, and which explained a significant proportion of variance in the perceived music teaching abilities score,  $R^2 = .30$ ,  $F(2, 165) = 34.44$ ,  $p = .000$ . On the other hand, what significantly impacted music teacher identity amongst music experiences were: music experiences with professional musicians ( $B = .83$ ,  $SE B = .20$ ,  $b = .31$ ,  $t(4.19)$ ,  $p = .000$ ); music learning on one's own ( $B = .79$ ,  $SE B = .26$ ,  $b = .21$ ,

$t(3.01)$ ,  $p = .003$ ); and music performing experiences ( $B = .72$ ,  $SE B = .23$ ,  $b = .25$ ,  $t(3.17)$ ,  $p = .002$ ), and they explained a significant proportion of variance in the perceived competence score,  $R^2 = .39$ ,  $F(3, 164) = 34.58$ ,  $p = .000$ . It was also found that a strong musician identity was positively associated with several music performance-based competencies and, in turn, associated with being able to interest students in music ( $F(3, 114) = 3.77$ ,  $p = .013$ ,  $r = .30$ ), harnessing technology ( $F(3, 114) = 3.48$ ,  $p = .018$ ,  $r = .29$ ) and growing a music culture in the school ( $F(3, 114) = 4.11$ ,  $p = .008$ ,  $r = .31$ ). It also correlated positively and significantly with the pride of being a music teacher,  $r = .409$ ,  $p = .000$ .

The case studies also revealed how a breadth of musical exposure and depth of the performing experiences gave both specialist and generalist music teachers a sense of self-efficacy to engage their students, and to inspire music beyond their classrooms, into developing the school music culture. The sense of the presence of music in their lives, the exposure, and the depth of music experience, have these powers to develop and sustain a healthy and positive music teacher identity, which in turn provides teachers with a sense of fulfilment. Therefore, attention could be paid to creating or awakening the presence of music which is already integral in music teachers' lives, or providing impactful music composition, listening and performing experiences through professional development programmes.

#### *Theme 4: Teaching*

The study has also provided a deeper understanding of how music teaching itself transforms music teachers. First, teachers could teach based on existing teaching models they 'caught', and such encounters with teaching could be acquired and learnt consciously and unconsciously. Through these encounters, teachers develop a professional knowledge base for teaching which they could continue to extend through reflection and practice. Second, music teaching can provide the artistic experience that connects with their artist or musician selves. Third, when teachers try to unpack and inquire into this 'art of communication' as described by a case participant, it provides an intellectually and emotionally challenging experience which can become a lifelong pursuit, individually or collaboratively. Fourth, music teaching is a form of praxis so that teachers evaluate their practice against their own judgements of what is good or right for students. Hence, the reflections, critiques and comparisons made on different teaching-learning experiences continue to feed teachers' transformative learning journeys. The study has also found learning new teaching approaches ( $B = 1.25$ ,  $SE B = .38$ ,  $b = .26$ ,  $t(3.31)$ ,  $p = .001$ ),

music learning experiences as a student ( $B = .96$ ,  $SE B = .31$ ,  $b = .24$ ,  $t(3.13)$ ,  $p = .002$ ), and teaching experiences outside of school ( $B = .56$ ,  $SE B = .23$ ,  $b = .18$ ,  $t(2.46)$ ,  $p = .015$ ), to be significant in positively impacting their music teacher identities. They explained a significant proportion of variance in the identity score,  $R^2 = .29$ ,  $F(3, 164) = 22.80$ ,  $p = .000$ .

#### *Theme 5: Students*

The findings showed that student motivation, student responses, student achievement, and student growth all have significant influence on the positive or negative growth of a music teacher identity. The quantitative findings have also shown the impact of positive student responses (Mean=4.13, Mode=4.0, SD=.86)<sup>10</sup> and the significant impact of working with students ( $B = 1.90$ ,  $SE B = .90$ ,  $b = .32$ ,  $t(2.10)$ ,  $p = .045$ ) especially in the formative years of a music teacher identity. For the participants, seeing the impact of music experiences on their student lives were compelling moments that touched them deeply as music teachers. However, the findings have also shown that empirical experiences with students' responses to teacher's pedagogy could also reiterate and confirm teacher beliefs and practices which might not always be positive ones. The suggestion, therefore, is for teachers to engage in collaborative learning and exchanges with other teachers and to tap into the more abundant resources of the experiences of the fraternity so that their experiences and knowledge are not only limited to their own classroom contexts.

#### *Theme 6: Social relations*

Contemporaries and associates in the social world (Schultz, 1967) have been found to impact music teacher identity. Amongst the contemporaries, 'reference group' particularly 'role models' (Merton, 1968) is found to have a more powerful influence on teacher's transformative learning. From the case studies, role models could be found in mentors, expert others, peers, and more. Role-models resonate with personal beliefs and are identified by the teachers because of the values that they appreciate. From this perspective, a teacher's biography plays a part in his or her identification of role-model, which becomes a possible self that could motivate the teacher. Besides role-models, friendships and a sense of belonging to the community also contribute to teacher identity development and growth. A strong we-self, such as one that is fostered through

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<sup>10</sup> This is based on a 5-point Likert scale.



collective envisioning and deep conversations about teacher beliefs and practices, also creates positive energies for collective transformative learning.

There are also specific associations between the types of power and status on teacher identity achievement. The types of relationships feature differently in different phases of a teacher's career in impacting teacher's perceived abilities in music teaching and in their music teacher identity. For example, beginning teachers received 'mentoring by other teachers' which is a significant predictor of their identity achievement. When beginning teachers become experienced, the status of belonging to the teaching community becomes impactful to their music teacher identity. For more experienced teachers, mentoring other teachers becomes significant to their music teacher identity. Hence, power and status, a sense of belonging, and connectedness to the community impact music teachers' emotions and identity. The implication, therefore, is to have experienced teachers contribute to the development of their younger colleagues and to build a sense of belonging to the music teaching fraternity. This would foster an ecology of relationships that will strengthen the music teaching community and hence music teacher identity.

#### *Theme 7: Ecology of the social world*

The study has uncovered examples of influencers and impediments from a music teacher's social world that could act for or against the growth of music teacher identity. These include the power dynamics in the social world such as the question of access to resources, the privileging of certification and qualifications, and social hierarchies. School cultures and larger policies also work to promote music teacher identity or otherwise. These are reminders that the achievement of music teacher identity and agency are also dependent on social conditions and structures.

Formal interventions such as graduate courses and milestone professional development programmes have been found to impact music teacher's perceived competence and music teacher identity. However, where music learning is concerned, informal and non-formal learning experiences have far reaching impact on the music identity as well as the teacher identity of music teachers. The implication, therefore, is a need for a consideration of the contexts where teachers are, and to harness a combination of informal, non-formal and formal interventions. Social networks and participatory cultures, for example, are likely some of the ways forward for transformative learning of teachers.

## **Conclusion**

Development is as complex as life. It is insufficient to speak of music teacher identity development simply in terms of music development and teaching development, simply as competency development, or as a critical, rational reflexive process. Neither is it sufficient to discuss only the musical identities and teaching identities in professional development of music teachers. There are much larger goals for a life-long perspective of music teacher growth. There is a need to accommodate broader definitions, different images of quality, and different possibilities of a music teacher identity. This paper has argued that there are many areas that can impact a music teacher identity. An ecological approach to learning could help shift our focus from “What we can do for teachers’ professional development?” to “What conditions could support or prevent positive transformative learning of music teachers?”. Hence, a life-long perspective and an ecological approach would be necessary to promote the music teacher identity in such ways that the music teacher can feel closer to the core of his or her being, feel the joy and fulfilment of living as a music teacher, and feel a sense of living in his or her vocation.

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### **Discussion Questions**

1. Are any of these findings (not) significant to you in your context? If so, why?
2. Are there other themes for music teachers' growth that you think might be revealed if such study is conducted in your context?
3. How would this perspective to growing music teacher identity be useful in your contexts?

# **Jump in And run with it: Taking a creative risk partnership working to enhance music and arts education**

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## **Abstract**

This study examines learning related to music within a multi-disciplinary arts context in a Scottish primary school. A school Arts Award 'Takeover' project was implemented for one week in place of regular school activities and a creative approach to teaching and learning was central to the design of the week. University music education students, community music students and primary education students supported class teachers in the delivery of the project.

Although this study is a single case it may offer insight into the experiences of teaching and share the value of learning through music and a range of other arts, as perceived by the participants. The following research questions are addressed in this paper: 1) What challenges and opportunities were the teachers faced with? 2) What is perceived as the learning? A case study design was selected for this study and after gaining informed consent from participants data were generated from a range of sources, principally focus group interviews, teacher questionnaires and observation.

Evidence in this study has shown that a week of immersion in music and other arts activities and working with visiting artists (traditional music, hip-hop, jazz, percussionists, digital, as well as dance and drama) generally enhanced teacher confidence in teaching music and other arts activities and gave them a sense of confidence to take creative risks. Children, teachers and University students on the whole valued the opportunities for creative learning, autonomy and agency in their learning, which is aligned with the design principle personalisation and choice from Scotland's Curriculum for Excellence (Education Scotland, 2008), although some found the improvisatory way of working difficult, preferring to have more fixed plans in place in advance.

This study may suggest that the Arts Award framework is beneficial for supporting teachers to develop creative risk taking and confidence in teaching music and arts in primary school. It suggests that working in partnership with visiting artists and University music education and community music students enhanced the learning of all parties. Initial teacher education and community music programmes may benefit from considering this model of practical experience.

## **Keywords**

Arts Award, creativity, partnership, music education, autonomy, improvisation

## **Introduction**

This paper presents the case for partnership working to support both teachers in schools and student teachers to help increase the range of music making opportunities in schools. The study examines learning related to music within a multi-disciplinary arts context in a Scottish primary school. A school Arts Award 'Takeover' project was implemented for one week in place of regular school activities and a creative approach to teaching and learning was central to the

design of the week. This whole school Takeover was a new venture that had never been done in a Scottish school before. Arts Award is a unique set of qualifications that support children and young people up to the age of 25 to experience and enjoy the arts and to grow and develop as artists and arts leaders. The Arts Award framework aims to empower young people to ‘learn to learn’ and to have autonomy and agency in their own personal and educational development. (Hollingworth et al, 2016)

During the Takeover week all pupils and teachers in the school participated in creative activities with the theme ‘Jump in and run with it.’ Visiting artists (traditional music, hip-hop, jazz, percussion, dance and drama) introduced the pupils to a range of arts media. All classes also had workshop sessions focusing on developing digital creativity, including making and creating music with apps using iPads. Artist-teacher partnerships in schools can be very rewarding for both teachers and pupils (Kenny 2017; Joseph and Southcott, 2012).

University music education students, community music students and primary education students supported class teachers in the delivery of the project as part of their University course. Class teachers incorporated workshops into their lessons over the week. iPads were used in classrooms and films were made by children to demonstrate their new skills and knowledge. A digital portfolio was introduced across the school to capture and share pupil learning and all pupils also completed an Arts Award logbook. Prior to the Takeover teachers had participated in two continuing professional development (CPD) sessions, one developing digital skills and one on Arts Award preparation.

As a result of work undertaken during the week:

120 learners achieved their Discover Arts Award, mostly in P1, P2 and P3

117 learners achieved their Explore Arts Award in P4, P5 and P6

36 achieved their Bronze Arts Award in P7

### **Participation in music and the Arts**

Numerous authors (see for example Ruppert, 2006; Overly 2012) have argued that participation in the arts is fundamental to the education of the whole child and for contributing to student achievement and wellbeing. The benefits of personal and social development through participating in music have been well documented (see, for example, Hallam, 2010). Local Authorities and schools need to be very mindful of how they spend their money and give good justification for choices made. Literacy, numeracy and health and wellbeing (HWB) are key

drivers in the Scottish curricular agenda and schools may not necessarily view music as an obvious choice when reviewing curricular development. Creativity skills, digital skills and employability are current drivers in policy (Education Scotland 2015) and hence schools can justify learning through the arts. It has been well documented (Kokotsaki, 2012; Hallam et. al, 2009; Hennessey 2000) that many generalist primary teachers lack confidence in teaching music. Research suggests that initial teacher education courses do not support generalist student teachers adequately enough to enable them to feel confident in teaching music (Ballantyne and Packer, 2004; Ballantyne 2006). West (2010) argues that confidence is a more important attribute than musical skill and puts forward a model for teachers and their pupils actively engaging with music together, with an emphasis on the importance of social engagement.

The specialist provision for primary music varies widely across Scotland and evidence from the United States may be just as applicable in many Scottish schools that ‘generalist teachers tend to treat music as a marginalized afterthought’ (Wiggins & Wiggins, 2008, p24).

### **Aim of the research / practice**

The Takeover project was designed to complement the core vision of the school that has central to its philosophy the development of the ‘whole child.’ Scotland’s Curriculum for Excellence (CfE) is framed around enabling young people to develop four capacities, becoming successful learners, confident individuals, responsible citizens and effective contributors (Education Scotland, 2008). In parallel with developing these four capacities, the core vision aimed to employ an inclusive pedagogical approach so that all children flourished in a supportive, stimulating and active environment.

Three ‘Golden Aims’ were agreed upon to realise the core vision of the Takeover:

- To discover the school’s true creative potential and build on this
- To embed the vision and approach of the Takeover in the ecology of the school
- To empower everyone in the school to have the confidence to take creative risks and believe in their ideas

To realise these aims, the Takeover team provided class teachers with suggested lesson outlines and ideas. These were to be used as stimuli for designing lessons in conjunction with workshops led by the visiting artists. Although these broad structures and frameworks were provided, the teachers were expected to ‘jump in and run with it’ as the situation demanded, referred to as a

form of disciplined improvisation (Sawyer, 2004) requiring a considerable amount of reflection in action (Schon, 1983). Burnard and White (2008) discuss the relationship and resulting tensions between the creativity and performativity agendas found in schools and issues of teacher agency, freedom and control. It was within the vision of the Takeover to consider and foster collaboration and spontaneity and to enable pupil and teacher agency. Promoting teacher confidence in teaching expressive arts subjects and teaching in a creative way were also aims of the Takeover.

In this paper the experiences of the teachers will be discussed along with the perceived impact of the participants' active engagement with the Takeover project. The following research questions are addressed:

- 1) What challenges and opportunities were the teachers faced with?
- 2) What is perceived as the learning?

The paper will share lessons learned from the research, regarding the perceived value and the experiences of learning through music and arts education in a creative way, in partnership with visiting artists, and subsequent impact on practice, as perceived by the participants.

## **Methodology**

### *Case study*

“To illustrate what is possible, an exemplar” (Newby 2010, p253).

Although not setting out to claim empirical generalizability in quantitative terms, this case study is intended to establish a research-based view of educational practice in order that it may be used as a learning tool.

The researcher was also interacting with participants as a practitioner, through delivering digital creativity workshops and being part of the Takeover design team. It was therefore extremely important to remain aware of my position and any self-beliefs at all times ‘critical self-awareness of their own subjectivity, vested interests, predilections and assumptions and to be conscious of how these might impact on the research process and findings’ (Finlay, 2008, p17).

Following ethical approval I worked with a co-researcher and observed; undertook



informal conversations and conducted six face-to-face focus group interviews with groups of pupils, two face-to-face focus groups with members of staff, (n = 5) as well as surveying teachers (n = 10), students (n = 6) and artists (n = 3). Selection of participants was based on agreement from adults, the children and their parents' informed consent.

The online surveys collected data regarding perceptions of planning, using the Arts Award framework, partnership working (teachers / artists / music students), working in an improvisatory way, potential for sustainability and suitability for children with additional support needs (ASN). For the purposes of this paper only the data relating to the teachers will be discussed. To ensure anonymity for participants, verbatim quotes are attributed to participants **N**, **L** and **P**. There will be some comments from children highlighted to support the argument about how teachers felt and comments from children will be referred to as **C**.

This range of methods enabled researchers to construct the 'thick description' (Geertz, 1978) of qualitative enquiry. The focus group is a popular research tool when studying children and young people (Clark, 2009) and in educational research (Gibbs, 2012). An interview schedule designed to investigate the following topics of (1) perceptions of learning; (2) perceptions of the arts and (3) challenges and opportunities, was agreed in advance by the researchers. A semi-structured interview guide was followed and the group discussions were audio-recorded, transcribed verbatim and stored for reference. Data were analysed and coded and the following subsequent emergent themes were identified:

- Planning
- Partnership
- Pedagogy
- Autonomy

## **Discussion**

### *Planning*

Although lesson plan outlines and guides were provided, teachers were initially anxious at the concept of 'Jumping in and running with it' and responding to the artist workshops. **N** describes it as "that feeling of being unprepared because you didn't know what you were preparing for and I guess that was making a lot of people feel a bit nervous but excited at the same time." Teachers

were not given the content of the artist workshops; therefore there was a lot of anxiety with regard to planning a response to a workshop as well as ordering materials. **N** continues “Scared me a little, not knowing what the workshop was... Feeling unprepared, didn't know what you were preparing for.”

Despite this feeling of uncertainty and perceived lack of clarity with regard to expectations for planning, there was a feeling of optimism and a positive outlook. Many teachers responded well to this improvisatory way of working which resonates with the ‘creative risk’ factor in the third golden aim and Sawyer’s (2004) disciplined improvisation.

**L** I wasn't sure how it was going to pan out. But that being said we've been encouraged from the start to use flexibility and kind of go with it and so I was trying to keep that attitude at the same time thinking how is this going to work?

### *Partnership*

It was perceived beneficial by **P** to have visiting artists in class as the children could gain a new experience, in line with Kenny (2017):

It was exciting to know that we have all these people coming into school and being able to give kids something that they're not maybe used to getting or that we feel, well I feel less confident delivering. So it was it was really nice knowing you were kind of meant just to do something that we should probably be doing but maybe just don't always get around to (**P**).

It was also perceived by **L** that due to the teachers not being able to plan in advance the music students were not used as effectively as they could have been, in a musical capacity: “all these experts and we never really used them” (**L**).

### *Pedagogy*

In discussion with teachers informally during the week and also in the focus groups it was noted that music was understood to be more difficult to teach than the other expressive arts. Lack of confidence and lack of skill were cited as being reasons for not teaching music. This is in line with Kokotsaki, (2012); Hallam et. al, (2009) and Hennessey (2000). **N** describes this here:

“Drama or art is normal. Music, not so much, due to lack of confidence” and **L** shares their opinion here: “traditional art, visual art is the norm. With music you have to have more of a

knowledge or the equipment.” Henley (2016) asks that we consider *what* the nature of the subject

knowledge is, together with the confidence level and expertise of the generalist teacher. I agree with Henley (2016) that as teacher educators these are the key areas to focus on, as can be evidenced from **N** and **L**.

Evidence suggests that following Arts Award week the teachers who responded would continue to develop their learning and teaching in music ensuring sustainability. Some teachers, through reflecting on their practice, now feel that the expressive arts have a rightful place in the timetable and they now feel able to justify this whereas previously they may have lacked confidence to teach in this area or felt unable to allow the time due to perceived timetable constraints in line with Burnard and White (2008). Having ‘permission’ to do an arts based subject was a recurring theme, as **P** describes here:

I'm going to have a block of time, probably on a Friday, where we are just going to do something arts based... and not feeling guilty about it, not thinking I could have been spending that time doing more maths, or I could have been spending that time doing spelling for the 5th time this week. Just saying you know what, expressive arts are just as important and we are going to spend an hour and a half doing music or art or something, just to make sure it is in there every week. (**P**)

There was also a range of evidence to suggest that teachers have increased confidence to use digital technology and to explore creative risk taking, as **N** describes here:

I think the biggest thing I did a lot more of during that week was using the iPads and just letting the children sort of kind of run with it. They were in groups more ... and again in terms of my IT knowledge and what they can do they're a bit more confident to try things (**N**).

### *Autonomy*

Different ways of working was frequently referred to, allowing the learning to be pupil-led with less focus on teacher-directed activity, embedding more digital technology within lessons and working in a more creative way. This clearly resonates with the design principle ‘personalisation and choice’ underpinning CfE (Education Scotland, 2008) as **L** describes: “There was the opportunity to really go for it...wasn’t necessarily teaching skills...letting kids run with it...they were learning so much.”

Evidence suggests that teachers were successful at ‘taking a creative risk’ and they embraced the concept of ‘Jumping in and running with it’ as the situation demanded, in line with Sawyer’s (2004) disciplined improvisation.

It was noted by **P** that some children embraced the pupil led learning and the free choice but some children found this a challenge. **P** suggested that it might be the high-achieving children in the class that struggled with the flexibility and autonomy and they were the ones that required more support than normal. They did not want to move away from their comfort zones of written work when offered alternative methods of capturing work.

### *Pupil Perceptions*

Although this paper is focusing on the role of the teacher, it may be beneficial to have a brief overview of the pupil perceptions. Pupils commented on the ways of learning that were different during Arts Award week and the value of having personalisation and choice, more ownership of their learning, and less teacher prescription.

Evidence from pupils has shown that the Arts Award framework enabled them to develop personal and social skills such as communication, confidence and team-building skills through an enhanced level of class group-work. This child (**C1**) describes working as a team:

In Arts Award week most of our jobs was teamwork. I feel that I used to think that when we're working with partners you have to discuss more and it takes more time and it would be better if I did everything myself but now I know you need someone to help you. (**C1**)

This supports the comments from **N** regarding the use of group work in Arts Award week. **C** goes on to describe the challenge in a music workshop that was designed and led by the class teacher. Learning was perceived as challenging yet rewarding.

It's hard to make your own tunes it's really hard sometimes; some instruments don't go well with others. At first I thought spooky music was going to be easy but I found out that mixing all the different sounds together like to make a music piece was going to be really difficult. (**C1**)

Many pupils took the opportunity to discuss the insights they had gained into potential future career opportunities. Pupils developed an understanding of opportunities available across the creative industries sector. This resonates with key policy drivers regarding employability (Education Scotland, 2015).

I'm thinking about doing things I never thought about would be easy like for instance like I was thinking about like graffiti maybe being one day an artist, maybe even being my own musician like making my own music so everyone in the world plays. (**C2**)

Evidence suggests that the Takeover prompted many young people to resume, reinvigorate or begin arts activities. This supports the standpoint made by **P** who stated that they were going to make more time and space in the curriculum for expressive arts.

I've learned from arts award week that art isn't just a drawing or a picture; it's a feeling for everyone to experience. I went to Arts Award week, it was flabbergasting and it's made me take up lots of different music things. **(C3)**

### **Conclusion and implications for music education**

There are clear limitations to this study, as it is one single case study and based on a sample of teachers from one Scottish school. However, by using thick description (Geertz, 1978) it is hoped that the reader may be able to relate to his or her own experience and apply what Lincoln and Guba (2000) define as the process of transferability.

Evidence in this study has shown that teachers did feel empowered to have the confidence to take creative risks and believe in their ideas, to 'Jump in and run with it.' Confidence in music teaching and learning was developed throughout the school as a result of the Takeover. Partnership working between school, visiting artists and University music education and community music students was found to be mutually beneficial and a desire was expressed by all parties to sustain and develop connections made to further enrich and enhance music education practice.

Initial teacher education programmes and primary schools may benefit from considering this model of collaborative practical experience and making an improvisational model of pedagogy more explicit. Embedding pupil voice, autonomy, employability, partnership and digital skills as part of a creative music pedagogy may help to raise confidence levels of generalist teachers and therefore inspire a new generation of children to make music as a lifelong pursuit.

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### **Discussion Questions**

1. Does this partnership approach (primary generalist teachers, visiting artists, music education students, community music students) appear useful for working with student music teachers at the very start of their initial teacher (secondary) education programmes?
2. The theme of the week 'jump in and run with it' was to encourage everyone to take a creative risk. This has implications for planning processes and structures. How do you view this improvisatory approach to pedagogy with regard to beginning music teachers?
3. Music teachers may go on to have portfolio careers - teaching music not only in schools, but also in community settings and in informal contexts. Do you have any student placement opportunities that you can share that might be an alternative model in your initial teacher education programmes?

# **Musical futures professional learning in the classroom**

**Neryl Jeanneret & Emily Wilson, University of Melbourne, Australia**

## **Abstract**

Musical Futures is a program that is thought to have a positive impact on student engagement in classroom music. This approach endeavours to make the focus of learning in classroom music student-driven with an emphasis on immersive music experiences. The Musical Futures organisation provides teachers with professional learning through immersion workshops, online support through free teaching materials for download and an extensive web and social media presence. Research into the impact of the Musical Futures professional learning model suggests the professional learning approach reinvigorates teachers through immersion in participatory music making, which in-turn leads to the positive engagement and extension of students. Questions arise concerning exactly what teachers take away from the professional learning and how it translates into their practice. With this question in mind, this paper reports on ethnographic research that followed two participants from a Musical Futures professional learning workshop. The discussion focuses on the impact of the professional learning experience, the teachers' interpretation of Musical Futures in their classrooms, and some influences on their classroom choices. The two teachers in the research interpreted Musical Futures differently and teacher values were found to be influential in driving classroom choices. The discussion presented suggests that the translation from professional learning workshop to classroom practice is complex.

## **Keywords**

Professional learning, teacher values, Musical Futures, student engagement

## **Introduction**

Musical Futures is an innovative approach to classroom music that is thought to have a positive impact on student engagement (Hallam, Creech & McQueen, 2011; Ofsted, 2006; Jeanneret, 2010; Wright et al, 2012). The Musical Futures organisation provides teachers with professional learning through workshops and online support through free teaching materials for download. Jeanneret and colleagues' (2014) research into the impact of the Musical Futures professional learning (PL) model found that the approach reinvigorated teachers' practice through immersion in participatory music making (Turino, 2008), which in-turn led to the positive engagement and extension of students. What was less clear was what exactly the teachers took away from the professional learning, how they interpreted Musical Futures and translated it into their context, and how did the students respond, as this research was largely based on self-reported questionnaire and interview data.



Musical Futures consists of complementary approaches to classroom music which endeavour to make the focus of learning student-driven and peer directed, with an emphasis on immersive music experiences. One of these approaches derives from Lucy Green's (2002, 2008) seminal research examining the learning processes of popular musicians, which identified five characteristic student-directed principles:

- learners choose the music to play and set the direction of learning,
- there is an emphasis on aural learning through listening to and copying recordings,
- learning is undertaken in friendship groups,
- performing, composing and listening are integrated,
- learning is haphazard and non-linear based on immediate identified needs rather than planned and sequential.

The role of the teacher is to initially stand back and observe, then offer support or act as a musical model in response to student-set goals. Representing a fundamental reassessment of the student and teacher roles in classroom music, Green (2008) suggests teachers use these principles alongside their established approach to encourage greater participation in active music making amongst students, both within and outside the school.

Complementing these principles is another Musical Futures approach, Classroom Workshopping (D'Amore, 2008). This approach comes from the community music leadership practices of the CONNECT ensembles (Renshaw, 2005), a large-scale community music outreach program run by the Guildhall School in London. Both D'Amore (2008) and Renshaw (2005) identify community music leadership practices which are incorporated into the Classroom Workshopping approach, including:

- The teacher is a facilitator playing alongside the students, where the music is co-constructed with musical material reflects the interests of both students and the teacher,
- Whole-class, large-group music making that is inclusive of varying musical experience and backgrounds,
- Creative music making across the areas of performing, composing and listening,
- Music learning is tacit, acquired through immersion in music making rather than talking and explaining,
- Aural/oral learning is the starting point.

Classroom Workshopping is concerned with facilitating engaging musical experiences for all students irrespective of their previous musical experience (Renshaw, 2005; D'Amore, 2008). This connects with Turino's (2008) theory of participatory music making, where audience and artist distinctions are absent. In this musical setting, there are only participants and potential participants and the primary aim is to involve the maximum number of people in a performance role. The approach is deemed successful when there is an equal balance between the inherent challenges and the skill level required for all involved.

### **Professional learning**

The delivery of Musical Futures professional learning in Victoria, Australia works on a model of immersion workshops, free teaching materials, and an extensive web and social media presence. This paper reports on research that followed two participants from a 2012 Musical Futures professional learning workshop. During this two-day workshop, participants were introduced to Green's (2008) student-directed principles and Classroom Workshopping (D'Amore, 2008) through immersive music making. These teachers had subsequently been identified as embedding the Musical Futures approach into their classroom music programs with positive engagement outcomes for their students, many of whom are from disadvantaged backgrounds. Indicators of this positive engagement included a Victorian Certificate of Education (VCE) music class for the first time, and increased numbers of students participating in co-curricular instrumental lessons (from 20 to 120). The VCE is the senior secondary school exit exam that students undertake at age 18 in Victoria.

### **The study**

The larger study from which this paper is drawn is an ethnographic (Bogdan & Biklen, 2007) investigation of classroom music teacher practice and student engagement in a primary and a secondary school in the outer south-eastern suburbs of Melbourne, Australia. The schools serve a multicultural community with a high proportion of students from culturally and linguistically diverse and low socio-economic backgrounds. The investigation focussed on the classroom practice of Eddie and Chris (pseudonyms), and four classes of students aged 10 to 16. Data was collected during 2016. Data collection methods included participant-observation of 49 music classes, semi-structured interviews with teachers and four student focus groups. In addition, Peter, a colleague of Eddie's participated in an interview.

## **Impact of the professional learning experience**

We were interested in what the catalyst was in the workshop that resonated with these teachers, what they were doing prior to this encounter, and how their practice changed following the workshop. Chris and Eddie come from similar musical and professional backgrounds. They are both guitarists and undertook contemporary music undergraduate degrees. Musical Futures resonated with much of their previous experience as learners at both school and university as suggested by the following quotes;

I think that approach for me, they always say the way you teach, you were taught. For me, I had some fantastic music teachers back in Tasmania. So in their classroom there was plenty of opportunity for playing before we talk about theory. There were plenty of activities where I could work in groups with my friends and make music with them (Eddie, interview).

A lot of the stuff that I do is very intuitive, I just assume that's how kids learn because that's how I learn. I got my first electric guitar when I was in Year 10 and started being engaged and excited about it. And the kids, the smiles on their faces with the way it worked, is clearly the way I want to do it (Chris, interview).

In addition to Musical Futures resonating with their prior experiences as learners, Chris and Eddie felt it aligned with their existing teaching approach. Furthermore, its basis in research was affirming.

Before I discovered Musical Futures, which was only about 3 years ago, I would say that my approach was already fitting in with that philosophy and ethos (Eddie, interview).

We saw what was going on, we thought it was incredible, and we got really excited because what we're currently doing and how we're teaching is very similar to this Musical Futures approach. So it was really good for us, that we were reaffirmed and consolidated what we were doing. Now we can put a name to what we're doing and this is research-based (Chris, interview).

Musical Futures resonating with prior experiences as learners and teachers is a noteworthy perspective. Most teachers who encounter Musical Futures come from western-art music backgrounds (Green, 2008). Furthermore, although popular musicians commonly learn through a student-directed approach, when they become teachers they often adopt a teacher-directed approach focussed on teaching through conventional notation (Robinson, 2012). A colleague of Eddie's, Peter, provided a contrasting perspective. He is a drummer and undertook a western-art music undergraduate degree at the Conservatorium with orchestral percussion as his principal study. He felt Musical Futures was different from his previous teaching approach and the increased student engagement was key to its appeal.

Musical Futures came at a good time for me, because for many years I taught music the way I learnt it, which was much more theoretical. And I was getting more and more dissatisfied with that because the goal at the end of having them play songs on the keyboard wasn't enough to motivate kids to try and they would just give up (Peter, interview).

Peter's perspective more closely reflects both the experiences of the teachers in Green's (2008) research who found the principles new and the research into the professional learning model who found the strategies reinvigorated the teachers (Jeanneret et al, 2014). Similarly, the positive impact on engagement is a key attraction of Musical Futures for teachers in other studies (Green, 2008; Jeanneret, 2010; Hallam et al, 2011). These findings suggest the connections with prior learning and teaching experiences was the catalyst in the workshop that resonated with Eddie and Chris. This leads to questions such as what did these teachers take away from the professional learning experience and what explicitly Musical Futures approaches did they use in their classrooms.

### **What did the teachers take away from the professional learning experience?**

A classroom snapshot is presented to illustrate Chris's approach and how he made use of Green's (2008) principles in a primary music lesson.

## Classroom snapshot

The students walk eagerly into the classroom and sit on the carpet facing Chris's desk. I hear a comment, "I wish we had music all the time". It is the end of term and the last lesson of the current unit of work. Students are to rehearse their four-chord songs, answer reflective questions as a group, and video-record their answers and performances using an Ipad. Chris explains:

So, what I want you to do today guys, is obviously we are going to keep going with our practising. But what you are going to do for me today is you are going to film yourself, answering a few questions and then at the very end, you're just going to perform a little section of what you're learning. It doesn't have to be the whole song, it can go for about 30 seconds. It's just so I can see where you're up to.

The students transfer quickly and enthusiastically to playing four chord songs of their choice. They collect acoustic three-quarter guitars, xylophones, djembes, ukuleles, chord charts, and form into the friendship groups they have been working in without any further teacher intervention. Soon, a group of three boys are working together, playing drums, bass and guitar. Moving to the boy playing drums, Chris asks, "Show me what you can do." He attempts a drum beat, Chris intuitively diagnoses and problem solves, he provides musical support by hitting the cymbal and singing then takes over playing the drumkit. He models a simplified drumbeat whilst singing the riff to the song. Chris explains, "I want you to play this on the bass drum."

Around the room, groups of students are working on different songs. In one corner a group of girls are playing *Love Yourself* by Justin Bieber. They are sitting in a tight circle, oblivious to the other students in the class. They are concentrating hard. Two girls playing ukulele are focussing intently on each other's fingers. They stop and briefly discuss what went wrong. One of them, taking on the teacher role in her group, says, "Again? Everyone OK? Ready? 1, 2, 1 2 3 4," and they begin playing again. Suddenly, Chris says, "Quick, pack up and line up, it is time to go." Both the students and Chris have been so engrossed in the music making, they have lost track of time.

The snapshot of Chris's classroom reflects the role of the teacher in Green's (2008) student-directed approach. This involves setting the task, standing back and observing, then diagnosing, guiding, suggesting and modelling. Furthermore, characteristics of participatory

music making (Turino, 2008) are suggested such as no audience/artist distinction, with everyone involved in a performance role, and learning through immersion in music making.

However, Chris modified Green's (2008) five principles outlined earlier to scaffold the developing musical skills of the primary children. Firstly, he identified a selection of recent four chord songs for the children to choose from. Four chord songs were made famous through the Axis of Awesome, an Australian musical comedy group, who made a medley of seventy-two songs that use the same I V vi IV chord progression (see [www.youtube.com/watch?v=5pidokakU4I](http://www.youtube.com/watch?v=5pidokakU4I)).

Secondly, students worked in friendship groups and set the direction of learning. However, rather than dropping the students "In the Deep End" (Green, 2008, p. 25), Chris began the project with whole-class workshops of the four chords. First, in large groups of like-instruments using ukuleles, guitars, keyboards and xylophones, and subsequently, splitting into small groups with students playing different instruments. Finally, Chris created simple lead sheets with chords symbols and chord diagrams to provide a visual prompt, and, he transposed the songs to C major, rather than the students learning by listening and copying recordings.

In contrast, Eddie made much use of Classroom Workshopping (D'Amore, 2008). For example, Year 7 students undertook a twelve-bar blues unit over a ten-week term. Each student chose which instrument to play, and as a class they chose to play *Love Runs Out* by One Republic, a recent popular song that uses a twelve-bar blues chord progression. In relation to the community music leadership principles (D'Amore, 2008) presented earlier, firstly, the students chose any instrument. Secondly, it was large-group whole-class music making inclusive of a range of musical experience, which the students accessed at a level comfortable for them. For instance, one student sang the vocal line solo whilst others played chords on the ukulele. Thirdly, the learning was aural, oral and visual through immersion in music making.

### **Teacher values driving pedagogical choices**

Data from across the music lessons observed, suggested that Chris and Eddie's teaching approach and interpretation of Musical Futures was different. This was somewhat unexpected given their similar musical and professional backgrounds. Two themes that emerged in relation to teacher choices are now discussed.

### **Choices not related to primary or secondary age group**

Choices about student grouping did not appear to be informed by the primary or secondary age group. This was a surprise because the music education literature implies younger students work more frequently in large-group teacher-led music making activities and then as they get older, they work more often in small groups. Green (2008) initially trialled a student-directed approach with fourteen-year-olds, this was subsequently introduced to primary students and is often modified to support the less developed group learning and musical skills of a younger age group (Linton, 2016). Therefore, it might be expected that the primary students would undertake the large-group Classroom Workshopping process more frequently than the older students. This was not the case. For example, Chris implemented the four-chord song unit over an extended timeframe and the upper primary students worked in friendship groups for most lessons. Whereas, the Year 7 students mostly worked as a whole class and were only occasionally allowed to work in friendship groups for 15 or 20 minutes at a time. For example, when students were co-constructing a whole-class composition, Eddie allocated them 20 minutes to create and practice a riff in small groups before returning to working as a whole-class to share the ideas developed.

### **Choices linked to teacher values**

It emerged that teacher values were influential in driving choices about teaching approach broadly, elements of teaching such as student grouping and which Musical Futures approaches to use. This reflects Alexander's (2009) contention that values are significant in shaping and explaining observable teacher practices. Alexander (2009) describes the origins of the values and ideas which inform teaching as, "a complex amalgam of sedimented experience, personal values and beliefs, re-interpretations of published research, and policy more or less dutifully enacted" (Alexander, 2009, p. 5).

In general, Eddie valued maximal participation in music making. Therefore, there was a focus on learning through immersion and he preferred the teacher-led Classroom Workshopping approach. Whereas, Chris wanted the students to build independent learning-to-learn skills to support lifelong music learning. This was facilitated by the level of student autonomy over the direction of learning provided by working in friendship groups and Green's (2008) principles. These values are reflected in the following quotes.

I really want the kids to walk away with a positive music experience. So, at the end of term, I want them to walk away going, I made music with someone else, I have played in a band (Eddie, interview).

My end goal is for them to be able to pick up this and go, I know what to do. They read a chord [chart] and go, sweet. I'm giving them the skills to go on the internet and look up a tab and go this is how I do it (Chris, interview).

### **Student perspectives**

Despite interpretations of Musical Futures that were dissimilar and aligned to different values, it is useful to consider the engagement response of the students. The students were clear that their favourite aspect of music lessons was playing instruments. The following comments are indicative.

I enjoyed playing the instruments because we got to play in a group and it really felt like we were in a band (Year 10 student).

Yes [I enjoyed music], I got to play guitar (Year 7 student).

It's music and we came to play instruments (Year 10 student).

It was so fun this term, because I got to play with this group (primary student).

This is congruent with Green's (2008) research, in which she found playing instruments to be the aspect of the project most favourably commented upon by students. The findings suggest Musical Futures' approaches are flexible, adaptable and the broad principles that were visible across both classrooms such as immersion in music making, musical content that reflects students' interests and aural learning support student engagement.

### **Conclusion**

This paper examined what two music teachers take away from a professional learning experience and their choices in relation to how they implement this professional learning in their classrooms. The two teachers in the research interpreted Musical Futures differently and teacher values were found to be influential in driving these choices. The discussion presented in this paper suggests that the translation from professional learning workshop to classroom practice is complex. Arguably, a strength of the Musical Futures approach is its flexibility and ability to support a range of teacher choices and values.



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## **Discussion Questions**

1. For the teachers in the research, the translation from professional learning (PL) experience was complex. The teachers chose to implement aspects of the PL that aligned with their values, how might this restrict the aims of a PL experience?
2. The PL experiences encountered by the teachers resonated with their prior experiences as learners and their existing teaching approach. As music educators, is there an approach that resonates with you? Was it similar or different to what you experienced as a learner?
3. How effective are PL models/experiences and how do we know? Most evaluation is done via a survey at the end of a workshop rather than after a period of time. How can we evaluate the effectiveness of PL?

# **“What I learned from prison: Practice teaching with community-based learning partners”**

**Jody L. Kerchner, Oberlin College & Conservatory of Music, USA**

## **Abstract**

In this paper, I will explore ways that university music teacher education programs might create partnerships that address specific curricular and musical goals and objectives of the host schools, cooperating teachers, and their music students, as well as the university music teacher education program's expectations for student teachers. Specifically, I will seek to apply principles from community-based learning (CBL) models to the possibilities for strengthening current methods for forging university-school partnerships in hosting student teachers.

In Fall 2017, I co-designed, taught, and engaged university students in a non-music education course, “Arts Behind Bars.” This course had a CBL component that led us to partner with art programs in a most unlikely community—a prison. In this paper, I will describe one portion of the arts partnership: my university students engaging with the singers of the Oberlin Music at Grafton Choir. The examination of negotiating partner needs and connecting course content and CBL experiences will serve as frames for considering possible shifts in university interactions with public/private school music programs. I will offer suggestions for music teacher education programs wishing to cultivate long-term, mutually beneficial community-based learning partnerships with public/private school music programs, and tools for bringing intentionality to students' connection-making between course learning and community-based learning experiences.

## **Keywords**

Community-based learning, music education, choir, prison, Arts

## **Introduction**

As American music teacher educators, sending university students into schools to practice and refine their teaching skills is common practice. Most collegiate music teacher education models include at least one semester, out of students' four- or five-year undergraduate music education degree programs, devoted to full-time, supervised music student teaching assignments.

Typically, universities stipulate pre-service student teaching expectations, logistical procedures, and the responsibilities of the university supervising teacher, student teacher, and cooperating teacher. To what extent, however, do current models of student (practice) teaching address specific curricular and musical goals and objectives of the host in-service music cooperating teachers and their students?

In this paper, principles of community-based learning (CBL) and my involvement in CBL experiences with my prison choir and university students will serve as frames for

considering possible shifts in the ways universities partner with public/private school music programs. I will offer suggestions for music teacher education programs wishing to cultivate long-term, mutually beneficial community-based learning partnerships with public/private school music programs, and tools for bringing intentionality to students' connection-making between course learning and community-based learning experiences.

### **Community-based learning (CBL)**

In the United States, higher education has made concerted efforts to promote civic engagement among faculty and students. University faculty have been encouraged to connect with the local communities in which the institutions of higher learning are situated. Unfortunately, early attempts to integrate facets of service learning into coursework failed, in part, because of the lack of intellectual rigor faculty and students brought to the community-based experiences, the loose connections made between course content and the community experiences, and the unidirectional imposition of university goals on community partners.

Beginning in the 1990s, the community-based learning (CBL) model reinvigorated universities' interests in finding feasible ways for collegiate students see the relevance of course curricula by engaging in authentic community experiences (Zlotkowski & Duffy, 2010). CBL is differentiated from community service projects, internships, or volunteering because of its emphasis on the collegiate learner, "applied curricula," *and* potential benefits to community partners resulting from student-community interactions. Philosophically, CBL seeks to establish mutually beneficial relationships between university teachers, collegiate students, and community partners (Pederson, Meyer, & Hargrave, 2015, p. 190).

At the heart of CBL is student self-discovery, development of caring and empathetic relationships, and development of citizenship skills and learner agency. Moore (2013) found university student cognitive growth to be enhanced when course content was paired with CBL opportunities. The CBL model requires university faculty to share the academic podium with community partners; they are considered team-teachers and co-experts in understanding a particular issue as it plays out within a specific community. A goal of CBL is for students to recognize the many perspectives and pathways for understanding the complexity of a community.

A critique of non-CBL community engagement experiences had long been that faculty, students, and community partners were not held accountable for the efficiency and efficacy of

time spent within the various communities nor the quality of products created at the conclusion of the partnerships. The claim was that there was no way of determining if learning beyond the university classrooms actually occurred during the time students spent at the community sites. As an alternative, Rosenberg & Marks (2016) listed measurable student learning outcomes as a result of their students engaging in CBL experiences that include:

- Connecting experience and learning to ask complex questions;
- Acting from a specific knowledge base to address local and global challenges;
- Transforming one's thinking in light of new knowledge through reflection;
- Reflecting on one's prior learning and expanding knowledge over time;
- Working with others; and
- Demonstrating understanding diverse perspectives through experience (p. 9).

In its most ideal form, CBL is a pedagogy that is intentionally grounded in bridging academic content and applied experiences in the “real world,” and then having students reflect on those connections. These reflections imbue evidence of learning, along with the students' demonstrated quality of their service provided to or products created for the community. Wickersham, Westerberg, Jones & Cress (2016) examined university students' CBL field notes and written reflections and found students to grow cognitively in the areas of metacognition, connecting practice to theory/theory to practice, and grappling with big questions of a particular issue. Directed critical reflection was the cornerstone for turning sheer community experience into connected, transformative learning.

Reflective thinking is a skill that can be developed when teachers scaffold the processes in which the students engage. Teachers can guide students' abilities to connect course content and CBL experiences by posing reflective questions that prompt students to think critically about the course content (i.e., theories, issues, conceptual understandings, praxis) and how these ideas occur within the CBL communities. Students (individually or collectively) also benefit by dialoging or writing “free style” and without prompts about those experiences that made deep impressions on them as facilitators, servers, and learners.

### **My Entrée into CBL**

In Spring 2017, I received a grant from the Oberlin College Center for Convergence, an initiative encouraging interdisciplinary curricular and pedagogical innovation. My course, “Arts Behind

Bars,” was designed for students to encounter first-hand models of arts programs (i.e., music, drama, literature, visual arts, dance) offered in prisons. Students were to consider the viability of arts education programs in prisons as acts of social justice and activism.

In addition to the formal class meeting times throughout the semester (twice weekly, each lasting 75 minutes), the students also participated each week in CBL experiences in partnership with a nearby all-male, minimum-security state penitentiary. The students traveled in small groups (between 2 and 12 people in size) throughout the week to participate in arts programs inside the prison. Some arts programs were led by prison volunteers and others by the inmates themselves. Students learned artistic skills and created art alongside those who were incarcerated and participated in the woodworking shop, tailor/sewing shop, Shakespearean drama program, and the program I lead at the prison—the Oberlin Music at Grafton Choir.

### **The OMAG community partnership**

For two years prior to my thinking about forming a larger arts partnership with the Grafton Reintegration Center, I had conducted the Oberlin Music at Grafton (OMAG) Choir there. As a trained volunteer, I was already familiar with the administrative hierarchy, the arts programming that currently existed, the numbers of men involved in various arts programs within this particular prison, and some notion of educational and therapeutic programming. Because I volunteer at the prison each Friday afternoon for a 90-minute choir rehearsal and conduct the choir in a few performances sprinkled throughout the year, I had worked to establish professional relationships with the men in the arts programs and prison officials.

Since a hallmark of CBL partnerships is developing respectful relationships in which all stakeholders’ needs are brought to the fore for negotiation, I informally asked the incarcerated men—the “residents”—if they would be willing to interact with and mentor the collegiate students in their specific arts area. I spoke with people in the sewing/tailor shop, media graphic design shop, drama, choir, and woodworking shops to see if this CBL experience might be appealing to them. They responded favorably to the idea and eagerly welcomed connection to and engagement with the “outside” world. In turn, I agreed to work with the men, albeit briefly, to discuss responsibilities associated with being arts “mentors” for the collegiate students. We discussed having the responsibility to demonstrate skills, communicate project expectations, encourage the students, asking questions, and guiding the work without doing it for the students.

The next step in planning was to provide a formal CBL proposal to the prison officials (i.e., wardens, case managers, programming directors). They, too, were excited about the project. While the prison system is trying to shift its focus from punishment and isolation to education and rehabilitation—a glacially slow and arduous task—the prison administration also acknowledged that they rely on volunteers to assist with providing diverse educational programming. Therefore, the CBL partnership would bring additional volunteers into the prison in order to supplement the arts education programming that already exists.

The residents and prison administrators provided their wish lists (i.e., volunteer training for each student, donated guitars, donated fabrics, donated arts and craft supplies). I wanted the volunteer-trained students to participate in the arts programs without my supervision; they would need to play an active role in providing unobtrusive observation of the student-resident interactions. My teaching schedule simply did not permit me to be at the prison each time my students were there for their arts partnership.

Each week, I drove 12 college students in a van provided by the College to the prison choir rehearsals. None of the students were studying music performance or education at Oberlin College, so they were being asked to develop new skills. During the students' first observation, I asked the OMAG men to teach them a song, at times sung as a round and at other times improvised. From that point onward, the students sang within the three vocal sections of the choir, and the residents beautifully assumed their role as choral mentors.

Throughout the seven weeks of the OMAG partnership, I observed the residents reminding the students of their body posture and alignment during singing, showing them how to follow music notation (i.e., music moving higher and lower, which vocal line to follow, tricky rhythms), and describing what the conductors' gestures meant. Equally important, however, were the conversations between the students and the residents that occurred before or after rehearsals or between rehearsing songs. On occasion, I gave the students topics or specific questions to ask the residents at their arts partnerships. They had conversations about prison conditions, health care, family visitations, rehabilitation efforts, solitary confinement, and what participating in the arts programs meant to them. Students also asked questions stemming from their own wonderments. The residents were given voice to talk about their lives, lessons learned, and wisdom gained (sometimes despite prison life). Similarly, the students learned first-hand how issues surrounding the American prison industrial complex affected individual people, who now had names and faces attached to them.

## **Making connections**

Since guided, critical reflection is vital to making academic and personal connections between course topics and CBL community partner work, I built into the course opportunities in which students could reflect in oral, written, and artistic formats. Students kept weekly journals (prompts/questions posed by me), wrote essays, engaged in small group dialogs, and created a “Prison Arts Education Position Statement” (i.e., why arts education programming should be a part of inmates’ educational & rehabilitative programming).

The culminating project for the course was for the students to document their “Personal River Journey,” (Burnard, 2004; Kerchner, 2006; Murphy & Stevenson, 2017), a multimedia reflection of the students’ shifts in thinking about and understanding of incarceration and/or disability, the topics of my colleague’s and my semester-long learning community. The River Journey was a tool for students to reflect on and organize those key moments in the course and/or the CBL experiences—metaphoric “bends in the river”—that provoked changes in their thinking and/or being. Each of the required six “bends in the winding river” was meant to signify the students’ reflections on an experience or encounter that took their understanding of a topic/concept in a new or altered direction. Students wrote a reflection and rationale to accompany each “bend” in the River Journey, along with multimedia documentation that included self-created or existing artistic expressions in the form of poems, scripts, songs, videos, dances, visual art, short story, audio clips (Hamilton & Kerchner, 2017).

## **CBL for music education practice teaching**

Reflecting on the basic principles of community-based learning and integrating CBL experiences and the Arts Behind Bars course curriculum, I wondered to what degree music teacher education programs demonstrated sustained, collaborative relationships with public/private school music teachers, administrators, and students. Related to this question, what shifts of mind and behavior might need to occur in order to enter into dynamic and equitable relationships between universities programs and schools? Then I considered the degree of intentionality brought to students making connections between music education course content and their student teaching experiences in public/private schools.

First and foremost, university music teacher education faculty must do more to establish *sustained* relationships with public/private school administration and music teachers, not only



when they would like them to host a student teacher but also at times when they are not hosting student teachers. This might include faculty and pre-service music teachers volunteering to provide master classes for school music ensembles, teach a lesson in an elementary music classroom, lend university student “extra hands” to assist with beginning instrumental lessons, or bring university student chamber music groups into the schools—all depending on what the schools want and need to support their existing music programs.

One way to forge longer-term professional relationships with the public/private schools would be to have the music teachers become guest lecturers for methods classes and resources for students to consult and work with as they engage in projects throughout their music teacher education courses. Perhaps music cooperating teachers could “coach” university students’ peer teaching lesson segments with the assistance of distance learning technologies. These types of in-service teacher engagement can acknowledge cooperating teachers’ expertise and underscore their value in facilitating the development of future teachers.

Another way of building and maintaining the collaborative spirit would be to grant public/private music teachers access to the university library system. In-service teachers could feel less isolated from academic communities by sharing in universities’ material and electronic library holdings: the latest musical recordings, videos, and printed resources. Yet another collaborative strategy would be to provide professional development opportunities for each other’s respective faculties. Imagine public school teachers leading information sessions about strategies to include children with special needs into music classrooms, or university faculty providing relevant professional development opportunities that fulfilled school district and/or state requirements for continued teacher licensure. In these ways, school personnel may begin to feel more like partners with the university rather than as people who are “used” by the university for their own benefit (i.e., student teacher placement).

It is also important for university students to participate in aspects of school life beyond the music classroom or ensemble rehearsal. In order to begin understanding their students, university student teachers must learn about the community—the context—in which they teach. Student teachers might conduct interviews with key, non-music personnel within a school district, interview community constituents in focus groups about their perceptions of school teaching and learning, learn about socioeconomic and demographic features that affect school curricula and student learning vis-à-vis students’ and their families’ narratives, and look into

historical documents to understand their community. These “projects” could be tasks that are infused in music education classes that students take prior to student teaching experiences.

It might be interesting for university students to contact their cooperating teachers well in advance of their student teaching opportunities, in order to observe teaching and learning as it occurs in the music classes and in order to discuss the music teachers’ goals and objectives for their classes during the student teaching time. Cultivating the student teacher-cooperating teacher relationship might happen more easily, outside of the actual student teaching contexts. There would be fewer routines, schedules, planning for teaching and learning details to interfere with the student teacher and cooperating teacher first impressions. Student teachers might ask about the cooperating teachers’ journey in becoming a teacher, their musical lives and their professional goals for themselves and their students.

Finally, reflective thinking is the glue that binds university music teaching and learning with experiential learning in public/private school communities. Music teacher educators must renew their deliberate efforts to move pre-service teachers beyond addressing questions such as, “What was effective/ineffective in your teaching? Why?” Students should also be prompted to cite course readings, point to specific topics from in-class lectures, and/or describe and analyze specific first-hand CBL experiences in the schools in their reflections that substantiate their choices of pedagogical strategies, decision-making rationales, materials used, questions posed, sequence of learning, and responsiveness to student learners. The unique connections that each student constructs represent the intersections of different ways of knowing and growing as a music teacher and learner and, therefore, render formative and summative assessment data to track pre-service music teachers’ progress.

Similarly, all parties involved in the music teacher education and CBL school partnership would take inventory of which partners’ needs and goals were met and which remained unfulfilled or partially fulfilled. Partnership needs assessments at the conclusion of specific partnership experiences help to complete the planning-experiential-assessment cycle, thus leading back to planning for the broader professional partnership’s next steps. Giving each constituent equal voice in the assessment process—whether in determining student teacher grades or strategies for providing school music student sectional tutorials—keeps the partnership fresh and brings into awareness each other’s needs and opportunities for continued collaboration.

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## Discussion Questions

1. What specific strategies do/could you employ to create reciprocal/integrated relationships with schools (or other organizations) and mentor teachers who work with your preservice music teachers?
2. How do/might preservice music teachers investigate the CONTEXT in which they will teach prior to or in the early stages of their practice teaching experience? How might this information be brought back into collegiate course discussions and/or course content?
3. Since student reflection is a vital component of community-based learning, what types of "directed critical reflection" questions could students encounter, that would prompt them to connect course content with actual practice teaching experiences with children?
4. What challenges might you and your preservice music teachers face in creating bilateral (or multilateral) relationships with school partners? What are suggestions for addressing these challenges?

# Digital media use and secondary music education

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## Abstract

Today's young people are increasingly immersed in a digital age that has altered their knowledge base to such an extent that traditional frames and boundaries no longer provide an adequate account of their contemporary music learning landscape. Drawing on data from a large-scale study conducted in Canada, this analysis examines the digital media use of secondary school students during school hours and outside school time, and the ways in which students reported engaging with technology and creative activities including music. This paper focuses on the data from 1,531 students (males = 699, females = 832) attending five secondary schools in the Canadian province of Quebec. The students completed a self-report survey that asked them to indicate the types of technology they used and how often they used technology for inspiration/creating something new/creative work with others during school hours and outside school time (learning spaces). Students who indicated that music was their favourite activity were more likely to report using technology at school for creative activities than students who did not chose music as their favourite creative activity. Gender differences were also found that supported trends found in previous research with females reporting more use of technology for social purposes (e.g., friendship activities involving talking and texting on smart phones, using Facebook and Instagram) and for creative activities (being creative, sharing photos and music, getting ideas and inspiration) and males reported using a laptop computer more for interest-driven activities involving watching videos or listening to podcasts. Digital technologies are altering music learning and teaching in dramatic ways. Understanding the ways young people today are engaging in creative and technology-infused learning environments with the aim of creating greater connections between in-school and outside of school time can inform educational policy and practice in the future.

## Keywords

Music education, youth, secondary education, digital media use, learning spaces

## Introduction

### *Media infused lives*

Young people's artistic knowledge, creation, and expression has been altered by the digital age to such an extent that there is an increasing gap between arts educational practices and youth's everyday experiences. Learning today is rarely bounded by geography and the traditional notions that music teaching happens in an institutional classroom directed by some higher authority are things of the past (Webster, 2014). Given the dissolving boundaries of traditional learning spaces and the presence of the participatory media culture (O'Neill, 2014), it is important to understand how youth engage with digital media technologies inside and outside of schools.

Youth are “literally *surrounded* by light” from a very early age “around the clock, in real time through their media and myriad personal devices” (Prensky, 2008, p. 42, original emphasis). According to Prensky, they are able to find information on anything, connect to the world around them and teach themselves new skills using a computer, electronic game or a digital device. Young people are engaged in multimodal, multi-arts forms of communication and expression found in new media convergence and online participatory cultures (Jenkins, 2009). There is a mismatch between how youth are experiencing digital technologies in the classroom compared to home (Crook, 2012) and this can be a barrier to deepening student engagement and expanding learning opportunities.

### **In and out of school**

Boundaries between in and out of school activities are becoming more and more blurred and distinctions between formal and informal learning now seem “crude and misleading” (Furlong & Davies, 2012, p. 52) as elements of both occur in homes, communities and classrooms. Music has always played an important role in the lives of teenagers outside of school and therefore “the authenticity of secondary school musical experience, and its relations to music outside school, is an important issue for teachers as well as pupils” (Lamont, Hargreaves, Marshall, & Tarrant, 2003, p. 230). Lamont et al. (2003) administered a music questionnaire to 1,479 students aged 8-14 years old in 21 schools in England. The study documented the level of engagement in musical activities in and out of school and highlighted the importance of *contexts* of music-making that are expanding and changing rapidly in a digital, networked and globalised world. Campbell, Connell and Beegle (2007) explored the significance of music and music education to middle and high school adolescents, enrolled and not enrolled in school music programs, especially their expressed meanings of music both in and out of school. Positive and negative impressions of school music programs and their teachers was one of the principal themes that emerged from the analysis of student reflections. The researchers conclude that “music is a prominent force in the lives of adolescents, and they value its potency in directing the course of their daily activity as well as their long-range hopes and dreams” (Campbell et al., 2007, p. 233). At the same time, students expressed the desire for greater development of curricular offerings in music in secondary schools, citing lack of relevance as the reason for their disengagement. Schools need to consider new pathways of music education that are more aligned with youth culture and what is known about high-quality, interest-driven learning according to Peppler (2017).

Contemporary publications in music education have considered the use of technology in and out of school. According to Pignato (2017), young musicians often have no role in determining the role of technology in music education, therefore, they have little power and control of their school music experiences.

By stepping outside, if you will, we might better understand that technology without music education has significance precisely because young musicians engage it from positions of choice, with greater power, control, autonomy, and agency than they do technology within music education....Technology without music education—that is to say technology accessed, learned, and used outside institutionalized contexts and without the paradigmatic constraints of traditional school music—permeates the musical lives of young musicians. (Pignato, 2017, p. 206)

In addition, “young musicians increasingly view technology as a means to enable or further musical identity, musical meaning, and social connections” (Pignato, 2017, p. 201). Therefore, it is important to understand the role of digital media technologies in the lives of secondary students both in and out of school, and we refer to these as distinct types of learning spaces.

## **Gender**

There continues to be important gender issues regarding technology use, with females being attracted to friendship-driven activities and males to interest-driven activities, including connecting with a much wider range of diverse people, skills and worlds on the Internet (Ito, Baumer, Bittanti, Boyd, Cody et al., 2010). Males continue to engage with media in more sophisticated ways compared to females (Buckingham, 2007).

In her book *Technology and the Gendering of Music Education*, Armstrong (2011) describes the differences between how girls and boys interact with technology including music technology. It appears that these differences are caused by the reproduction of gendered understandings of technology within society, differences produced through discourses that posit boys and male teachers as technological experts, given greater compositional autonomy, their deviance tolerated and contributing to teachers’ perceptions of them as competent technologists and composers (Armstrong, 2011, p. 136).

We need to be mindful of difference and plurality in music technology classrooms. Gender is only one example of how music technology contexts mirror how society interacts with technology. If we are mindful that girls and boys do not approach music technology or music composition with technology in the same way, we can, at the very least, integrate strategies that might result in more inclusive pedagogical practices. (Peters, 2017, p. 285)

It is important to better understand how gender influences youth interactions with digital technologies.

### **Literature review**

An up-to-date literature review was conducted between November 27 and December 4, 2017 using current social science databases. The following key words/phrases were used: *music education* and *youth* or *adolescents* or *young people* or *teen* or *young adults* and *digital media use* and results were limited to peer reviewed publications between 2010 and 2017. Of the eight articles retained, only two were deemed relevant to the present research study: Kiatrungrit (2014) and Wise (2010).

Kiatrungrit and Hongsanguansri (2014) conducted a cross-sectional study of electronic media use by secondary school students in Bangkok, Thailand with 768 participants from grades 7-12 (mean age 15.4 years). 94 % of the sample owned mobile phones. Adolescents used their devices for a substantial part of the day (more than 12 hours per day for one-quarter of respondents). Usage by age and gender was consistent with current understandings of adolescent social development in that they spend more time using electronic media for interpersonal communication as they age. Gender differences were also present, girls being more engaged in interpersonal relationships and listening to music while boys were interested in competitive games. The study was not able to demonstrate negative outcomes due to media use.

Wise, Greenwood and Davis (2011) studied nine music teachers' use of digital technology in four secondary schools in New Zealand. Data consisted of interviews, observations and a questionnaire. The teachers in this study incorporated a high level of technology into their classroom activities, viewed computer-mediated activities as resulting in greater student engagement and achievement and gave students access to the Internet, especially YouTube, in order to access authentic examples of pieces worked on in class and demonstrations of music-related skills. Teachers developed appropriate activities with technologies to meet the diverse

needs of students. There was a shift from instructivist to constructivist pedagogical philosophies resulting in activities being more student-directed.

Based on the literature and given the dissolving boundaries of traditional learning spaces, we were interested in understanding the current learning landscape of Canadian secondary students in relation to their digital media technology use and creative activity engagement during school hours and outside school time. We were also interested in whether students with strong interests in music might differ in their technology use and the extent to which activity engagement with technology is still divided according to gender. The overall aim of the study is to develop an evidence-based theoretical framework for understanding the cultural ecology and learning trajectories of Canadian youth's artistic learning and arts engagement in today's digital age.

## **Methodology**

### *Survey*

The survey *Artistic Learning in Action* was developed by O'Neill as part of a larger study titled *Understanding Artistic Learning and Youth Arts Engagement in a Digital Age*. The survey was designed to measure the depth, breadth and changing nature of arts engagement, including arts attendance and consumption, personal arts creation and performance, and arts engagement through digital media. In this paper, we report on the findings from the province of Quebec and focus on items pertaining to students' use of digital media technology and creative activities. The survey was translated into French and the translated version was piloted with a group of Grade 7 students in a school in Quebec. The translation was adjusted based on the pilot. This paper will present data regarding technology use in and out of school for the Quebec sample.

### *Participants*

The participants were 1531 secondary school students, aged 12 to 17 years in Grades 7 to 11. The participating schools in Quebec represented different geographic regions (Montreal, Terrebonne, Trois-Rivières, Quebec City, Sherbrooke). The sample of the schools included a range of sociocultural and ecological settings, including rural, low income and urban neighbourhoods, private and public schools, and diverse arts education provision. Schools were invited to participate on a voluntary basis based on established relationships with the research team.



### *Data collection*

The survey data were collected during the 2015-16 school year. Members of the research team were present in each school in order to coordinate the completion of the questionnaires and to respond to student questions. Students were asked to complete the survey in their classrooms, which took approximately 20–45 minutes. The survey asked students to: (a) report how often they were involved in a range of creative, arts, and technology-related activities during school and outside of school time; (b) identify their favourite arts/creative activity from a wide range of possibilities that included (but were not limited to) playing an instrument, singing, visual arts, dance, drama/theatre, creative writing, poetry, graphic arts, comedy, architecture, cartooning, photography, film/media arts, graphic arts, animation, music videos, figure skating, and martial arts; (c) describe the learning environment for their creative activity and the benefits they derived from engaging in this activity. Students' rated their responses on a 5-point scale from 1=never to 5=every day.

### **Results**

Students were asked how often each week they usually engaged with electronic devices/technology at school and outside school time. Table 1 shows the mean responses for each use of technology and the results of paired samples t-tests to examine the difference between engagement at school and outside school time.

**Table 1.** Means (and standard deviations) of secondary school students' engagement with technology and music during school and outside school time, and the results of t-tests

Activity	<i>n</i>	At School		Outside School			
		<i>M</i>	( <i>SD</i> )	<i>M</i>	<i>SD</i>	<i>t</i>	<i>p</i>
<i>How often each week do you usually:</i>							
Use the internet	1513	3.62	(1.23)	4.70	(0.64)	-35.16	.000
Use a smart phone	1520	3.55	(1.49)	4.48	(1.09)	-28.46	.000
Talk or text on a cell phone	1520	2.83	(1.58)	4.00	(1.33)	-32.50	.000
Use an iPad/tablet	1511	1.80	(1.23)	2.88	(1.62)	-28.69	.000
Use a laptop/computer	1514	2.63	(1.10)	3.56	(1.25)	-25.26	.000
Create art/music using technology	1510	1.68	(0.96)	1.98	(1.14)	-7.97	.000
<i>Use electronic devices/technology for:</i>							
Sharing photos/videos/music	1519	1.88	(1.13)	3.10	(1.26)	-40.67	.000
Being creative	1518	2.68	(1.18)	2.99	(1.18)	-11.04	.000
Getting new ideas/inspiration	1517	2.74	(1.18)	3.14	(1.17)	-15.04	.000
Getting comments/feedback	1511	2.42	(1.28)	2.80	(1.22)	-13.54	.000
Expressing yourself	1518	2.78	(1.45)	3.31	(1.35)	-19.92	.000
Working with others	1519	3.21	(1.27)	3.00	(1.19)	6.30	.000
Problem solving	1511	2.88	(1.33)	2.92	(1.21)	-1.23	NS
Staying in touch with others	1517	3.40	(1.49)	4.12	(1.02)	-19.36	.000
Finding information	1520	3.41	(1.07)	3.54	(1.07)	-4.50	.000
Learning a skill	1521	3.08	(1.35)	3.36	(1.08)	-8.78	.000
<i>Use electr. devices/technology for inspiration/creating something new/creative work with others:</i>							
Websites/Links/URLs	1504	2.54	(1.18)	3.28	(1.30)	-24.34	.000
Blogs	1492	1.42	(0.78)	1.71	(1.08)	-13.39	.000
YouTube	1501	2.53	(1.34)	3.83	(1.19)	-37.21	.000
Live Video/Podcast	1504	1.35	(0.81)	1.74	(1.15)	-16.12	.000
Facebook or Twitter	1508	2.37	(1.45)	3.53	(1.47)	-34.34	.000
Vine/Instagram	1505	2.04	(1.41)	2.85	(1.66)	-25.32	.000
Texting	1505	2.53	(1.50)	3.51	(1.50)	-30.24	.000
Video Chat	1491	1.43	(0.91)	2.49	(1.33)	-33.16	.000

Next, we compared those students who indicated that doing music was their favourite creative activity ( $n = 605$ , 42%) versus those that did not choose music as their favourite creative activity ( $n = 832$ , 58%). A higher alpha ( $p < .001$ ) was used to mitigate the effects of multiple tests. Significant differences were found for sharing photos/videos/music at school ( $t = -4.37$ ), being creative at school ( $t = -4.32$ ), getting new ideas/inspiration at school ( $t = -3.83$ ), using websites/links/URLs at school ( $t = -3.29$ ), using blogs at school ( $t = -3.57$ ), using vine/Instagram at school ( $t = -4.35$ ), and using apps/software at school ( $t = -4.36$ ).

Finally, we examined gender differences and found many more differences between female and male students. Again, using a higher alpha ( $p < .001$ ) when using multiple tests, only one activity *at school* differed significantly between males and females: using a laptop computer with males reporting more time (Mean = 2.75, SD = 1.19) than females (Mean = 2.53, SD = 1.01),  $t = 3.75$ ,  $p < .001$ .

For *outside school*, the following activities differed significantly between males and females: using a smart phone (males Mean = 4.31, SD = 1.27; females Mean = 4.62, SD = 0.89),  $t = -5.50$ ); talking or text on a cell phone (males Mean = 3.72, SD = 1.45; females Mean = 4.23, SD = 1.17),  $t = -7.54$ ); using a laptop computer (males Mean = 3.84, SD = 1.24; females Mean = 3.32, SD = 1.02),  $t = 8.23$ ); getting new ideas/inspiration (males Mean = 2.97, SD = 1.21; females Mean = 3.29, SD = 1.11),  $t = -5.43$ ); staying in touch with others (males Mean = 3.98, SD = 1.09; females Mean = 4.24, SD = 0.94),  $t = -4.92$ ); Facebook or Twitter (males Mean = 3.34, SD = 1.50; females Mean = 3.69, SD = 1.42),  $t = -1.61$ ); texting (males Mean = 3.24, SD = 1.58; females Mean = 3.73, SD = 1.40),  $t = -6.34$ ).

Finally, the following activities differed between males and female *both at school and outside school*: sharing photos/videos/music at school (males Mean = 1.80, SD = 1.07; females Mean = 1.96, SD = 1.17),  $t = -2.62$ ) and outside school (males Mean = 2.82, SD = 1.29; females Mean = 3.32, SD = 1.19),  $t = -7.75$ ); being creative at school (males Mean = 2.56, SD = 1.15; females Mean = 2.79, SD = 1.19),  $t = -3.80$ ) and outside school (males Mean = 2.86, SD = 1.19; females Mean = 3.10, SD = 1.16),  $t = -3.88$ ); live video/podcast at school (males Mean = 1.46, SD = 0.96; females Mean = 1.26, SD = 0.63),  $t = 4.85$ ) and outside school (males Mean = 1.99, SD = 1.31; females Mean = 1.54, SD = 0.97),  $t = 7.58$ ); Vine/Instagram at school (males Mean = 1.81, SD = 1.32; females Mean = 2.22, SD = 1.46),  $t = -5.59$ ) and outside school (males Mean = 2.42, SD = 1.61; females Mean = 3.19, SD = 1.62),  $t = -9.23$ ).

## **Discussion**

The findings indicated significant differences between students' engagement in technology-related activities with lower amounts of time being spent on these activities at school compared to outside school time. In general, the students engaged more creatively with digital technologies outside of school compared to in school (create art/music using technology; being creative; getting new ideas/inspiration; expressing yourself). The only exception was for using technology for problem solving which was considered more equal in terms of time spent doing this at school compared to outside school. In other words, technology use is happening in schools but is not being perceived to be musically or creatively oriented. Students who chose music as their favourite creative activity showed no difference regarding technology use with students who chose another art as their favourite creative activity. For over a decade, scholars have been warning that schools have overlooked the importance of integrating new media, including mobile and wireless technologies and social media platforms, into school educational activities (Lankshear & Knoble, 2006).

Gender differences were also found that indicate similar trends to previous studies: females are more involved with technology socially and outside school compared to males. This relates to wider notions of gender differences in digital technology use. For example, Ito et al. (2010) differentiated between friendship-driven activities (which are more common among girls) and interest-driven "specialized" activities where "interest or niche identity" moves engagement beyond "merely socializing with local peers" (p. 192). Buckingham (2007) argues that this results in "a much deeper and more sophisticated engagement with new media" by males compared to females, and also brings males into more contact with people of diverse ages and backgrounds. According to Ito et al. (2010), "interest-driven practices are what youth describe as the domain of the geeks, freaks, musicians, artists, and dorks, the kids who are identified as smart, different, or creative, who generally exist at the margins of teen social worlds" (p. 16) (O'Neill, 2017a). Continued efforts need to be made to close the gender gap concerning technology use in schools given that schools tend to reproduce gendered understandings of technology within society (Armstrong, 2011).

What are the music learning experiences that young people engage in using technology and how might we best harness the potential of social media for music learning across a wide variety of contexts? An understanding of diverse music learning ecologies, particularly through young people's own accounts of their experiences, have provided new insights into how

researchers and practitioners might best encourage and enhance music learning in the 21st century (O'Neill, 2017). Young people are being positioned or 'fabricated' as [youth-as-] musical-resources or music entrepreneurs who are shaping and are being shaped by a heterogeneous web of political and practical objectives. These objectives are aimed at young people through technologies in education that promote neoliberal agendas that equate economic growth with human achievement thereby amplifying young people's entrepreneurial aspirations to feed today's creative economy (Loveless & Williamson, 2013). And yet, for young people, this description is at odds with their sense of agency and autonomy, which they do not perceive as 'fabricated'; rather, they perceive their music learning opportunities as happening organically as they discover and 'make' music in ways that differ from past generations (O'Neill, 2017b).

Music educators need to create greater connections between students' creative technology use in-school and outside of school time and harness the creative potential of digital media in their classrooms in order to continue to be relevant and allow students to express themselves in new ways. We hope these findings will contribute to a better understanding of the role of technology in young people's musical learning lives and inspire the design of creative and technology-infused learning environments in schools.

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## **Discussion Questions**

1. We have just started to analyze these data. We are interested in your experience, your questions about our data in order to explore further.
2. Our data mirrors the general literature, girls interact more socially with the technology while boys are engaged in “interest-driven practices,” identifying as geeks, gamers, creative etc. Should we be concerned about these gender differences? Do these differences have implications for how we design our learning environments?
3. Should we be concerned that students are not doing very creative things with technology in school? Given the changing nature of the work world, how can we engage students in entrepreneurial ways in our music education classrooms?
4. How might we create greater connections between students' creative technology use in-school and outside of school? How might we harness the creative potential of digital media use in our classrooms in order to continue to be relevant, allowing students to express themselves in new ways

## **II. Workshop Abstracts**

### **STEAM education: Empowering students to become music inventors through the application of coding, electronic building blocks and contemporary music composition techniques**

**Chi Hin Leung, The Education University of Hong Kong**

#### **Abstract**

Recently, there are strong needs to promote STEAM education to nurture students' creativity, collaboration and problem-solving skills through the integration of academic disciplines namely Science, Technology, Engineering, Arts and Mathematics. With the funding of Teaching Development Grant by the University, the presenter has successfully launched a course entitled Creativity in Music which features musical creativity and STEAM education. It enables student of different levels to enjoy creative music-making and foster innovation.

The workshop aims at providing hands-on experience to the participants on how to incorporate coding software, electronic building blocks and contemporary music composition techniques in classroom music. The content of the workshop will provide hands-on experiences to the participants in which they will be guided to (1) Invent a musical instrument(s) through the application of electronic building blocks; and (2) Create/Improvise a piece of creative music for the instruments. The presenter will demonstrate how to design a music programme by applying relevant coding language which connects objects with virtual patch to create interactive sounds for the invented electronic instrument.

Note: The presenter will provide necessary electronic building blocks for the workshop participants.

#### **Keywords**

STEAM; music composition; coding; technology; electronic building blocks

#### **Discussion Questions**

1. To what extent does instrument making be a kind of music making?
2. What is the difficulty of incorporating the STEAM initiative in classroom music?
3. How does the “traditional” paradigm of creative music-making activity be shifted under the STEAM initiative?



# **Video as pedagogy: Scaffolding, supporting, structuring, and sustaining teacher reflection in music education**

**Frank Heuser, University of California, USA; Paula Hughes, Dublin Institute of Technology; Marita Kerin, Trinity College, Dublin &**

**Mildred Yi, University of California, USA**

## **Background**

Entry level and early career music educators frequently have preexisting beliefs about the nature of teaching, learning, children, and schools that can be challenged and modified through careful reflective practices. Teacher educators employ a variety of methods to nurture reflectivity including journaling, structured microteaching experiences, and the critiquing of teachers in field settings. Because teaching, like music making, is a temporal art which relies on memory of one's actions for evaluating the efficacy of instructional effectiveness, video can be a particularly effective tool for nurturing "reflection-on-action" (Schön (1987). Video allows the opportunity to view work multiple times and notice details that would have been lost if a novice teacher had to rely on memory alone (Miron-Shatz, Stone, & Kahneman, 2009). On the most basic level, researchers report that viewing videos of their own teaching provides novices opportunities for noticing and reflecting on the subtle interactions which take place during a teaching episode (Gelfuso, 2016; Kleinknecht & Schneider, 2013).

The ability to refine and modify teaching practices is, however not a skill that emerges automatically from simply watching videos. It is essential music teacher educators nurture effective reflective skills by encouraging candidates to revisit, notice, and investigate multiple aspects of their musical and instructional development throughout the teacher education and induction process. Carefully structuring instructional activities incorporating video reflections of music learning and/or teaching events helps individuals develop the ability to effectively understand and evaluate their own emerging music teaching practices. Such opportunities provide schema for emerging educators to reflect in an increasingly complex manner by beyond the technical aspects of work as musicians and educators.

## **Goals**

The goals of this demonstration/workshop include:

1. Demonstrating specific ways different music teacher educators are employing video as a pedagogical tool to enhance reflection in music teacher preparation.
2. Providing frameworks for integrating video and video based reflections as formative tools in music teacher education.
3. Providing basic knowledge of software that can be used to document the multiple aspects and the rich contexts of teaching and learning.

This will be accomplished by short presentations of specific uses of video in music teacher preparation and professional development programs and demonstrations of how to document and analyze multiple layers of activity and understanding that emerge during music teaching/learning. The use of freely available tier-based multi-participant annotation software that facilitates understanding of time-based learning activities will also be demonstrated and the panel will engage participants in “mini analyses video sessions”.

## **Content**

*Presenter 1: Video as a formative and summative pedagogical tool.*

Formatively, video assignments can be woven into learning at the beginning of a class. For example, when studying secondary instruments, video encourages timely practice when students post recordings of their work before each class to ensure that they practice and are ready to continue learning. Subsequent assignments involve students selecting and recording music that enhances learning rather than posting materials practiced in class. This becomes a motivational tool, facilitates discussions regarding the cognitive processes involved in learning music, and emphasizes the power of choice and decision making in the learning process. As a summative tool, students create videos demonstrating competence to teach instruments in school settings and a paper addressing the reasons for choosing activities presented on the video, the learning processes involved, and how the assignment contributes to learning. In student teaching, novices view and comment on videos of their teaching then transcribe their comments using the tier-based annotation software ELAN. This facilitates separating the multiple layers of activity, detail and meaning that take place during a teaching event.

*Presenter 2: Video analysis as a mechanism for enhancing co-teaching partnerships between musician and teacher*

Findings from a 3 year ethnographic study of a coteaching partnership between ten teachers and ten musicians reveal the significance of video footage of co-taught lessons discussed in conjunction with a modified model of development (Vygotsky, 1978) which teachers employed as a mediational means of supporting co-reflection and progression. Co-teachers, using video and the developmental model co-constructed a shared vocabulary to articulate the various stages of co-teaching development, from simply *participating in the process* during the early days to *co-contributing to practice* as experienced collaborators. Video clips of coteaching episodes together with a visual representation of a Vygotskian theory of development promoted in co-teachers a *transformative activist stance* (Stetsenko, 2008) where they exhibited *expanded agency* and advanced *cultural change*. The demonstration/workshop will include video clips of precise co-teaching episodes together with vignettes of co-teacher conversations illustrating co-teacher *co-generational* dialogue on progression.

*Presenter 3: Instructional design for the music teacher educator*

Preservice music educators' understandings of pedagogical content knowledge can be enhanced through vcase-based learning materials presented in university music teacher education courses. The use of multimedia (video and text) for case presentation and analysis has been recommended as a means for future teachers to take active role in acquiring pedagogical content knowledge (Domagk, Schwartz, and Plass, 2010; Kennedy et al., 2012; Thomas & Reith, 2012; Yi, 2017). An instructional design study (Yi, 2017) indicated future educators abilities to identify teaching problems and suggest possible solutions is enhanced by presenting multimedia teaching cases through a web-based learning platform. The demonstration/workshop will include video clips designed to enhance music teacher education, provide frameworks for creating case-based multimedia learning materials, and an explanation of using video-sharing, discussion and annotation platforms such as Vialogue and Acclaim.

*Presenter 4: Enhancing critical and reflective thinking/ practice in first and second year students through video assessment.*

Video assessments can improve the ways first and second year music education students prepare for practical examinations. Effective use of video encourages students to engage more with their secondary instrument. This allows the music teacher preparation programme to seek a higher standard of performance, promotes increased organisational and collaborative skills, and fosters a deepening self-awareness and resilience in students. By creating a series of formative video assessments, students have the power to choose which of their performances will be submitted for final assessment. This encourages and develops their abilities to reflect upon and critically evaluate their work.

Following these presentations, software will be demonstrated and participants will have the opportunity to engage with the described processes by analyzing video clips provided by the presenters.

### **Discussion questions**

1. How do the video tools explored in this session contribute to insightful teacher professional development?
2. What are the features of various video discussion platforms and how can they support music teacher education in different learning stages or settings?
3. What are some of the ethical considerations when planning to use video?
4. In what ways does the use of video promote and foster organizational and collaborative skills in student teachers?
5. How can mentors help novices and educators move beyond examining “what” happened during a teaching episode and understand “why” they teach as they do, “how” their teaching actions impact the classroom and ‘if’ teaching activities result in actual student learning.

# **RECOMPOSED: Engaging secondary school students through meaningful composition projects**

**Andrew Pennay, Brisbane Girls Grammar School, Australia**

## **Context**

In recent years, music students at Brisbane Girls Grammar School have undertaken ambitious collaborative composition projects in order to discover the ‘pleasure of the rigour’ of music learning. From interpreting a production brief by Taylor Swift in the middle school through to recomposing full orchestral scores for pre-existing films and full-scale reinterpretations of the works of iconic artists and poets, students immerse themselves in targeted activities designed to develop skills in improvisation, composition, performance and recording.

The school’s programme has excelled at integrating simultaneous skill development in improvisation, composition, performance and musicology in a state-based education system that values these things equally. In this context, and with a strong musicianship focus, we have developed a series of rich and meaningful projects to encourage music learners to experience optimum outcomes with explicit consideration of Csikszentmihalyi’s model of flow. Through these collaborations, students and teachers learn to consider and adjust learning to achieve an optimal balance between challenge and ability.

## **Workshop goals**

This workshop will engage participants in specific examples of the measured steps taken in the classroom, demonstrating formative learning experiences through the teenage years and highlighting ways teachers can encourage students to produce high-calibre, polished performances of original works.

Across the suite of activities in the workshop, participants will experience first-hand the five-year evolution of skills required for a final culminating group composition. Active music making in the session will reinforce the applicability of an aural-vocal programme (grounded in Kodaly’s philosophy in this instance) when designing programmes to ensure students are equipped with skills to compose in a real-world context.

Each of the focuses will unpack an item of assessment that models the approach of ‘assessment for learning’ rather than ‘assessment of learning’. Participants will be led through

specific, active learning experiences to demonstrate the benefit of aural-vocal work at enhancing creativity in the music classroom.

Through this process, participants will gain insight into particular ways teachers can extend current theoretical and educational thinking in the domain of improvisation with resultant collaborative composition. It is hoped that by demonstrating these innovative practical approaches, and showing sample student responses, participants will feel better equipped to attempt bold, creative projects in their own contexts.

In this workshop, connections will be made to the following specific concepts in practice.

- tinkering (Resnick and Rosenbaum)
- context-sensitive musicianship (David Elliott)
- flow (Mihaly Csikszentmihalyi)
- the pleasure of the rigour (Erica McWilliam)
- student engagement in rich and meaningful projects (Howard Gardner)

### **Keywords**

Collaborative composition, improvisation, musicianship, flow, assessment for learning

### **Workshop Focus 1: Taylor Swift Reimagined.**

*The brief: Taylor Swift has sent you some song ideas as a voice memo. How will you bring her ideas to life in your own song?*

Launching into the world of songwriting, participants will sing, play and move in order to explore preparatory repertoire designed to help give middle school students musical confidence and skills to craft their own pop song in verse-chorus form. Simple, achievable vocal improvisations and “live composition” where participants magically sight read another student’s improvisation on the spot. Sample student responses will then be shared.

### **Workshop Focus 2: The Aspire Project.**

*The brief: We are making a hit CD! Collaborate to write, record and produce a class CD.*

Revisiting the ideas from our middle school songwriting, workshop participants delve into more complex harmonic and melodic material, singing and playing together to explore foolproof ways

of crafting successful popular songs. We will improvise, harmonize and create a colorful accompaniment pattern. Some more short sample student responses will then be shared.

### **Workshop Focus 3: Earth Symphony.**

*The brief: In your final year of school, collaborate with your classmates, teacher and visiting professional musicians to compose and perform a full-scale symphonic work live on stage.*

Workshop participants will be led through a series of activities that develop the kinds of collaborative composition skills required when composing a full-scale post-modern collaborative symphony. We will sing to transform simple repertoire in complex ways through improvisatory ‘play’.

### **Why is this important?**

Through this workshop, participants will gain insight into particular ways teachers can extend current theoretical and educational thinking in the domain of improvisation with resultant collaborative composition. It is hoped that by demonstrating these innovative practical approaches, and showing sample student responses, participants will feel better equipped to attempt bold, creative projects in their own contexts.

We live in an era where 21st century skills are paramount in education. Focusing on critical thinking, creative thinking, communication, collaboration/teamwork, personal/social skills and ICT skills lend themselves to fostering rich and meaningful music programmes that truly engage students.

### **Discussion Questions**

1. Do these projects presented today focus most heavily on musicianship, composition, performance, musicology, or a considered balance?
2. Does the assessment design capitalize more on extrinsic or intrinsic motivation to improve music outcomes?
3. What is the applicability of this approach to music assessment in other jurisdictions? Are there opportunities to pivot practice in other jurisdictions?

### **III. Extended Poster Abstracts**

#### **Teachers' knowledge: a lifelong learning (trans)formative musical practice**

**Flávia Motoyama Narita, Universidade de Brasília, Brazil**

##### **Abstract**

This paper aims to present some reflections on a research project conducted as part of a course unit attended by first-year undergraduates at a Music Teacher Education university program. The purpose of that unit is threefold: 1) to help students plan and implement music lessons with emphasis on music-making; 2) to present selected literature connected to students' teaching practices and to educational laws; and 3) to involve students in a project that requires them to observe musical practices carried out by more experienced practitioners in different contexts. In this course unit, literature on music teacher education is connected to students' teaching practices and to the research they carry out in other contexts. Undergraduates are required to reflect on their actions and planning, and on other practitioners' music teaching. Sometimes students report a positive view of the observed musical practices, but on some other occasions they witness practices that contradict what they are asked to do as future music teachers. Despite those different views, both impressions enrich students' reflections in terms of their professional identity. As a music teacher-educator in charge of that introductory course unit, I raise questions related to teachers' knowledge, to the values that may drive one's teaching practice and to the actions we actually take while teaching. Teachers' knowledge is understood "as multifaceted knowledge, made up of the more or less consistent combination of personal and cultural knowledge, professional training, disciplinary knowledge, curricular and experiential knowledge" (Tardif, 2013: 108). This broad and plural understanding of teachers' knowledge allows room for the diversity of experiences, values and concepts undergraduates bring with themselves and reshape as they move along their courses and their lives. Analysis of my students' reflections will be presented using a framework that emerged from a previous study (Narita, 2015). That framework might help us ponder which kinds of knowledge tend to be valued by the observed practitioners and/or by the institutions where they work. Inspired by a Freirean critical pedagogy, I advocate for a more dialogical, hopeful and (trans)formative music teaching practice, acknowledging that teachers' knowledge is, indeed, a lifelong learning project.

##### **Keywords**

Teachers' knowledge, domains of music teaching, music teacher education program, lifelong learning project, dialogical and (trans)formative practice



## **Introduction**

In the first term of an initial Music Teacher Education university program, undergraduates attend a course unit which introduces them to the field of music teaching. That course unit is based on three strands: teaching practice, reading selected literature on music teaching, and observing more experienced practitioners conducting musical practices in different contexts. Whenever it is possible, undergraduates also interview the practitioners and their students to broaden their understanding of the observed musical practice.

Theory and practice is combined so that, parallel to the course readings, students are asked to plan two fifteen-minute lessons to be tried out with their peers. Those lessons should reflect key concepts of our readings, such as: emphasis on music-making instead of on the transmission of information, diagnosis of what students already know before teaching them, demonstration of clear teaching objectives and development of students' musicianship.

Through these combined experiences of reading literature on the field of music education, planning and implementing musical practices, and observing practitioners conducting music lessons, first-year undergraduates are invited to reflect on their professional identity as future music teachers. Their identities, thus, are (re)shaped during the course and they are constantly instigated to position themselves within each learning and teaching situation. Subscribing to the idea that education is a political act and, as such, it is never neutral (Freire, 1971; 1974), I constantly point to my students the need and the responsibility to make informed choices. In order to do so, we start (s)electing knowledge we consider valuable and necessary for teaching.

The reports my students produce after visiting different contexts of learning and teaching music are analysed as part of an undergraduate research project supervised by myself. This paper will present data from observations and interviews made in the first term of 2017. Next section, I will discuss teachers' knowledge using a framework that emerged from a previous study (Narita, 2015).

## **Teachers' knowledge and the domains of music teaching**

According to Tardif (2013: 108–110), teachers' knowledge comprises different types of knowledge, not restricted to those acquired or trained in undergraduate courses. Among those, he distinguishes the professional training knowledge from the disciplinary and curricular knowledge. Although both of them are taught in teacher education programs, the former focuses

on supervised teaching practices and the latter “corresponds to knowledge of the various fields of knowledge, the types of knowledge our society possesses, as integrated today in universities in the form of disciplines in faculties or distinct programs” (p. 109). Other types of teachers’ knowledge include what Tardif named personal and cultural knowledge and experiential knowledge. While the former values “knowledge stemming from socialisation and life history prior to teaching” (p. 108), the latter relates to “specific knowledge based on [teachers’] daily experience and knowledge of their environment” (p. 109–110).

In brief, we can understand teachers’ knowledge as plural, acquired, developed and nurtured in and through the many experiences we have both inside and outside our classrooms or university lectures. Such a view helps us consider knowledge our students already bring into our classes. This would be different from what Freire (1970/2005) called “banking education”, in which educators would deposit knowledge into students’ heads as if they were empty vessels or if the knowledge learners’ had were not valuable. Against this oppressing and authoritarian attitude, Freire advocated dialogical and problem-posing education. Sometimes mistakenly understood as “a bland version of socializing” (Bartlett, 2005: 359), dialogue is a transformative act in which we are invited to question our actions and positions in our worlds.

Dialogue in any situation (whether it involves scientific and technical knowledge, or experiential knowledge) demands the problematic confrontation of that very knowledge in its unquestionable relationship with the concrete reality in which it is engendered, and on which it acts, in order to better understand, explain, and transform that reality. (Freire, 1974: 124)

It was aiming at such dialogical education that a model to understand music teaching practices was formulated. As explained elsewhere (Narita, 2015), that model considered three domains of music teaching: the domain of teachers’ authority and theoretical knowledge, the domain of teachers’ practical musicianship, and the domain of teachers’ relationship with learners’ musical worlds. Each domain could be understood as music teachers’ knowledge. The first relates to knowledge required in classroom management and the authority of teachers’ position as “knowledgeable sources” of factual information and of music theory. The second relates to practical musical skills demonstrated in “knowing how to” make music. Finally, the third domain refers to the actions related to the musical knowledge learners bring in a learning and teaching

situation. The mobilization of these three domains, in a combined or separate way, resulted in nine pedagogic modes identified in teaching practices.

As mentioned above, one of the tasks undergraduates have to carry out in their first term of university is an observation of music teaching practices of more experienced practitioners. Undergraduates can choose to work individually or in a group. In the first term of 2017, I taught a group of eighteen undergraduates who decided to observe different learning and teaching contexts in groups. They formed six groups and observed musical practices in five different places: three government-funded schools and two social projects. Another group presented a reflection based on their experiences as former students at private schools. Since this last group did not give their consent to use their reflections for this research project, I will relate only to the other five observed contexts. Practitioners' names have been changed by pseudonyms. Next, I will briefly present the observed contexts and practitioners' qualifications. After that, I will analyse the observation reports and interviews using the above-mentioned domains of music teaching to understand practitioners' pedagogical choices during their musical practices.

### **Practitioners' qualifications and their educational contexts**

In Brazil, Music as a school subject or even as a curricular content is still not found in many schools, specially in the government-funded ones. In a previous study (Narita, 2014), undergraduates have reported that despite the Law which had made music a compulsory component within the subject Art, some heads of schools seemed unaware of such a Law or did not demonstrate how it was going to be implemented in their schools. Besides finding teachers from other subject areas teaching music, musical practices tended to be viewed as recreation, or music had to rely on projects to be part of the school activities.

The current investigation found similarities with what was reported then. For instance, in the three government-funded schools visited by undergraduates in the first term of 2017, we have information of four practitioners teaching Music. Two of them do not have qualification as music teachers: one has a degree in Drama and the other in Visual Arts. The former, Oswaldo, teaches students aged 17 to 18 years-old in a secondary school and the latter, Fábio, teaches music in a primary school. This primary school, named "Park School", offers only Music, Visual Arts, Drama and Physical Education lessons. Such a type of school works in partnership with regular schools. Usually one "Park School" attends students from about four different regular schools

every week. In that “Park School” visited by undergraduates there was also a qualified music teacher — Geraldo — in charge of Music lessons.

A third government-funded school reported in the project was a Military School, where we found Arnaldo, a qualified music teacher leading extracurricular practices of military band. Besides the band, the school also offers extracurricular practices of choir and percussion. In the first term of 2017, that school had 857 students enrolled in those musical practices. Although it may seem quite a large number of students, it represents only about 27% of the total of students (3,150) in that Military School.

The practitioners observed in the two social projects reported by our undergraduates do not have teaching qualification in music. Francisco has a degree in Arts and Rodolfo has not attended any higher education course yet. The former has been working for 17 years in a project carried out in a public theatre, where he teaches guitar lessons to groups of students. At that time, there were 37 participants in that guitar project. Similarly to the non-qualified music teachers working in government-funded schools, this practitioner has attended instrumental and music theory courses. The other observed practitioner is both a teacher and the founder of a social project that offers music lessons, cultural activities and tutoring services to help students with their schools tasks. As he mentioned in his interview, his aim is to “make better citizens through music”. He is a self-taught musician whose “dream is to attend a Music course in higher education some day”.

### **Practitioners’ knowledge and some pedagogic modes**

Oswaldo’s qualification is in Drama and his musical experiences include participation in church choirs and some attempts to play the guitar. In his interview, he confessed he did not manage to play the guitar, but he stressed that in his lessons he includes music in drama plays. He has been involved with Arts for 13 years and has earned some postgraduate specializations in Education and in Arts. Currently, he is attending a professional master’s degree course in Arts. In that secondary school where Oswaldo works, he has put on three plays. One of them was a musical and the others had the addition of some musics and songs. According to Oswaldo, music helps developing awareness of spatial perception and other senses, such as listening skills and attentiveness while performing.

Although I did not have the opportunity to witness Oswaldo in action, from his interview and from what undergraduates reported, I would infer that his lack of musical skills prevented his

students from fully experiencing the musical practices used in his plays. Recalling the framework of the domains of music teaching, we could suggest that Oswaldo would be able to mobilize his domains of theoretical and propositional knowledge (about music) and of the relationship with learners' musical worlds. In this sense, as he mentioned in his interview, he was able to suggest musical ideas for the plays and to value his learners' musical ideas. However, he would not be able to make his students go beyond what they already knew in terms of musical skills or knowledge since Oswaldo himself could not mobilize his domain of practical musicianship. Therefore, even if he cared for his learners' musical worlds, the kind of dialogue he could establish with them would be a "non-musical dialogue".

Fábio and Francisco are two observed practitioners qualified in (Visual) Arts. Differently from Oswaldo, their experiential knowledge include playing a musical instrument and making music. Despite their lack of qualification as music teachers, both Fábio and Francisco mobilize their domains of practical musicianship. The former is a percussionist and has been playing the drums in bands for 27 years. The latter is a guitar teacher who has had his musical training in private tuitions and in some music workshops.

Fábio teaches music in a "Park School". In the observed lesson, undergraduates reported that he distributed some percussion instruments to his students and taught them different rhythmic patterns to accompany a song. Besides explaining what those instruments were made of, his lesson focussed on making music with those percussion instruments (tambourine, triangle, drums and a kind of shaker). In Fábio's practice he needed to mobilize his domains of practical musicianship and of theoretical knowledge. There was no evidence that he had attempted to enter his learners' musical worlds. Thus, it seems that the observed lesson was well conducted but did not allow students to voice their musical ideas. This type of teaching could give them the "illusion of freedom", disguising teacher's control.

A different control in teaching practices was found in Francisco's lesson. He has been a guitar teacher in a project hosted by a Public Theatre since 2000. According to him, this project caters for a diverse audience who wants to make music using the guitar. He has had students who wanted to learn to play the guitar as a hobby, some who wanted to train for admission exams for music schools, and he mentioned two former students who are currently in Germany attending a master's degree course in music.

As previously mentioned, in the first term of 2017, that project had the participation of 37 students. In the observed lesson, however, there were only four people. According to our

undergraduates' report, Francisco taught some music theory focussing on the names and durations of musical notes. He finished his lesson asking those students to play some musics on their guitars. From such a brief description, it seems that, similarly to Fábio, Francisco was also in control all the time, allowing no room for his learners to manifest their musical ideas. Differently from Fábio's, however, it seems that Francisco's lesson had less musical practice and that it was disconnected from his main activity. Perhaps that practice was a "collage" of a "banking music education" and of an "alienating musicianship". In the first part of the lesson, it seemed that Francisco focused on "depositing" information about notation and then shifted to a pedagogic mode nested in the domain of practical musicianship showing no connection with the domains of theoretical knowledge or of learners' musical worlds.

Among the six practitioners interviewed, Geraldo and Arnaldo were the only ones qualified as music teachers. Geraldo teaches music in the same "Park School" where Fábio works and Arnaldo teaches music as an extracurricular activity in a Military School.

In Geraldo's lesson, our undergraduates described a musical practice of call and response using a tambourine and claps in the rhythm of samba. Geraldo, then, commented some similarities and differences of that rhythm with funk and returned to the practice of samba. Similarly to Fábio, Geraldo also seemed in control all the time, allowing no space for learners' musical worlds to emerge. He seemed to use both theoretical and practical musical knowledge in a kind of "illusory freedom" pedagogic mode.

Arnaldo, the music teacher in a Military School, mentioned in his interview that students start extracurricular musical practices when they are in Year 6. They start playing the recorder and learning about music theory. In the following year, they choose an instrument to play in the military band. The school offers percussion, tuba, euphonium, trombone and baritone sax. Any other instrument needs to be purchased by the students. They learn basic technique and start group lessons to practice the repertoire in their chosen instrument. Similarly to the musical practices in that "Park School", it seemed that Arnaldo did not engage with his learners' musical worlds and directed a lessons based on an "illusory freedom".

Last, but not least, there was the musical practice of Rodolfo, a self-taught musician in charge of a social project. In the observed lesson, undergraduates witnessed a group of eight teenagers playing the cavaquinho (a stringed instrument), another teenager playing the guitar and another one playing some percussion instruments. That lesson focused on the practice of their repertoire. As a musician, Rodolfo demonstrated he knew how he wanted the repertoire to sound.

In order to achieve this, he conducted the practice changing the tempo of a specific music, stressing some musical phrases and asking participants to improvise. One of the undergraduates reported to be impressed by the way Rodolfo managed to spot learners' specific potential and include it in the musical practice. Perhaps due to the very nature of that social project, Rodolfo was always establishing a dialogue with the (musical) worlds of his learners. Besides, as he mobilized his domains of theoretical knowledge and of practical musicianship, relating them to his learners' musical worlds, it seemed that he has achieved a "liberating music education". The table below summarizes the information about each practitioner's contexts, educational qualifications and pedagogic modes highlighted in their musical practices.

**Table 1.** Practitioners' information

Practitioners' pseudonyms	Teaching Contexts	Practitioners' qualifications	Pedagogic Modes
<b>Oswaldo</b>	Government-funded Secondary School	Drama	Non-musical dialogue
<b>Fábio</b>	Government-funded Primary "Park" School	Visual Arts	Illusory freedom
<b>Geraldo</b>		Music	Illusory freedom
<b>Arnaldo</b>	Government-Funded Primary/Secondary Military School	Music	Illusory freedom
<b>Francisco</b>	Project in a Public Theatre	Arts	Collage (Banking music education/ Alienating musicianship)
<b>Rodolfo</b>	Social Project	self-taught musician	Liberating music education

### Final considerations

When first-year undergraduates confront those practitioners' music teaching with the course literature they realize that some practices are not in tune with what we have been discussing. Nevertheless, they seem to be more aware of different possibilities to promote musical practices and are invited to reflect on their pedagogical choices as future music teachers. In this sense, it is a (trans)formative action to raise undergraduates' awareness that (music) teacher education is a lifelong learning process.

Although they are not introduced to that framework I employed to analyse those practitioners' musical knowledge, first-year undergraduates are instigated to mobilize those three domains of music teaching when they plan and implement their lessons. Undergraduates are asked to introduce any musical content through a practical activity of music making in which they can diagnose what their learners already know (teacher's relationship with learners' musical worlds). They are also asked to act as musical models whenever they have to intervene (teacher's practical musicianship), specially to demonstrate or clarify any musical concept (teacher's theoretical knowledge).

Awareness of those domains of music teaching might help us ponder which kinds of knowledge we tend to value or are validated in different contexts. Future steps of this research project include discussions on the extent our initial music teacher education program contributes, or not, to promote those kinds of teacher's knowledge required in the observed contexts.

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# **“The Art of running a music department”**

## **An analysis of the non-musical characteristics required of a head of music that can make or break the program**

**Ben Chambers, St. Marys College, Adelaide. Ahomings, South Australia**

### **Abstract**

There is a lack of public and professional knowledge surrounding the plethora of specific roles a Head of Music in non-government schools in South Australia is often expected to fulfil. This is a serious concern for all who advocate music education, its function within the curriculum and its importance as a cornerstone of the extra curricula programs offered in many schools and colleges across South Australia. This paper seeks to place the successful execution of the role of Head of Music as the central tenant in a diagnosis of a Music Department that ultimately defines its success or lack thereof. This paper posits the effective leadership skills and abilities that a Head of Music demonstrates as the single most defining factor in gauging the successfulness of a Music Department.

This research explores the role of the Head of Music as perceived through the eyes of the Heads of Music themselves. Therefore, a qualitative research design method was used to obtain the data and eighteen current Heads of Music in non-government schools in South Australia were subsequently interviewed. As such, the findings of this study are grounded in the interview data of eighteen current Heads of Music in non-government schools in South Australia. A semi-structured survey/questionnaire identified three central phenomena or key indicators of the job role as identified by the Heads of Music involved in the study, specifically; that an understanding of an array of educational leadership theories and practices is essential, that the ability to display entrepreneurial competency is beneficial and that an appreciation of Emotional Intelligences and a willingness to apply them, all emerged as core components of the role of a Head of Music. The initial phase of the data collection process was activated through a theoretical sampling procedure where respondents were canvassed for their ability to contribute to the development of a theory relating to the role and function of the Head of Music.

### **Background**

After a close examination of the outcomes of the National Review of Music Education (2006) and the subsequent and ongoing ‘Music Play for Life’ campaign, it became obvious that there is an almost total lack of focus by music advocacy groups on the hugely diverse, complex and often contradictory role any Head of Music plays in the development and maintenance of a successful music department in a non-government school in Australia. Furthermore, after an overview of the professional development courses held for music specialists in South Australia over the last decade, it is clear that few individuals in the area of music education leadership have been involved in professional development that aims specifically at improving the particular set of

non-musical competencies that a person in a leadership position in a music department in a non-government school or college in South Australia needs to demonstrate in order that a vibrant and reputable Music Department become a reality.

### **Problem statement**

The role of the Head of Music in the independent school sector in South Australia is indeed a complex, multi-faceted and peculiar job role that defies any standardized description of a Faculty Head currently employed throughout our education systems in South Australia. Therefore, an understanding of the managerial skills, leadership qualities and entrepreneurial competencies combined with an awareness and ability to apply emotional intelligences as required could offer valuable theoretical support to any Head of Music as they look to successfully complete their role. Without such an awareness and understanding, many music education specialists placed in this role may be unprepared or even unaware of the extent to which their managerial skills, leadership qualities and entrepreneurial competencies are exposed and tested. Not surprisingly, this situation can have a lasting detrimental effect on the quality of music programs offered in these schools and colleges. To this end the research questions seek to clarify the particular set of non-musical skills and abilities that a selection of Heads of Music in non-government schools in South Australia identify as crucial to their role.

### **Purpose of the study**

The purpose of this study is therefore two-fold; firstly, to construct and provide a model for the role of the Head of Music that clearly articulates the specific competencies and capabilities required for this position. This model could be used by prospective schools and colleges as part of their job role specification when advertising for the position of Head of Music. Second, the development of a model will provide direction for future professional development courses for current and potential Heads of Music in the South Australian context. As a subsidiary to this, it may also provide a direction for future professional development courses on educational leadership and management as they pertain to positions of responsibility in schools and colleges generally, such as those holding Heads of Faculty Chairs in other curriculum areas.

## **Research Questions**

1. What features of the role of Head of Music in non-government schools in South Australia are distinct from other Heads of Faculties in the secondary sector?
2. Which theoretical concepts about educational leadership and management can be identified as defining elements in a description of the successful practices of a Head of Music?
3. Are the ideas inherent in an understanding and application of Entrepreneurial Competency relevant to the Head of Music role and if so how?
4. Can an awareness and conscientious employment of Emotional Intelligence Theories as they relate to the educational setting enhance the effectiveness of the role of Head of Music?
5. What are the components of a model that would promote an understanding of the role of the Head of music and how would it help to improve the quality and effectiveness of that position in our schools and colleges?

This research looks to identify, analyse and reconfigure the specific leadership, entrepreneurial and Emotional Intelligence competencies that successful Heads of Music display, often quite unknowingly and those which future Music educators should be aware of and be guided by through their professional education and training.

## **Description of the study**

This research explores the role of the Head of Music as perceived by a selection of Heads of Music themselves. As such, this study is grounded in the interview data of eighteen current Heads of Music in non-government schools in South Australia. The research method used to obtain and analyse the data involved a qualitative research method designed to allow participants to openly express their experiences by way of a semi-structured questionnaire/survey. The initial phase of this qualitative research process was activated through a theoretical sampling procedure where respondents were canvassed for their ability to contribute to the development of a theory relating to the role and function of the Head of Music. An informal, open-ended yet semi structured interview was then carried out and the results of the questionnaire/survey were documented and recorded.

### **Selection of participants**

The participants were selected from a list of members of AHOMINGS; Associated Heads of Music in Non-Government Schools. Each of the eight participants chosen, were therefore actively employed in a Head of Music position. Both co-educational and single sex schools were represented as were Schools or Colleges from the non-denominational Independent system and both the Catholic and Lutheran systems. Both male and female Heads of Music were chosen and the geographical location of these schools was also considered. Finally, the size and scope of each Music Department was also factored into the selection process so as to represent larger and smaller departments as well as more established/successful departments as compared to departments that are in a developmental stage.

### **Ethical considerations**

All of the selected respondents completed a standard ethics information/clearance sheet as required by the Human Research Ethics Committee (HREC). As this is a low-risk study this procedure was usually completed immediately prior to the interview as all participants were comfortable with the philosophy behind and scope of the study and were aware that their responses would be used in the final formation of the research outcomes.

### **Access**

The participants were personally known to the researcher as they all had relatively long and involved professional dealings with each other through both a formal and informal music education network over many years. Nevertheless, official access to the selected participants was through the auspices of AHOMINGS, the Associated Heads of Music in Non-Government Schools in South Australia of which I am currently the president. This organisation is comprised of Heads of Music in the Catholic system, Lutheran system and other Independent school and college systems in South Australia, all of which unanimously supported this research.

### **Methodology: Semi structured interview**

Each of the eighteen selected participants agreed to be part of this study and as a result went through a semi-structured interview process at their place of employment. Each interviewee was forwarded the questionnaire prior to the meeting and every response to the survey was

subsequently recorded and transcribed in its entirety. Each interview went for approximately 90 to 100 minutes. Further follow-up discussions/clarifications were put to the respondents over the ensuing weeks, usually by phone.

### *Survey/Questionnaire*

1. What features of the role of a Head of Music in a non-government school or college in South Australia are distinct from other Heads of faculties in this sector?
2. List and discuss the many varied roles a Head of Music engages in on a daily or weekly basis.
3. Can a specific set of managerial skills and leadership qualities be identified in the successful fulfilment of the role of Head of Music? If so, such as?
4. To what extent do you believe your managerial and leadership style and techniques directly impact on the achievements of the Music department you lead?
5. Has your role as Head of Music ever required you to display a particular or specific set of competencies that are not usually associated with the educational context?
6. Could an awareness and application of Emotional Intelligence theories enhance the effectiveness of the role of Head of Music in dealing with staff, if so how?
7. Have you as Head of Music ever been formally involved in professional development that may have focussed on the non-musical aspects of your role? If so, explain.
8. Can you identify and articulate the components of a model of educational leadership that best exemplifies the role of a Head of Music?
9. Would a model help to improve the quality and effectiveness of the Head of Music leadership position in schools and colleges? If so how/why?
10. What aspect of your non-musical role would you nominate as being firstly, the most difficult and secondly, most misrepresented or misunderstood by your peers and executives?

### **Responses**

The interviews proved to be extremely self-revealing as the interviewee in many cases became aware of the multifaceted and interrelated aspects of their role that they were either not

completely aware of or that they had not comprehended could be defined and analysed in this way. In other words, the interviewee made several new and surprising connections, both conceptual and procedural between their day to day activities and tasks and the formal description and understanding of their position.

For example, although many of the Heads of Music interviewed were aware of the complexity and uniqueness of their role within the broader structure of educational leadership in their respective schools and colleges, they either were not or had not conscientiously acknowledged personally or publically, that so much of the role could be categorised into tasks and activities that “sit outside” of what would normally be expected or even accepted by other Faculty Heads.

To this end, there were many broad categories that became evident in the data and which came to light during the analysis of each of the interviews. Each one of these categories to a greater or lesser degree provide us with a foundation for a conceptual framework of the role of a Head of Music. Each one of these categories highlighted a feature of the Head of Music position that the interviewees identified as being an integral aspect or feature of their role, but one which is more often than not, misunderstood or unrecognised by their colleagues and school hierarchy. The data analysis process clearly identified the following five broad categories as evidenced in the responses to the ten survey questions asked of each participant;

- A) That the role of the Head of Music is clearly differentiated from other Faculty Heads,
- B) That a successful Head of Music either actively or unknowingly displays attributes of leadership that can be identified as features of several prominent educational leadership concepts or theories.
- C) That there are non- educational and non- musical aspects of the role that require competencies such as those observable in entrepreneurship.
- D) That conscientious employment of Emotional Intelligence techniques are essential.
- E) That a model or taxonomy of the role of the Head of Music could be constructed for the benefit of the wider educational community.

Each of the survey questions can be linked to one of the five broad categories identified above and as such the accumulation of the responses to each question in the survey can be grouped accordingly. This process provides us with a further opportunity to concentrate these

findings into an appreciation of the central phenomena identified in the interviewing process and as such, gives great insight into an appreciation and understanding of the role of the Head of Music in non-government schools and Colleges in South Australia.

### **Conceptual framework**

As outlined in the summation and analysis of the responses to the survey/questionnaire indicate, there are three core categories or phenomena that arise out of the data that can be identified as central to an enhanced understanding and appreciation of the role of Head of Music . That is, the conscientious activation of a) specific educational leadership theories b) entrepreneurial competence and c) Emotional Intelligence emerged as the central phenomena. These results will help to inform practice through contributing to the development of a theoretical basis of an understanding and appreciation of the non-musical aspects of this role.

The conceptual framework as highlighted by figures 1 and 2, has sought to construct a workable model of relevant theoretical concepts that help to provide an understanding of the role of a Head of Music in a non-government school in South Australia. Distributed Leadership theory, Entrepreneurial Competency and Emotional Intelligence theories and their relevance and applicability to this specific role have all been explored throughout this literature review.

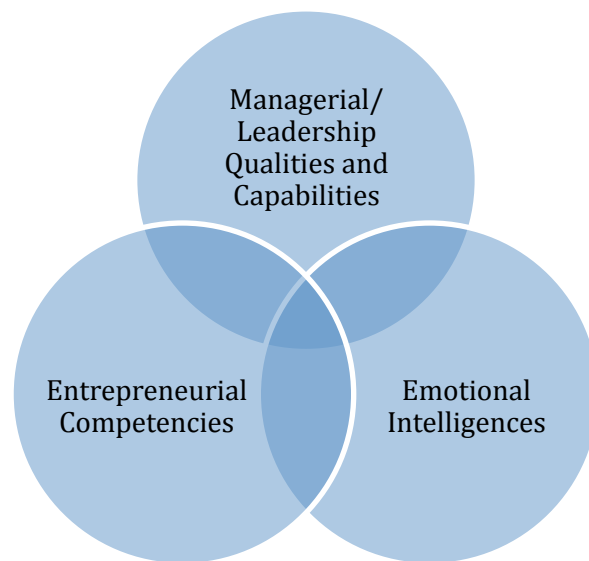
The conceptual framework therefore, is premised upon a theoretical construction that incorporates aspects of Distributed Leadership Theory, Entrepreneurial Competency and Emotional Intelligence Theories. This model sets out a conceptual foundation upon which a typology of leadership skills, entrepreneurial competencies and emotional intelligence capabilities can be devised for the job role description pertaining specifically to the Head of Music.

Drawing upon issues raised by the Problem Statement, individuals placed in the position of leading a music department as its Head need an awareness and understanding of the above in order that they appropriately accommodate themselves with the necessary non-musical requirements of the job role. Therefore, the Conceptual Framework;

Involves an exploration of certain managerial/ leadership theories in education, namely, distributed leadership, and its applicability in providing a platform for a better understanding and appreciation of the role of Head of Music in non-government schools in South Australia.

1. Seeks to make use of a hyper-dimensional taxonomy of job role competencies to more accurately describe the role of a Head of Music.
2. Allows for a discussion of the benefits a Head of Music would gain by demonstrating an appreciation for and understanding of Emotional Intelligence theories as they apply to leadership and coordinating positions occupied by Heads of Music in schools.

As the diagram illustrates (Figure 1), the successful Head of Music participates in a range of activities, discussion, communications, thought processes and so on, that draw heavily from each of the theoretical concepts outlined previously.



**Figure 1.** Head of Music Taxonomy

Managerial/Leadership Qualities and Capabilities - Distributed Leadership Theories

Entrepreneurial Competencies - Taxonomy of Competencies

Emotional Intelligences - Effects on Educational Leadership

The proposed model as highlighted, involves constructing a conceptual framework of relevant educational theories, both general and specific, concerning managerial and leadership skills and abilities, entrepreneurial competencies and emotional intelligences. The model allows for an exploration of the educational relevance and applicability of the above to improved understanding and appreciation of the role of Head of Music.

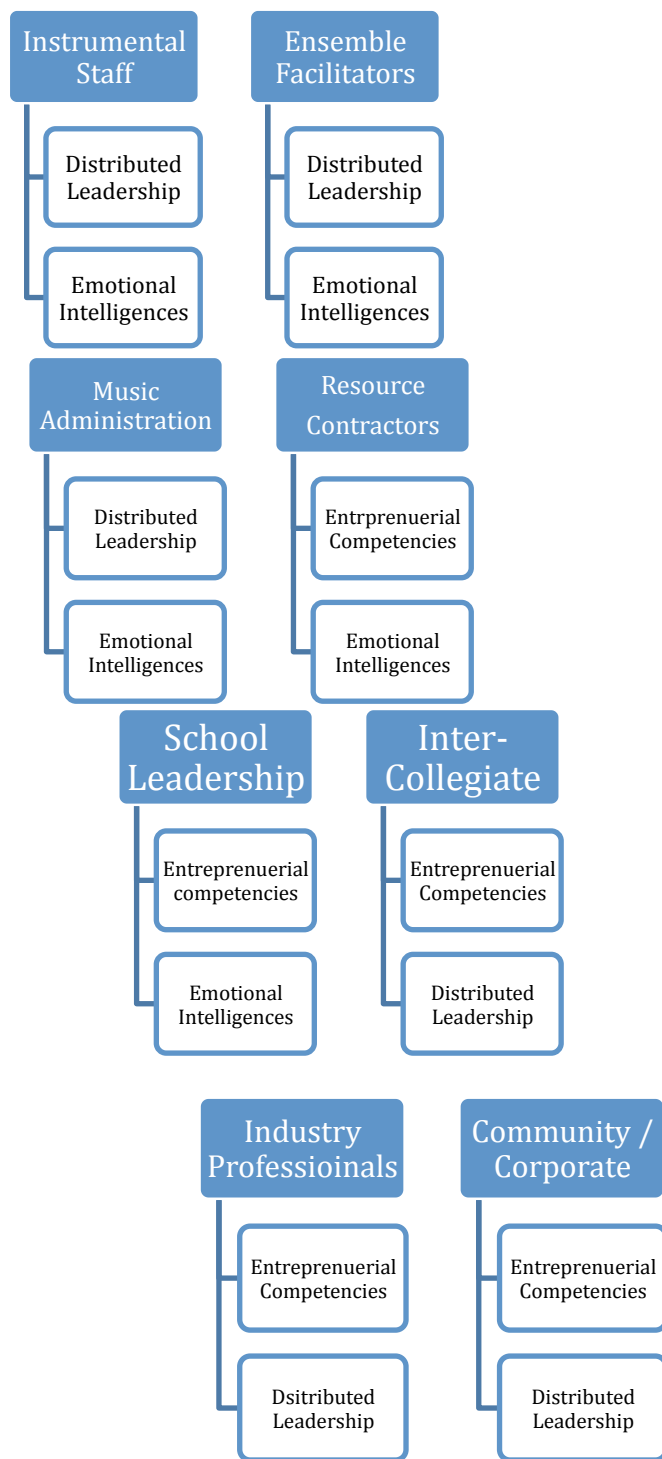


Furthermore, from a social constructivist perspective, the participation of the Head of Music in the public display of actions and cognitive processes that exemplify their appreciation of the above can best be understood by analysing the social interactions they have with an array of identifiable groups as they exist and interact both within and outside the school community. That is, the social constructionist lens allows us to place the everyday dealings that a Head of Music may have with a variety of definable social groups within the school environment, as relating specifically to their expertise in activating particular functions of their role in light of their understanding and appreciation of managerial/leadership, entrepreneurial and emotional intelligence capabilities.

For example, interaction with students, either within a typical curriculum setting, such as during class time, or in an extra curricula situation such as during a rehearsal or performance, would not require the implementation of any entrepreneurial competency by the Head of Music. Nonetheless, a large proportion of teacher student contact and interaction as outlined above would require the employment of large doses of informed knowledge relating to emotional Intelligences and in many cases, significant aspects of managerial and leadership expertise and applicability.

The Conceptual Framework therefore, allows for a hierarchy of social relations, networks and interactions a Head of Music would have on a daily basis with sections of the broader educational community and beyond as defined by their compatibility to one or a number of the theoretical concepts discussed previously.

Below is a hierarchical list of group interactions a Head of Music would have frequently during their day to day activities (Figure 2). Note that some of these group relations only exist within the Music department, such as the instrumental staff, of which there is no comparable cohort of tutors within a school. Other groups, such as the School or College administration or leadership, whilst clearly existing independently of the Music Department, often have a very different relationship than that of other Faculty Heads.



**Figure 2.** Hierarchy of relations for a Head of Music and their compatibility to the educational theories discussed in this paper; Distributed Leadership, Entrepreneurial Competency and Emotional Intelligences.

## Conclusion

To summarize the findings, framing a study of effective leadership practices by analysing the thinking and actions of a Head of Music *in situ* would further enhance the success and achievement levels of the department which they lead. Talent-powered organisations invest in developing the capabilities of all employees and place a focus on accelerating creative capacity through the actions and interactions of people across the organisation. In other words, through the application of distributed leadership there can be a healthy congruence of values, norms, behaviour, processes, beliefs and the like between faculty Heads and their staff that is more likely to result in positive departmental performance. In this way, the employment of educational leadership theories and strategies such as distributed leadership can help to lay the foundations of improved student learning and experience.

The identification and exploration of the link between creativity and the Arts and Small Business and management is without doubt an area for further research that must be seriously considered in the future. “Many business leaders have concluded that there are valuable lessons to be learned from the experiences and insights of artists, lessons that can help their companies stay profitable in these challenging times” (Seifter, 2006, p.211). If this be the case it would signal a dramatic shift in the boundaries that traditionally define experiences relevant to the business world.

An artist, the Head of Music, who’s initial and most forthcoming professional disposition is originally that of a creative musician, manages a small company, a music department that requires its Director to conceptualise and exhibit a managerial proficiency for which he/she more than likely, has no formal educational background. This analogy perfectly identifies the one demeaning feature that differentiates the role of the Head of Music from that of other faculty Heads. This is the scenario that exists in a very many music departments throughout South Australia and beyond.

In addition to this, an acute awareness of emotional intelligence by a Head of Music may lead them toward an understanding of other more prescribed leadership theories and practices which would help to enhance the overall success of the departments they lead. Charismatic leadership practices, for example, are founded on the acceptance of the role emotional intelligence plays in the interactions between leaders and followers.

# **Communities of practice that contribute to undergraduate music teacher identity construction**

**Edward R. McClellan, Loyola University, New Orleans, USA**

The purpose of this study was to examine communities of practice comprised of the professors, student peers, supervisors, cooperating teachers, and the training environment<sup>11</sup> in a university school of music that contribute to identity construction as music educators. The research questions that guided this study were (a) How are communities of practice utilized in a university school of music? (b) How do communities of practice in a university school of music influence undergraduate identity construction of undergraduate music education majors? (c) How do the professors, peers, supervisors, cooperating teachers<sup>12</sup>, and the training environment in a university school of music influence identity construction as a professional?

As the communities of practice within the university school of music have influence on the occupational identity of undergraduate music majors, there is a need to examine the collective impact of people, associations, and experiences most connected to the communities of practice of undergraduate music education majors in the university music department culture. This research is valuable to school of music educators in refining music education curricula, enhancing professional clinical experiences, and collaboration among music department faculty to establish an environment conducive to the development of undergraduate music teacher identities in the music department culture. This study will benefit the music education profession in improving the development of professional music teacher identities through the university undergraduate music education program in the school of music.

Subjects were volunteer undergraduate music education majors enrolled at a four-year institution in the Southern United States during the spring 2017 academic term. Each subject completed an online survey regarding individual experiences in the school of music and music education degree program communities of practice that contributed the construction of music teacher identity. Of the 50 music education majors in the school of music, thirty-two ( $n = 32$ )

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<sup>11</sup> The “training environment” in a university music teacher education education program include program coursework, field work in the local community, clinical experience in local schools and clinical settings.

<sup>12</sup> In the final Capstone course of the program, known as “Student Teaching,” “Teaching Residency,” or “Internship,” music education majors are placed full time at a school or clinic site with a “Cooperating Teacher” or “Mentor” to apprentice during the Capstone experience. The Cooperating Teacher mentors, provides guidance, support, and feedback, and evaluates the student during this semester or yearlong internship course.

students completed the survey. Therefore, an acceptable response rate of sixty-four percent (.640) was recorded for the undergraduates who participated among potential participants.

The Communities of Practice Survey (CoPS) was constructed for purposes of this study. A self-report rating scale (i.e., Likert scale) format was used to relate individual items to subsets of the CoPS entitled Communities of Practice Measure (CoPM), Self-Concept As a Music Educator (SCAME), and Identity Orientation Index (IOI). The Communities of Practice Measure (CoPM) was constructed to gather data on connections between musical communities of practice and student learning in the school of music. Nineteen original items were created, based on interview questions from Virkkula's (2016) qualitative study on communities of practice in the conservatory. Virkkula (2016) examined motivation, mutual engagement to reach a goal, goal-oriented efforts, practice, and performance, and student responsibility and initiative in learning while reaching individual and group goals (O'Neill & McPherson, 2002; Pintrich & McKeachie, 2000). The Self-Concept as a Music Educator (SCAME) was adapted from McClellan's (2007) Self-Concept as a Music Educator measure to focus on respondents' Self-Concept As a Music Educator. The SCAME measure in this study remained constant with McClellan's (2007) original design. The Identity Orientation Index was adapted from the Musician-Teacher Orientation Index (MTOI) (Hargreaves et al. 2007) which was specially designed in order to assess the level of participants' identification with these two professional groups in terms of their attitudes towards careers in music and teaching, and to the wider social implications of these professions (e.g. the attitudes of one's peers and institutional affiliations). Data was examined using descriptive and correlational analyses.

Communities of practice comprised of the professors, peers, supervisors, cooperating teachers, and the training environment in the university school of music contribute to undergraduate identity construction as a music educator. Communities of practice enable students to interact with others in authentic profession-related activities in which they incur real problems and solutions resulting in personal growth as a future music educator. Student interaction and collaboration with professors empower students to organize concrete images of professional work and gain implicit knowledge and action knowledge as a professional through work in school of music communities of practice. Students' experiences coping with challenges in communities of practice shapes students' action in relation to the community, their sense of belonging in relation to the community, and individual development of identity as a professional.

Communities of practice collective reflection of experiences which embolden students to organize their perceptions of a professional's work, is powerfully linked to self-concept as a professional. Student coursework connected to understanding the time, effort, and techniques needed to get the appropriate results as a music educator is also related to student self-concept as a professional. Research has shown that the meanings of action become organized in both individual and collective reflection during which the events are managed from many perspectives (Jarvis 2009, 25; Wenger 2009, 210–11). Identity becomes constructed when an individual interprets their actions and gives them meaning. Practicable and familiar events increase belonging while the unfamiliar increases not belonging (Virkkula 2016, 30). The impact of collective reflection on student experiences as related to one's sense of belonging, how student experiences shape students' action in relation to the community, and how collaboration with professors and professionals in the music community contribute to the growth of identity as a future professional (cf. Rogoff, 2003; Bennett, 2005).

How music education majors think of themselves and feel others think of them influence identity construction as a professional in the school of music culture. Music education majors were more inclined to assume identities as music educator while interacting with school teachers during class observations or teaching, talking with their peers, interacting with music education professors, talking with their peers, and participating in collegiate professional organizations and music department gatherings.

Whereas, Austin et al. (2012) found that occupational identity was a combination among multiple self-perceptions and how individuals sensed others perceived their identity, McClellan (2014) indicates that undergraduate interactions with music department faculty, staff, and other students, and identification with the professional domain have meaningful impact on their development as future professionals. A factorial analysis of variance in McClellan's (2014) study indicates that undergraduate self-concept as music teacher is found to increase due to perception of one's self while interacting with music education professor(s), music department members, school-age children in the classroom, and the importance of music teacher education preparation through applied music lessons, supervised clinical experience, performance for and presentation to peers, talking with peers about teaching, and involvement in professional organizations such as the National Association for Music Education Collegiate Chapter. Therefore, findings in this study, Austin et al. (2012), and McClellan (2014) specify that how students think of themselves and feel others think of them impacts undergraduate identity construction as a professional.

While this study examined the communities of practice in one school of music culture, more studies are needed of other school of music cultures. Whereas Virkkula's (2016) study of communities of practice in one conservatory used qualitative methods, this study of a school of music was based in quantitative research. Therefore, additional research is needed into the communities of practice in schools of music, music departments, and conservatories using both qualitative and quantitative methods. Though descriptive statistics and correlational analyses were used in this investigation, future research can implement a wider range of statistical tests to probe the strength of relationship, predictive power, and influence of the communities of practice on undergraduate music education major identity construction as a professional. Further research of individual school of music communities of practice and multiple schools of music communities of practice employing qualitative and/or quantitative methods will provide valuable data and information to benefit higher education administrators, faculty, and staff in preparing future music education majors for the music education profession in the twenty-first Century.

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## **Criteria for selection: Mastery gaps for musically gifted students entering secondary school**

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### **Abstract**

This paper reports adult stakeholder perceptions on mediating factors for successful entry to a publicly-funded specialist music secondary school in Sydney, Australia. Historically, the school has provided advanced music education for instrumentalists having achieved entry through performance auditions (Macrae and Dunbar-Hall, 2004; Curry, 2012). The introduction of a junior vocal stream (JVS) in recent years has triggered cultural and directional changes in matters of entry testing and curriculum. Contemporary literature promotes a selection process that extends to dynamic layers of factors in addition to high level performance to identify the ideal student. In the context of this research project one aspect of adult stakeholder interview data revealed the ideal entrant as a musical individual who transitions into a single identity from either vocal or instrumental speciality, with degrees of high-level skills and an array of domain positive attributes.

## **Keywords**

Audition, selection criteria, music potential

## **Introduction and background**

This study has examined in-house entry test processes from the lens of both adult stakeholder (AS) perceptions on music ability factors and tasks and the aptitude and achievement levels of musically gifted young applicants to a publicly-funded specialist music secondary school in Sydney, Australia (Andreasen, 2014, 2016). While in consensus about the success of the audition process in this context, the ASs revealed the importance of other dynamic factors (ODF) in identifying and shaping pathways for successful applicants. Successful entrants presented with criteria levels and styles that were not equally so. The Type A successful entrant in meeting full entry criteria was easily identified while the Type B candidate, also successful was less obvious, meeting partial entry criteria.

The literature promotes a selection process that extends beyond the performance audition to dynamic layers of other factors to identify the ideal student. In the context of this study the ideal student is an individual who transitions into a single identity from either vocal or instrumental speciality, with high-level skills and an array of domain positive attributes. The navigation of mediating factors such as psycho-social and personal attributes is of consideration in the identification process (Tan et al., 2014; Haroutounian, 2000; 2002; Ericsson et al., 1993, Subotnik et al., 2016).

Subotnik (2004), in investigating pathways for gifted young musicians found that while Julliard studio teachers agreed about the potential greatness of outstanding applicants, faculty judgement differences abounded for the next level of candidates. Consequently, dynamic layers of assessment were recommended such as including a “sample lesson to evaluate teach-ability, musicianship and memory” (Subotnik, 2000, p. 251). Jarvin (2017) reports that “teach-ability”, one of 10 variables influential in the transition from “ability to competence” (p. 135), morphs into self-directed learning as personal style emerges during mid-adolescence (Jarvin and Subotnik, 2010). Factors such as teach-ability, rapid learning pace, engagement with process and music and value of culture were those suggested in adult stakeholder data as typical of musically gifted Year 7 students.

Within the spectrum of the talent domain musically gifted individuals emerge from a variety of backgrounds including community nominations, band programs and private lessons

(Gross, 2004; Gagné, 2008). Gagné & McPherson (2016), in their search for “what makes the difference” in the examination of musically prodigious behaviour considered “potentially significant causal influences” and specifically “predictive intrapersonal and environmental catalysts” (p. 90-94).

Intrinsic motivation, as defined by Ryan and Deci (2000) refers to doing something that is inherently enjoyable to the individual participating in something that fulfils internal gratification. Extrinsic motivation is “doing something because it leads to a distinguishable outcome.” (Ryan & Deci, 2000, p. 55). The authors add that the regulatory style, integration, is associated with “hierarchical synthesis of goals and congruence” on the path to “satisfaction” (p. 61). In terms of the regulatory styles, Ryan and Deci (2000) note that identification is associated with processes of “conscious valuing of activity” and “self-endorsement of goals” (p. 61).

Advanced music training as a valued activity and an educational priority would be the case for the sample student cohort after some years of instrumental learning and practice. The addition of the JVS in collaboration with leading Sydney children’s’ choirs in 2012 has provided a musical training pathway for gifted young vocalists and as such has altered the cultural dynamic and challenged the hitherto dominance of the Junior Instrumental Stream (JIS) at the school (Curry, 2012; Andreasen, 2016; Simpson, 1993). For this paper, it is posited that adult stakeholders perceive regulatory styles of identity and integration as influential in the selection of the ideal student for specialist secondary school music programs.

While the Developmental Model of Gifts and Talents, the DMGT (Gagné, 2004, 2009) informs current state and national policies (NSW DET, 2004), aspects of Gagné’s, Integrative Model of Talent Development, IMTD (Gagné 2013, 2015) are relevant to the issue of identification and selection. For example, the music aptitudes and attributes of “highly talented individuals” and “a few young potential or recognised prodigies” (Gagné & McPherson, 2016, p. 29) “impact on their initial developmental activities which in turn greatly accelerate their early musical progress and open (up) a rapidly increasing mastery gap with other learning peers” (2016, p. 102). “Individual differences in pace of progress” is understood to be the defining process trait of prodigious talent auditions (2016, p. 95) alongside the interpersonal traits of “autonomy and self-determination” and “willpower and perseverance” (p. 97-98).

The interview data reported in this paper point to factors of regulatory style, identity and integration to underpin the experiences of the expanded successful entry cohort. Thus, attributes,

such as value of activities and skills such as rapid learning pace profit the ideal student in mastering the gaps, regardless of domain specialty.

## **Method**

The data on which this paper draws are part of a larger study designed as three phases to review and evaluate entry test practices during a period of directional and curriculum change. While the complete study referred to a mixed data collection Phase 1b used qualitative means to extract and analyse interview data. The aim was to consider adult stakeholders' perceptions on musical ability and linked tasks in the context of entry criteria and selection.

### *Qualitative approach*

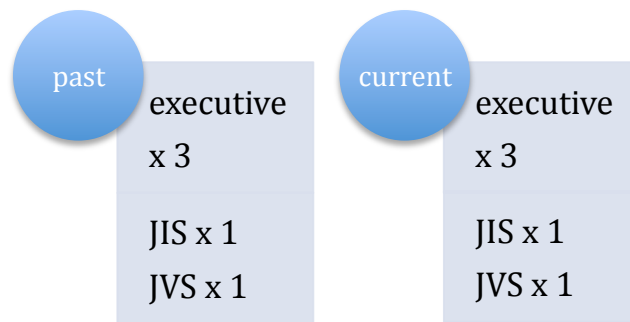
Collecting data through interviews is “the best technique to use when conducting intensive case studies of few individuals” (Merriam, 2009, p. 88) using flexibility and being guided by the issues to be explored (Creswell, 2012). Consistency was uniform as the interview questions were worded similarly to frame a mix of opinions and knowledge.

### *The research question*

Pertinent to this paper is the question, how does the entry test identify the potentially musically gifted youth most likely to benefit from specialist music programs in secondary school?

### *The participants*

A purposive, small adult group essential to inform on past and current entry test practices (n=9) was invited to participate in Phase 1 of the study which entailed questionnaires and interviews. The response for the Interview stage (Phase 1b) was favorable, in support of the researcher wanting to understand and gain insight into existing phenomena (Merriam, 2009). The adult stakeholders, with a range of experiences in gifted music education and with industry exposure were grouped as executives with music backgrounds (E), specialist music teachers of the JVS and specialist music teachers of the Junior Instrumental Stream (JIS). Figure 1 indicates adult stakeholder participant details. These past and current participants were associated with the school and entry test procedures in the gifted and talented context.



**Figure 1.** Adult stakeholder participants (Phase 1)

- \* Executive = Tertiary, Principal, Deputy, Head teacher
- \* JIS = Junior Vocal Stream teacher
- \* JVS = Junior Instrumental Stream teacher

### *The Process*

All interviews of 30-45 minutes were conducted in April 2013 and recorded on site. The raw material became the textual data for each adult stakeholder and follow-up transcripts were organized and stored digitally with the assistance of NVivo 10 (Bazeley & Richards, 2000).

### *Individual and cross-subject single case analysis*

Merriam (2009) defined coding as “the process of making notations next to bits of data that strike you as potentially relevant for answering your research questions” (p. 178). Analysis of the Phase 1b material, adapting the Framework Thematic Analysis model (Ritchie & Lewis, 2003) was informed by the interview transcripts. The thematic analysis used an inductive approach (Creswell, 2012; Thomas, 2006; Merriam, 2009) through line-by-line analysis wherein text segments were first identified, coded then emerged as categories (Braun and Clarke, 2006). Table 1 is an outline of the pre-assigned seven interview topics to which subtopics were devised arising from the questionnaire responses.



**Table 1.** Interview Topics

Topic 1	Participant details	6
Topic 2	Gifted construct	3
Topic 3	Current test involvement	6
Topic 4	Test	11
Topic 3	Test changes over time	8
Topic 6	Successful candidate/entrant	6
Topic 7	Other issues	10

### *Data Collection*

Sample vignettes from the adult stakeholder groups provide sample textual evidence for the merged category “ideal student”, positioned within the “successful applicant” and “traits in Year 7” themes (Topic 3, Topic 6). While noting positive attributes, AS1 a JVS specialist, stated that the performance audition was the core criteria for selection,

The successful applicant has an approach and attitude of confidence in what they produce and communicate, a self-belief and authenticity as well as knowledge; curiosity; the will to answer questions; but this does not outweigh the performance (AS1).

After entry in year 7, AS1 also noted strong personality traits at various levels such as open to flexibility and change among the successful JVS entry cohort,

The very brightest stand out almost immediately in a number of ways with their problem- solving skills and in their personality; traits displaying some extroversion and almost carelessness”, and despite traits of “rushing often, flippant but capable, they do seem to become more sensitive with time and more reflective by semester 2 (AS1).

However, AS1 also suggested that the cohort identifies a particular ‘type’ of leader after some time,

the natural leader (emerges) according to peers. For example, in ensemble playing and in class it is the child who achieves perhaps the highest marks after deliberate thought, when more time is

given, with ability to memorise entire scores, beyond the sections they need to know, well before performance time (AS1).

Ability, capacity, skills and personality traits vary as indicated. AS1 also noted that while some were also string players “those taking up woodwind gained substantial skills in only a year on the second instrument”. In addition:

The JVS students seem to lose the single identity after some 6 months and blend more with the rest and thrive in other activities such as ensemble despite their late start to new instruments. They bring new values through their particular skills and confidence and most students in the school are happy to sing and more confident to sight sing; so the aural understanding is improving all the time (AS1).

AS8, JIS specialist, who noted personal traits for successful students included “enthusiasm for all aspects of the audition and other activities as well as ownership of their wide-spread of ability within the gifted spectrum”. AS8 pointed out that “fast pace engagement” indicative of the most able students, presents a challenge for the teacher,

Some students are certainly abler and want to engage quickly and early with rapid pick up. They do pose a challenge for the teacher and you cannot ignore them. We all know who the better performers are, composers, even as early as mid-year 7. The differences among students in Year 7 seem to even out early, by mid-year but at the start there are some who are not so able. They seem to easily match those who presented as most able, by 2<sup>nd</sup> semester (AS8).

The point is that attribute and skill differences between entrants were not as marked by mid-year as skills become honed. Perhaps mediating psycho-social and personal variables such as intrinsic self-awareness and confidence assisted in the building of an optimal match linked to the valuing of the in-house artefacts, events and learning experiences.

AS2 became aware of the emergence of two types of individuals such as “a few students with profound gifts both in the academic domain and music and a big gap between the highest and lowest levels”. AS2 posited the “attitude and engagement in the process itself” marked the more able student,

Interest and positivity are powerful indicators of wanting to be here, being curious, working in our environment; a type of informal measure, does not really figure in the panel selection. I might mention something along these lines at the panel only if we need to – if we are looking at 2 applicants with similar overall marks that positive attitude would lead me to select that engaged student (AS2).

AS2 added that on entry, the Year 7 cohort was “a homogeneous group already, where students play at an extremely high level of expectation” but noted differences in musical behaviours, certain traits and skills.

The more obviously gifted but not necessarily high achievers were more thoughtful, passionate and willing to discuss music at a complex level. Some also compose; create beyond the norm while some show potential through exceptionally good aural memory, perfect, good relative pitch, invaluable for musicians (AS2).

## **Analysis**

The data presents a collectively perceived a mix of attributes and skills in the identification of the ideal student. The aim in reading, re-reading and comparing transcripts was to generate themes, properties and dimensions (Merriam, 2009). The collective vignette data based on Topic 6 (Table 1), became the material for Matrix 1, supporting supports the merged finding, theme “identify”. Table 2 indicates a summary of collective vignette data, including that reported here, “successful student traits” leading to theme, “identity” and its variations.

**Table 2.** Matrix 1. Merged finding “identity”

Theme	Properties	Dimensions
Identity (self-belief)	Homogeneity; selection;	JVS, problem-solving; more extrovert; more careless, rushing; flippant but capable; reflective by Semester 2; realising the acumen despite not so high level of achievement; self-belief; with authenticity
Identity (differences)	Right place 'g' factor background	ownership of their own investment; some internal self-knowledge; JIS; natural ensemble leader; quieter; confident in what they produce; able to communicate; less able but high 'g' to improve quickly; Con High right place for some; others naturally gifted but without background may not be the right place; specialist domain all starting together; different skill levels; extend or remediate; differences merge by sem. 2
Identity (ideal student)	discrimination; purpose A+B types;	Numbers low; schools compete; Type A (ability obvious, high 'g'; high aural test results; Less able but strong 'g' can improve quickly; gap between high, low levels; Type B; high "g" factor decider; potential + remediation; aural memory; sight reading; quality perf
Identity (ODF)	More able student Willing Fast learning Type A dominant	want to engage quickly; curious; can work with the examiner; thoughtful; passionate; willing to discuss music; some compose and create beyond norm; not necessarily high achievers; indicate other traits; absorb information quickly; wanting to extend; enthusiastic; challenge to teacher; cannot ignore; more type A in the last 2 years; enthusiasm for course and other activities;
Identity (passion)	Factors of resilience	Good coping; social skills; small pressure-cooker environment; little time to settle in; term 1 concerts; bright; balanced emotional skills; one of the strongest indicators is one who can carry the passion throughout the 6 years.
Identity (MSF)	Chron age not issue; rapid L PACE  absolutely music 'nerds'; 'stars' pitch rhythm acuity; connect with music	rapid pick up; strong aural memory; potential; exceptional aural memory; perfect, good relative pitch – invaluable for musicians; Sophisticated performances; beyond age; some degree of acuity in pitch and rhythm; better notational skills; play with a connection to the music more so than their peers; memorise whole scores quickly

Table 3 demonstrates the development of open codes from themes supported by a refinement with the axial coding process leading to the category coding “Ideal Student Duality”.

**Table 3 Coding Process for Category: “Ideal Student Duality”**

Open Code	Axial Code	Selective Code
ideal student	Type A obvious; Type B orients towards A with time; models if ‘g’ factor; homogeneity; constraints of low numbers, competition with private schools; Eliminate gap	Ideal student duality
self-belief	Interpersonal skills and confident in ability	
MSF	Audition is the key for ability markers; Perform beyond age peers; fast pace response in music skills involving aural memory, sight reading; mimicry	
ODF	Absorb info, keen to discuss, 2 types but reflection dominates over time	
Passion	Passion and resilience for obstacles must be maintained	
differences	Type B/Type A merger over time; skills gaps but stable aptitude and ‘g’ factor	

### Results Phase 1b

The research confirmed the position of music aptitude and achievement tasks within an audition process, while adult stakeholder interview responses offered related informal data based a semi-structured schedule of questions. Themes pertaining to the categories or merged findings were extracted with the use of open and axial data coding (Bresler, 1992). Themes based on “identity” merged towards a collective finding or category “ideal student duality”. The adult stakeholders conceded that while domain specific factors such as musical aptitude and performance auditions

were essential to the test process, several psycho-social factors were closely associated with the successful entrant especially in terms of the Type B candidate (JVS or JIS). The Type B candidate could be defined as a JVS student undertaking the learning of a new instrument or a candidate having met the “g” factor criteria for general ability but in need of skills remediation. The focus has included the fast learner trait (Subotnik et al., 2016) which Gagné & McPherson (2016) place at the core of their music prodigy proposal. Most adult stakeholders were in consensus that such a trait assisted in the progress of new and remedial learning by Semester 2.

## **Discussion**

It is suggested that shortly after entry, within an environment of “conscious valuing of activity” and “self-endorsement of goals” (Ryan & Deci, 2000) that dual identities of instrumental and vocal specialty merge as the “ideal” student profile. In addition, A second identity, Type B entrants rely on their high potential, high general ability and their positive attributes to improve skills at a rapid pace following their ability for openness towards the “other” such as Type A profiles.

Current selection test procedures for any high-learning program rely on evidence of attainment in a specific domain. Pertinent to assessment and selection is the notion of obvious talent being due to all or a combination of factors (Gagné, 2004; Boyle & Radocy, 1987; Subotnik, 2000). Less easily identified applicants meeting entry criteria have the potential to “equal the best” (transcription, AS8) given time and direction. Causal factors are yet to be investigated but we may speculate that associated processes such as identification and integration within a culture of musical excellence play a vital role towards building the “inherent satisfaction and enjoyment” that comes with intrinsic “motivation” (Ryan & Deci, 2000, p. 61).

## **Conclusion**

Adult stakeholders have the responsibility to nurture high level skill achievement on exit of the program (AS2, AS4, AS7; Pasco et al., 2005; Macrae & Dunbar-Hall, 2004; Pascoe et al., 2005) and in the case of a diverse homogenous cohort this can be an issue of concern. The qualitative AS transcriptions have suggested that selected successful entrants not only meet criteria but also integrate “specific aptitudes and personal dispositions” (McPherson & Gagné, 2016, p. 105) to assist them in mastering music skill gaps (Jarvin & Subotnik, 2010, p. 80) towards a status of

“ideal student”. In so doing, the specialist music training environment offers no limitation in overcoming duality in the dimensions of music ability and specialty.

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## **Critical and creative thinking: Impacts for music teaching practice and questions for the creative process**

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### **Abstract**

In primary schools of Victoria, Australia, a relatively new expectation for teacher practice has emerged. Critical and creative thinking is one of four curriculum directives which teachers are expected to weave into all key learning areas. This has implications for teacher perception and practice relating to teaching for creativity, a concept which is about the ways in which teachers foster children's creative development. This discussion explores critical and creative thinking within curriculum and classroom contexts and considers its application to music education practices. One implication is that critical and creative thinking may provide a much-needed revitalisation of the ways in which classroom teachers, referred to as generalists, approach music integration, which is a method of combining music with another key learning area such as English or Mathematics. Fostering creativity in music integration could see a strengthening of teacher practice to deepen music learning for children. A current investigation into teaching for creativity in Victorian primary schools is discussed, in which critical and creative thinking is considered as an important component of teacher perception about the notion of teaching for creativity. Applying critical and creative thinking to music integration may contribute to in-depth music experiences for children, ultimately contributing to a lifelong passion for this artform.

### **Keywords**

Music education, primary school music, arts integration, teacher practice, teacher education

### **Introduction**

Learning journeys in music have powerful beginnings in childhood. Music education experiences provide important benefits for children's growth, in artistic, holistic, intrinsic and transferable ways (Dinham, 2016). In the primary school, music is about children's participation in listening, composition and performing and as such, teaching for creativity in music is essential. The

primary school classroom is an important place for music experiences to be fostered. Classroom teachers, referred to as generalists (responsible for teaching across the key learning areas of the curriculum), may provide these experiences in the absence or in addition, to a music specialist teacher (Parliament of Victoria, 2013; Sinclair, Jeanneret, & O'Toole, 2012). It is likely when music is delivered in the primary non-specialist classroom, it is done through music integration, combining music and another learning area (Russell-Bowie, 2009). Crowded curriculum and lack of confidence and music skills (Parliament of Victoria, 2013) may inhibit teacher's inclusion of music activities, least of all ones that feature creative processes such as improvisation and composition. My previous research has demonstrated that there are a myriad of ways in which generalists may integrate music into day-to-day teaching, yet creative process activities were not a focus (King, 2015, 2018a), which inspired the current investigation into teaching for creativity.

### **Current study about teaching for creativity and creative processes**

An investigation is underway to understand the ways in which Victorian primary school educators (generalists, music and performing arts specialists) approach teaching for creativity and engage children in creative processes. In previous research around generalists and music teaching (King, 2015), findings revealed that whilst the three participants incorporated singing, listening and performing arts activities into their day-to-day teaching, creative processes such as improvisation and composition were often not evident in those activities. The current study is driven by the ideal to strive to bring depth to children's music learning experiences through teacher facilitation of creative processes. The investigation into teaching for creativity seeks to identify and ultimately blend generalist teacher practices (for teaching for creativity across the curriculum), with performing arts and music teaching practices (King, 2017). A goal of the study is the development of a practice-based framework, for generalists and music or performing arts specialists (and pre-service teachers), to teach for creativity in music regardless of their prior training to do so, and for the approach to be indicative of Victorian teacher practice and perception of creative processes. It is a mixed-methods study (Creswell, 2014) with a heavy emphasis on qualitative inquiry. The study utilises a survey to seek broad themes from a large teacher population. A multiple case study strategy (Yin, 2009) is embedded in the design, involving interviews and teacher observations with a selection of generalists and music specialists from the surveyed sample. There is no standard definition for what creativity means in

the *Victorian Curriculum F-10*. And it is important to note that creative processes in music are not limited to improvisation and composition. As such, the investigation is somewhat exploratory in nature (Creswell, 2014) and as such, featured a document analysis (Bowen, 2009) as a research strategy to explore teacher perception of creativity from a curriculum and policy perspective, and to establish key words prior to the construction of the survey. Consideration of the *Critical and Creative Thinking* capability (VCAA, 2015b) was a key component of that process.

## **Background**

### *Curriculum*

The *Australian Curriculum F-10* is the national curriculum document in which each state and territory has the responsibility to implement. Victoria implemented the *Victorian Curriculum F-10* (VCAA, 2015a) in 2017, which is referred to in this discussion. Both curriculum documents state “F-10” which refers to the year levels of Foundation to Year 10. Foundation is a child’s first year of school, sometimes referred to as kindergarten (K) or preparatory age (prep). Both curriculum documents include The Arts as one of the eight key learning areas. In the *Australian Curriculum F-10*, music is one of five subjects that comprise The Arts (ACARA, 2017), with a sixth (visual communication design) in Victoria, featured in education for post-primary school aged students (VCAA, 2015a). Despite curriculum recommendations that schools provide primary aged children with learning experiences in all five arts subjects (ACARA, 2017), it is not always the reality in practice (Parliament of Victoria, 2013).

### *Music integration*

Combining learning areas, such as is done with music integration, is one way for music education to be present in the primary school generalist classroom. The depth of learning potential within music integration, however, is dependent on the ways teachers approach it. Teaching through integration has the capacity to engage children’s creativity in music, dependent on the pedagogical approaches and strategies adopted by the teacher. One way forward is for the creative thinking component of the curriculum to support or influence teachers to engage in creative processes in music (King, 2018b). Unfortunately, when teachers deliver music in the generalist classroom, they often revert from their inquiry based approaches, to teacher-directed learning (Sinclair et al., 2012). This limits children’s experiences in music learning and reduces

the scope of the integration because opportunities are missed for engaging children in improvisation, composition and other creative processes in music.

### *Teaching for creativity*

This discussion positions critical and creative thinking as one way in which Victorian teachers can approach the concept of teaching for creativity as an essential component of practice. Across the globe, creativity has been postured in education, business and innovation, as a vital twenty-first century skill (Craft, 2005; Jeanneret & Forrest, 2008; Robinson, 2011). Teaching for creativity has been described by Robinson (2011) to be the facilitation of “other people’s creative work” (p. 269). Referring to curriculum documents in the UK, Craft states that teaching for creativity refers to “forms of teaching that are intended to develop young people’s own creative thinking or behaviour” (p. 22). In Australia, policy guided the development of the national curriculum. The *Melbourne Declaration on the Educational Goals for Young People* (2008) was embedded in the *Australian Curriculum F-10* (ACARA, 2010), and subsequently in the *Victorian Curriculum F-10*. Critical and creative thinking concepts are echoes from Goal 2 (MCEECDYA, 2008), which proposes that, “all young Australians become successful learners, confident and creative individuals, and active and informed citizens” (p. 8). Additionally, the Australian Professional Standards for Teachers (VIT, 2015) states that proficient level teachers must “select and use relevant teaching strategies to develop knowledge, skills, problem solving and critical and creative thinking” (para. 3) in children.

Creativity is not just about creative thinking. The curriculum indicates that overall, this capability is but “one element of creativity, that of creative thinking” (VCAA, 2015d, para. 7), of which there are four elements mentioned in the curriculum for developing children’s creativity; creative expression, endeavour and collaboration. There is no mention of creative process or is there a definition of creativity provided by the *Victorian Curriculum F-10*. By considering the capability as one way in which Australian educators are teaching for creativity, critical and creative thinking has much to offer music integration in the primary school classroom. Teaching for creativity, such as through the application of critical and creative thinking processes, will become an integral part all educator’s work; curriculum in Australia supports this notion (ACARA, 2017; VCAA, 2015b).

### *Teaching for creativity in the arts*

In-depth and meaningful arts teaching fosters children's creativity. Arts educators have long promoted praxis engagement as well as critical and creative thinking in ways that are embedded in their teaching approaches, within pedagogy, strategies and understanding of creative processes indicative of arts practice (Bresler, 1995; Burnard, 2012; Webster, 1990). In arts education, however, praxis engagement is an essential platform for arts learning to occur (Dinham, 2016); leading rather to the case for critical and creative "doing" as well as thinking. In the *Australian Curriculum F-10*, there is acknowledgement that music learning requires praxis experiences; "through performing, composing and listening with intent to music, students have access to knowledge, skills and understanding, which can be gained in no other way" (ACARA, 2017).

### *Critical and creative thinking as a curriculum feature*

The national curriculum was developed partly as a response to a set of nationally agreed upon educational goals and reflected changes in Australian life. One such change was, "complex environmental, social and economic pressures such as climate change that extend beyond national borders" requiring Australians to approach "problem solving in new and creative ways" (National Curriculum Board, 2009, p. 5). The five changes are particularly evident in the general capabilities aspect of *Australian Curriculum F-10* (ACARA, 2017), and in the capabilities aspect of the *Victorian Curriculum F-10* (VCAA, 2015a). Whilst the eight learning areas (disciplines) comprise one part of the curriculum, a set of general capabilities (life skills) were established as another important part, because "not all learning is contained in the learning areas into which the school curriculum is traditionally organised" (p.11). The general capabilities (in Victoria they are called capabilities) are additional but vital curriculum components that must be woven into the teaching of all learning areas.

Creativity was initially included as a general capability in the early stages of the development of the national curriculum. In the initial curriculum development document, *Shape of the Australian Curriculum* (2009), "creativity" and interestingly, "thinking skills" were listed as two of ten general capabilities (p. 12). One year later in the *Shape of Australian Curriculum version 2.0* (2010), neither were mentioned again as capabilities, but what remained appears as an echo of both, the *Critical and Creative Thinking General Capability*, one of a reduced total from ten to seven general capabilities, which remains the same today. The *Critical and Creative Thinking Capability* (VCAA, 2015b), one of only four capabilities in the *Victorian Curriculum*

*F-10*, contains three strands of learning expectations of which teachers must address; *Questions and Possibilities*, *Reasoning*, and *Meta-Cognition* (VCAA, 2015b). It is clearly oriented around thinking and self-management of thinking styles.

#### *In-depth music integration features creative processes*

Creative process engagement in music education enhances learning. Music integration is an example of arts integration, a pedagogical approach that can be explained as the merging of one or several arts subject areas with core curriculum subjects in the primary school classroom (Ewing, 2010). Some research indicates that it is the preferred way in which music activities may be delivered by generalists (de Vries, 2015; King, 2015). Arts integration can serve as a space for creative processes to unfold (Dinham, 2014; Roy, Baker, & Hamilton, 2012; Russell-Bowie, 2012; Sinclair et al., 2012). As a pedagogical approach, arts integration, if done well, can foster incalculable benefits for student learning (Dinham, 2014; Russell-Bowie, 2012), such as the development of higher order thinking skills in children, such as critical and creative thinking. Models that feature creative processes through arts integration include Russell-Bowie's (2012) *Syntegration* model and the *Coequal Cognitive* model by Bresler (1995). In both examples, arts and core subject areas are brought equally together for mutual and additional learning benefits. It has been noted that generalists particularly, through the forging of strong connections with children through daily interactions (Sinclair et al., 2012), are in an excellent position to nurture children's creativity and music learning.

#### *Critical and creative thinking as a creative process*

Creative process is a tangible way in which children can be observed by teachers to engage their creativity. In a creative process, one may begin with an idea, a motivation or problem, or one is experiencing a flow (Csikszentmihalyi, 2014) of creative output. Social constructs and one's environment shape creative processes and products (Amabile, 1988; Csikszentmihalyi, 2014). The *Critical and Creative Thinking Capability* (VCAA, 2015a) itself can be considered indicative of aspects of a creative process, such as Wallas' (1926) *Four-Stage Model of Creative Process*; preparation, incubation, illumination and verification. A manner of thinking, of experiencing, put forward by the Wallas model can be aligned to the critical and creative thinking concepts in the Australian and Victorian primary school curriculums. Interestingly, Wallas and his colleague Poincare (Sadler-Smith, 2015) pointed to an interplay inherent in the

model, a to-and-fro cycle between conscious and unconscious work (Sadler-Smith, 2015). This is not unlike the duality and interplay of critical and creative thinking. Problem solving is a way in which critical and creative thinking can be applied to teaching and learning scenarios to engage children in creative processes. Consider problem solving in music as an approach to composition. Problem solving has been positioned as an aspect of creative experience in which humans utilise critical and creative thinking (VCAA, 2015a). The concept of problem solving, (Runco & Albert, 2010) is one example of a way teachers can conceptualise creative process in composition. Webster and Hickey (2001) describe the “brainstorming of musical problems to include sound exploration, manipulation and organisation through composition” (p. 20). Similarly, “the music composing process embraces innovation, technique and the projection of new or alternative approaches to solving artistic problems” (Morin, 2002, p. 152). In this way music integration featuring the solving of musical problems would embed critical and creative thinking into teacher practice and providing depth to children’s music experience.

## **Conclusion**

Teacher application of the critical and creative thinking capability has the potential to strengthen music integration in the primary school generalist classroom. Through the engagement of children in creative processes, greater depth of learning could be fostered in music. Arts educators will recognise the concepts of critical and creative thinking as being long standing essentials that are already embedded in good arts teaching and in teaching for creativity. Questions remain as to whether generalist teachers will be confident in applying critical and creative thinking to music integration. An investigation into the ways in which generalists and music specialists teach for creativity includes consideration of teacher perception of critical and creative thinking and the possibilities of applying these approaches to foster in-depth music education practice.

Critical and creative thinking is an integral component of creativity, but creativity is not just about thinking, it is also about doing. In the current investigation, the initial broad themes emerging from the survey revealed that generalist teachers were more likely to perceive creativity to be about thinking, whereas performing arts and music specialist teachers were more likely to perceive it as being about exploring and doing. This has impacts on the outcomes of a curriculum which focuses on the thinking only component of creativity. Overall, however, this discussion has briefly explored the Australian and Victorian curriculum presentation of critical

and creative thinking and prompted it as a way forward for teachers to engage children in meaningful experiences that may contribute to the building of a lifelong love of music.

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## **Developing the musical experiences and knowledges of primary school classroom teachers and their students in New Zealand.**

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### **Introduction**

In line with the complex and specialist nature of what is expected in the New Zealand Curriculum (NZC), the focus of this research is primary school classroom Music-Sound Arts (MSA) practice. The aim is to develop the musical knowledges and skills of the classroom teacher to enable them to provide children with MSA opportunities that extend their musical learning and development.

### **Keywords**

Classroom music, professional learning & development, action research, primary school teachers & students

### **The problem**

From a critical theory perspective, and in pursuit of socially just practices, the need to develop teacher knowledges, skills and capability in the New Zealand Curriculum (NZC) subject MSA, derives from the large majority of generalist classroom teachers lacking the expertise required to meet the policy expectation that they have the capability to do this. With teacher development in the Arts as a low government priority, '*there is a mismatch with the expectation*' (Forrest & Watson, 2012; Fraser et al., 2007; Hardcastle, 2009; Webb, 2012, 2015 & 2016).

Gresser (2012) believes that Professional Learning and Development (PLD) for generalist teachers, needs 'to be multi-faceted and comprehensive if curriculum expectations in music were to be met' (p.12). Burnard (2013) adds that such specialist expectations demanded 'wise and well-thought-out decisions' based on a carefully considered music pedagogical philosophy and critical view of music, given the subject's complexity. Access to regular PLD enabled teachers to 'rethink

and re-contextualise what kind of music knowledges they held, why that knowledge was important in the particular contexts' they taught, and how they supported new millennium learner's progress (Burnard, 2013, p. 98; Malott et al., 2009). Allsup (2015) also agrees that PLD input by someone with specialist musical expertise, and ongoing support by management was needed. Collin's (2014) acknowledges that PLD and research such as planned for in this project, is vital to understanding how teacher knowledge, skills and capability could be raised.

### **Background/Context**

In the first instance, larger-scale influences that impact MSA PLD and capability, include government curriculum policy shaped by global neoliberal developments that effect programme decision making and resourcing in both educational institutions and classrooms world-wide (Best, 1992 cited in Bowman, 2002; Burnard, 2013; de Vrie, 2015; Eisner, 1994 cited in Fraser et al., 2007; Gerstein, 2013; Malott et al., 2009; Riek, 2014). Over the last decade, New Zealand's government support for National Standards (NS) testing at the expense of other subjects, including MSA, is an example of this (Abbiss, 2014; Burgon, Hipkins & Hodgen, 2012; Hipkins, Cowie, Boyd, Keown & McGee, 2011; Webb, 2012).

Georgii-Hemming and Lilliedahl (2014) believe NS has reduced 'a teacher's task to what [could] be measured' and 'give quick results' (p.139), to provide 'a marker of national educational success' against global standardized assessment rankings (Biesta & Priestly, 2013 cited in Abbiss, 2014, p. 3). Rickson and Skewes McFarren (2014) add that teachers and their student's 'cultural and psychological wellbeing is compromised in [the] quest for academic achievement', in a limited number of subjects (p. 8).

This lack of priority by the government, is inconsistent with the importance music has historically, and today in popular culture, along with the 21<sup>st</sup> century demand for creative and innovative people. However, international literature findings reveal that primary teachers find it challenging to share "the created world with their students' through music (Garvis & Pendergast, 2012; Georgii-Hemming & Lilliedahl, 2014; Gresser, 2012; Hardcastle, 2009; McCullough, 2005). But Barnes (2001) believes that any lack of musical knowledge and skill should not be a barrier to empowering teachers to pay attention to developing and researching their own and children's creative capabilities (cited in Gresser, 2012).

Living in a global digital music world, where values, attitudes and dispositions were strongly influenced (Skolverket, 2004b cited in Georgii-Hemming & Westrall, 2010), the potential

for innovation and technology to contribute to teacher and student ways of knowing and capability in MSA is significant. Technology as an interactive medium, allows immediate feedback and access to multiple tools, resources and approaches not possible through traditional ways of teaching music, and will be recommended as an approach to include in the inquiry planning and teaching of this project. Other findings report a positive effect on student's academic achievements, intellectual enrichment, creativity and motivation, and their interest in new knowledge beyond what is being taught (Georgii- Hemming & Westrall, 2010; Heath-Reynolds & VanWeelden, 2015; Hernandez-Bravo et al., 2015; Pecanac et al., 2016; Regelski & Gates, 2009; Varkoy, 2013).

Secondly, teacher preparation is problematic internationally (Arostegui, 2016; Burnard, 2013; Garvis & Pendergast, 2012; Gresser, 2012; Hallam, 2009; Hernandez-Bravo et al., 2015), and Rohan (2005) argues that the 'unique nature' and specialist curriculum content knowledge and skill requirements of teaching music, are far more complex and demanding than what is offered in generalist training in New Zealand. The current prescribed model with less practical music making and specialisation, has resulted in the large majority of primary teachers not having the confidence to teach music in their classrooms beyond Level One of the four specified in the curriculum.

And finally as a consequence, the generalist model limits children's access to MSA learning experiences and 'effectively taught programmes of learning' (MOE 2007, p.44) without ongoing PLD opportunities and specialist support (Education Review Office -ERO, 2012; Ministry of Education - MOE, 2011; Webb, 2012 & 2016). With no access to Government funded music specialist advisory services, meeting MSA curriculum requirements and school needs is financially unattainable for the majority (Webb, 2012). Internationally there is grave concern that without the support of artistic expertise and leadership, that creativity across the curriculum will be lost (Bowman, 2002; Forrest & Watson, 2012; Georgii-Hemming & Lilliedahl, 2014; Hardcastle, 2009; McCullough, 2005; Nierman, 2010; Wiggins & Wiggins, 2008).

MSA remains at odds with the New Zealand MOE policy statements that resourcing for all curriculum learning areas will be made available (ERO, 2012; Hipkins, Cowie et al., 2011), given that the recently implemented nationwide Community of Learning (CoL) PLD programme, with a focus on developing teacher capability (MOE 2015 & 2016), excludes the Arts. The Education Council (Webb, 2015) acknowledges that 'Music and the Arts have become second rate citizens, both in teacher education programmes and in the delivered curriculum in schools'. Peters (2012)

adds that ‘when the educational system...[did] not value music...it is difficult for teachers to perceive [it] as offering important benefits for students’ (p. 14) when there is no focus or incentive given by the government to develop their capability in this subject.

### **Related literature themes**

Based on the identified need to develop teacher knowledge, skills and capability in MSA that allowed students to access MSA learning opportunities, studies that emphasized the theme of *students rights and the importance of their voice* both within and externally to the school context, reveal an increase in participants intelligence, cognitive skills, development, and the achievement of educational aims (Arostegui, 2016; Bowman, 2002; Donahue et al. 2010; Malott et al., 2009; Rickson & Skewes McFarren, 2014; Varkoy, 2013; Willems, 1979 cited in Hernandez-Bravo et al., 2015). McPhail (2014) adds that quality experiences in the school context relied on developing the student’s voice through ‘inclusion’, based on their ‘democratic right to have [their individual] musical interests acknowledged and developed’ through ‘affirmation’ (Muller & Young, 2013, cited in McPhail, 2014).

Secondly and also underpinned by a co-constructivist approach to curriculum delivery, the Musical Futures initiative, where the *informal becomes formalised*, and students are seen as the curriculum makers, an environment is created that allows students to explore new opportunities and expand their ideas, be empowered to influence and control the content, as well as the pace and ownership of their own, peer and group learning (Burnard, 2013; Finney & Philpott, 2010; Georgii-Hemming & Westrall, 2010; Green, 2005). Working towards a balance between informal experiences outside of school, and formal pedagogical strategies that increase their participation, engagement with, and motivation for, music education in school according to Young (2008, based on Bernstein’s hypothesis cited in McPhail, 2016), plays a critical role in establishing learner identities, and that knowledges used collectively is a key condition for learners to progress.

A third theme *Musical Ways of Knowing*, suggests that all teachers and children in this study have the potential to further develop their musical knowledge, skills, capabilities and confidence, as according to Willems (1979), ‘it is possible...to develop musicality’ (Willems, 1979 cited in Hernandez-Bravo et al., 2015, p. 176). Recognising that ‘children [and teachers] come to school with musical knowledge, values, dispositions and tastes influenced by home, community and media’ is important (Gordon, 1987 cited in Hernandez-Bravo et al., 2015, p. 181; Regelski, 2008, p. 7), as this provided a rich opportunity for significant funds of

knowledge (Moll et al., 1992) to be shared and integrated into classroom practice.

As ‘producers of music and musical knowledge’ (Malott et al., 2009, p. 187) both within and out of the classroom (Tan et al., 2010 cited in Hernandez-Bravo et al., 2015), children have the capacity to participate in their own musical education. Using musical expression in unique ways of knowing as part of their daily lives (Dalcroze, 1907, Orff, 1950, Kodaly, 1967 all cited in Hernandez-Bravo et al., 2015, p. 177), children are entitled to be heard, and ‘explicitly have our respect for what they...say...and...do creatively in music’ (Burnard, 2013, p. 106), including as participants in this study. In order to ‘build bridges between the diverse musical realities’ of school students, Burnard (2013) believed that it is increasingly important to ‘continue to redefine school music and its relevance to young people in the 21<sup>st</sup> century (pp. 105-106). Elliott (1995), Ridley (2004) and Small (1998) agree that it is critical to recognise that despite individual differences and levels of ‘musical expertise’, ‘all forms of musicking’ are ‘an active process that [extends] beyond performing music’ and the talent model (all cited in Regelski, 2008, pp. 3, 13, 14).

These themes have contributed to the trialling of a PLD Participatory Action Research (PAR) model for this project. Identifying gaps in the literature have also validated the significance of this research topic and informed the design and strategies employed in this inquiry and CoL school cluster group approach in support of building teachers’ musical understandings and skill capability, and MSA pedagogical approaches. In addition to maximising teacher and student potential, a longer term outcome is to contribute the findings of this research in advocating for all children to have access to quality music education programmes throughout their primary schooling.

## **Methodology and design**

PAR as a PLD approach, is chosen because of the collaborative nature and emphasis on providing ‘workable solutions to immediate concerns’ (Ozanne & Saatcioglu, 2008, p. 425), by enacting positive change through participation within the complex activities and interrelationships typical of the classroom workplace (Cochrane, p.20 cited in Adams, Cochrane & Dunne, 2012). According to Cleaver (1999 cited in Ozanne & Saatcioglu, 2008), PAR is also suited to supporting greater teacher agency and the pragmatic social-constructivist approach Elliott (2009) promotes where human development is socially situated, and knowledge making is actively constructed from experience and interaction with

others, is central to this study.

Aligned with The NZC (MOE, 2007), this approach is focused on inquiry and authentic learning that is student centred, and recognises each person's 'place' or experience of the world as a starting point in creating a learning environment that is experiential and collaborative on curriculum, knowledge and pedagogy (Stauffer, 2009). Teaching as inquiry empowers the individual to systematically investigate and make informed judgements about their own professional practice, assumptions and beliefs, and further develops teachers critical reflection and analytical skills so they are able to justify the teaching and learning choices, and actions they make in addressing a problem (Cochran-Smith & Lytle, 2009; Hine & Lavery, 2014; NZC, MOE, 2007; Rock & Levin, 2002; Timperley et. al., 2007).

Based on constructivist theory (Gergen, 1994, & von Glaserfeld, 1995 cited in Delaney, 2011), and the concepts of reflective practice (Schon, 1983 cited in Delaney, 2011), Delaney (2011) and Price's (2008) recommendation to examine the differences that occurred between teachers 'espoused theories' - what they say they do - and 'theories in use' (Price, 2008, p.28), and what they actually do, is what led to including Delaney's (2011) face-to-face Video Analysis Feedback and Reflection Stimulated Recall method of interviewing (Hourigan & Scheib, 2009). Used as a professional conversation tool (Delaney, 2011), Sewall (2009) confirms that this led to greater depth and breadth of reflections (cited in Rickels, 2016, p. 3), and specific feedback about intended and future teaching possibilities based on responding to 'differentiated' needs (Malott et al., 2009; Roesse, 2013 cited in Hernandez-Bravo et al., 2015, p.178). Hattie (2009) agrees that the inquiry process is one of the most powerful enablers in further developing teacher capability, influencing student learning (James & McCormick, 2009, & Katz & Earl, 2010 cited in MOE, April 2015 p. 5), and increasing student achievement (Lai, McNaughton et al., 2009).

There are two dimensions to the research design of this PAR Inquiry model: the unique perspectives of each classroom teacher, as a research inquirer, and with their students as music makers. Both are linked because as teachers engage in music making experiences with their students, this will require them to reflect on and justify their current instructional beliefs, and construct understandings of the richness that MSA offer as they develop their pedagogical and musical knowledges, skills and practice needs through an inquiry process. As a problem based process of learning, constructivism will enable the participants to create their own MSA understandings based on interaction between what they already know and believe, and new ideas, skills and knowledge that are presented and created.

## **Participants**

Participants in this project represent three suburban Christchurch city school sites in New Zealand. Choosing lower decile (socio-economic rating 1=lowest, 10 = highest) schools is deliberate in that these contexts are often compromised in comparison to more affluent communities, and this provides them with the opportunity to be involved in a research project trialling a PLD model that potentially adds value where it is most needed and less likely to have other input (Gordon, 2015). Principals in each of the three schools, and a teacher researcher from one of their classroom spaces (this involves four teachers in one school, two and one respectively in the others), randomly selected student discussion groups from each of the classrooms and I as the principal researcher, makes a total of 28 participants. Establishing and maintaining trust and rapport with all participants through genuine communication and quality interactions has been essential in the initial phase of the project.

## **Data collection**

Following ethics clearance for this research through the university, preliminary background data has been gathered and includes a project briefing and completion of a music survey by all participants. Using this information as the basis of discussion, follow up individual semi-formal audio recorded interviews have taken place for the principal and teacher participants, and for the students, a focus group discussion. Observation and field notes of normal classroom educational and curricula practices and documentation, have all valuably added to understanding each teaching and learning context for purposes of co- planning with the teacher researchers, the first of two MSA inquiry cycles.

After the July term break and the first teaching sessions of the inquiry cycles, a teaching session will be video recorded and followed with a stimulated recall method of interviewing. This video analysis feedback and reflection tool will be used to initiate one on one professional learning conversations with teacher participants. Bringing the participant teacher researchers across the three schools together to contribute to the CoL group workshop discussion sessions at the end of each inquiry cycle, may include sharing video material and other MSA knowledge, experiences and learnings that have emerged.

Baker (MOE, 2015) confirms that, building teacher capability relied on connecting with knowledge from a range of perspectives, and according to Durie (MOE, 2015), as a form of PLD



action research, a CoL is inspired ‘by the vision of learning for whole communities...and open to innovation, advocacy, and lobbying on behalf of all learners’, which is a key premise and a potential outcome and benefit of this research. Encouraging the continuation of the CoL model beyond the research project, offers reflective practice and feedback in an ongoing supportive group. The student discussion groups will meet a second time in-between the two inquiry cycles and finally at the end of the project. All other participants will close with a second individual semi- structured interview to review the project.

### **Data analysis**

This qualitative descriptive data is being collected over an eight month period and employs largely inductive, complex reasoning involving a cyclic thinking process that moves ‘back and forth from data collection and analysis to a reforming of the problem’ (Philips, 2008, p.85). Anonymity of participants and confidentiality of data collected and analysed is assured and will include tracking any changes in attitudes, connectedness and understandings about the value of music making, musical knowledge and skill level, pedagogical strategies, confidence and benefits to both the students and teacher researchers learning, creativity, well-being and development as participants in this study.

Remaining flexible around co-constructing and implementing additional ways and tools that best reflect the MSA learning experiences and shifts encountered along the way will be at the forefront of all action taken in meeting participants needs and priorities. As the principal researcher I will aim to be ‘situationally responsive’ in maintaining relationships between everyone, as this is vital to the project’s success (Hammersley & Atkinson, 2007 cited in Gresser, 2012, p. 21). As a social science researcher and informed by my prior experience as a learner and reflective practitioner, I am drawn by the qualities of active research practice that are based on the principles of democracy, as a central element of this study.

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## **Music-assisted P-12 life learning across teacher preparation programs**

**Elise S. Sobol, New York University, New York, USA**

### **Introduction**

Author/educator will demonstrate how contextual P-12 student learning across the disciplines can be facilitated with curriculum information delivered through music. With over 30 years of teaching pre-k through secondary levels, general and special education participants at poster session will experience repertoire that shows how music-assisted learning strengthens successful generalization of information in language arts, science, social studies, mathematics, movement education and creative cultural and performing arts. Participants will be introduced to an innovative three-step music process used in presenter's research entitled "Autism Research: Music Aptitude's Effect on Developmental/Academic Gains for Individuals with Significant Cognitive/Language Delays" (Sobol, 2014) which combines principles from Reuven Feuerstein's Theory of Cognitive Structural Modifiability through mediated learning experiences, with Howard Gardner's Theory of Multiple Intelligences and rhythmic tapping from Lindamood (®) Phonemic Sequencing Program (LiPS) to advance academic and developmental progress in math and language. Musical experiences and materials used for demonstration are

applicable for P-12 educators in multi-cultural and diverse school settings. Concepts in this dynamic session are recommended to be used for training across teacher education preparation programs. The presenter will actively engage participants through listening and multimodal/multisensory performing. Suited both for the generalist and special educator, this hands-on workshop poster session will joyfully demonstrate inclusive practices for reaching a wide range of learners to meet and exceed grade level expectations and to retain these critical thinking skills, materials and processes, for daily living and lifelong learning.

### **Evidence-based classroom practice**

Generalist educators can benefit highly from specific techniques used in the special education classroom such as application of the science of signage for visual/communicative reinforcement, task analysis (breaking down a task into the smallest steps for measurement of developmental achievement), and mindful standards-based contextual teaching for establishing inter-disciplinary connections to curriculum content. Built on findings of neuroscience of the brain's plasticity and it's natural ability to physically change itself through cognitive modifiability, author/educator Elise Sobol will demonstrate in her poster session, "Music-Assisted P-12 Life Learning for Teacher Education Programs" instructional music applications such as sound-signals for melodic understanding; sequential mediated learning lessons, and how to develop critical thinking skills, for shaping curriculum connections in diverse school settings. Serving as the New York State School Music Association State Chairperson for Teaching Music to Special Learners since 1993, her monograph *Music Success for Special Learners, Inclusion Buzzword of Hope for the Future!* for the New York State Council of Educational Associations (Sobol, 1994) set a standard for teacher expectations in New York State and established her voice of educational service in the community. Dr. Sobol is recognized for making four distinct contributions to the field of music teaching in education, these contributions include: 1) Use of rhythms, tones, colors and shapes as a tool to develop critical and creative thinking for lifelong learning (Sobol, 2017, 39-40); 2) Use of music to assist children in reaching developmental goals increasing attention and cognition (Sobol, 2017, 67-94); 3) Use of music to enhance competencies in literacy: listening (auditory processing; speaking (singing); reading (notation) and writing (composing). (Sobol, 2017, 40-64); 4) Focus on musical/rhythmic intelligence to activate whole brain learning- building a bridge for success for students of all challenges and learning styles for science, math, language arts, history, social studies, physical education,

business, the visual arts, dance, drama, and theater. (Sobol, 2017, 62-65). Whether it is in her book publications (Sobol, 2001 (1st edition), 2008 (2nd edition) 2017 (3rd edition), 2011 and 2013 foreign language editions) or her ongoing international programs Reaching Higher with Music in Education (Aruba, established 2004, or Building Bridges with Music in Education (New Zealand, established 2003), Dr. Sobol actively demonstrates to generalist educators through her evidence based classroom practice why early musical development in children secures the pathway for life long learning.

Music foundations for teaching special learners include that we are all born with a musical/rhythmic intelligence. It experientially starts in the womb through the back and forth rocking motion in the protective amniotic fluid. It is felt by the fetus through the mother's respiration, and fast and slow tempi of the mother's heart beat. (Sobol PPT, Fundacion Pa Nos Muchanan, May 26, 2018). Tenets of her attitude and approach for teaching music to special learners featured in her international publication of the same name are listed and articulated in the poster session with correlating demonstration of examples of repertoire selected for enhancement of Foundations of Literacy; Numeracy; Right/Left Discrimination; Executive Functioning; Critical Thinking; Building Abilities to Focus for Longer Attention; Calming Down for Rest Time. Examples to demonstrate include songs such as:

- “Beautiful Day” and “Everybody Has Music Inside” (Greg & Steve)-fresh start
- “A le le la” and “Singing a Song” (R.Arntson)-language acquisition
- “Music, Music, Music” (L. Johnson)- crossing midline-brain/body stimulation
- “Shapes” (Greg & Steve)- focused listening and geometric identification
- “How Many Ways?” (G. L. Stewart)- critical thinking
- “Shake and Wave” (R. Arnston) - for directionality
- “William Tell Overture” (G.Rossini)- to increase attention span/patterns
- “Scoo Be Doo” (S. Davies- Splitter/P. Splitter)-pitch differentiation
- Ho-Hey (The Lumineers) -Focus Tempo for Regulation
- Count on Me (B. Mars) -Social Emotional Stability
- Keep Your Head Up! (A. Grammer) - How to Stay Positive
- Mujje (Omega B. Okello) - Creative Framework
- We’re Part of a Community (K. Arment)- Serving Community is Life of Purpose



All the songs were presented through the lens of universal design for learning (UDL) contextualizing concepts to 1) present each new music activity with an inclusive connection of context for learning 2) to build upon previous contexts for broader understanding of curricular content always placing meaningful sequencing in time assuring students solid foundation of past present and future. 3) Providing multiple means of expressing information thus providing multiple means of appropriate developmental music experiences to enhance learning.

<http://www.nationalartsstandards.org>; <http://www.p12.nysed.gov/ciai/arts/artsls.html>

In keeping with national and state standards for literacy and the arts and to enhance cognition for all learners, children's literature can be used in multiple ways by the music educator. Presenter articulates twelve different ways to use a story from the classroom to the stage. 1. Read through and sing song. 2. Read through and have students clap the words fiddle-i-fee. 3. Read through and have students play non-pitched percussion instruments to fiddle-i-fee. 4. Read through and clap all rhythms. 5. Read through and have students play on nonpitched percussion to all rhythms. 6. Assign different animal sound to individual students. 7. Have students play all the animal parts. 8. Visual word to sound. Student points to language chart to recognize the visual word to sound. 9. Student matches the seven animals and seven sounds. 10. Student identifies the rhythmic characteristic of each sound. 11. Student recognizes the musical notation of the sound from language work. 12. Story is dramatized on stage with seven different classes acting out each part of with words, sound and actions, followed by musical rendition without words just sounds. (Sobol, 2017, 151-152).

For connecting inside the classroom to outside the classroom for life long learning, presenter observed early on in teaching in center-based special education, how school-wide, the red, yellow, green color scheme was used throughout the school day from bus arrival and dismissal, to classroom management, to signage for directions around the building as road signs on the street, melodic phrases, and harmonic chords, to musical instruments using the natural seven color spectrum scheme from red to violet for low to high pitches in keeping with the contextual concepts of stop ( low red) and go (high green) (Sobol, March 2006). Sobol articulates a six week mediated lesson plan to show educators how task analysis can be used to strengthen developmental/academic gains in become an active listener who can differentiate high/low in sound and space; same and different in sound and space; rhythm in sound and space; patterns in sound and space; notational reading across a line and in a space. Each of these skills

are fundamental to academic excellence across the disciplines and throughout the grades. (Sobol, 2017,76-91).

The newest breakthrough to raise cognitive development is from her evidence based classroom practice is the 2013 study with 77 high school aged students with cognitive/language delay including autism spectrum disorders. A three pronged process was used to help students improve their academics in math and literacy. The process was shaped by the work on birdsongs by Howard Gardner (1988) who demonstrated to researcher how birds communicate with tones and rhythms and therefore was instrumental by inspiration and example for her developing a process of communication with students with cognitive/language delay; by mediated learning experiences (MLE) work and mentorship of Reuven Feuerstein from 1999-2012; and recommendations of rhythmic tapping in the Lindamood (® Phoeic Sequencing Program (LiPS) for Reading, Spelling and Speech to build connections to basic skills in mathematics through syllable tracking. (Sobol, 2014, 10-11, 32-33). Presenter, set out to research the following questions: What does teaching and learning look like in a mediated learning experience (MLE) music classroom and what other cross-curricular academic benefits can be evidenced by student work to indicate higher levels of independent functioning and cognitive understanding?

The dissertation research discussed the answers to these two questions. The first, the MLE music classroom is one of optimism and joy. "No task is either too difficult, nor learning objective too complex; it is the responsibility of the teacher to break down the skill to its smallest components so that the student can master one step at a time and continue to build cognitive understanding. (Sobol, 2014, 74). Rhythmic tapping was evident and mediation helped students bridge one activity to the next to generalize the information. Once the skill was mastered through consistency and repetition, developmental/academic gain was seen for all students through observations of their learning behaviors. As for the second question of what other cross-curricular academic benefits can be evidenced by student work to indicate higher levels of independent functioning and cognitive understanding, through video review the independent evaluators saw that skills were transferred from one learning situation to another. (Sobol, 2014, 75). The students were all in center based special education because of the severity of their learning issues and all demonstrated through mediated learning experiences academic gain. SPSS Version 21.0, paired sample *t* tests were used to compare pre-and post-rhythmic/tonal test results for quantitative portion of research and Cronbach's alpha-based reliability statistics were used to

verify the inter-rater reliability of each reviewer for the qualitative portion of the research supporting best practices of current trends for research (Creswell, 2003). Reuven Feuerstein spent over 60 years of his professional life demonstrating around the world to parents and their children that change can happen through mediation.

The results of this music aptitude study encouraged educators to use additional instructional strategies to reach and engage their students. "Rhythmic and tonal training as demonstrated in this study, creates a flexible learning path for developmental/academic progress" (Sobol, 2014, 76). Whether in Singapore, Bahia, Brazil, Italy, Romania, the Netherlands, Belgium, England, India, Japan, South Korea or South Africa, there are 80+ sites around the world that implement Reuven Feuerstein's Instrumental Enrichment programs for successful foundations for job-training. In the U.S. when special education students age out of their high school programs, there are limited opportunities for students who have developmental disabilities including autism spectrum disorders to continue to thrive and contribute their skills to society. The Individuals with Disabilities Education Act (IDEA) specifically mentions the arts in the language of the law "arts are a viable, effective way not only teaching specific skills, but also reaching youngsters who had otherwise been unreachable" (Senate Report, 1977, p. 324). As Wan, Demaine, Zipse, Norton and Schlaug said in their 2010 study, "the ability for students to learn through imitation and through mediation helps to build successful responses to the damaged mirror neuron system in students on the autism spectrum." The work achieved in the Sobol Music Aptitude study demonstrated that students with significant cognitive/language delay including autism spectrum disorders have extraordinary capabilities, attention to detail, and ability to demonstrate recall through mediated music learning activities (Sobol, 2014, 76). The study further demonstrated important recommendations for teaching of music: 1) there are instructional techniques effective through mediated learning experiences that can promote music learning with target populations. 2) music learning can be measured and demonstrates a positive impact on mathematics concept development. 3) music lessons can incorporate learning activities and dialogue across a variety of curricular areas.

In conclusion, music-assisted learning can be a boost for all learners as it capitalizes on the strength of being a whole brain intelligence, strengthening areas where deficits exist by creating new neural pathways through imitation and repetition for holistic developmental/academic success of all learners. Its skills learned through the musical/rhythmic intelligence grow and generalize for lifelong learning. In keeping with the updates in the

Elementary and Secondary Education Act reauthorization of December 2015 stated that music and the arts are part of a 'well-rounded education' building on key areas of progress for college and career readiness, "(52)..The term 'well-rounded education' means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health and physical education, and any other subject, as determined by the State or local education agency, with the purpose of providing all students access to an enriched curriculum and educational experience. " (<https://www.ed.gov/essa>).

The poster session is organized as follows: 1) An Introduction of presenter's background and her specific global contributions to teacher education programs (10 minutes); 2) Song example demonstrations and discussion for inclusive teaching and learning (15 minutes) PreK-K, Elementary, Middle, and High School 3) Video Clip of Three-Prong Research Process with students with cognitive/language delay demonstrating use of musical intervention in building competencies for math and language. Statement of scientific support for building neural pathways with music for lifelong learning. Presenter will articulate how all teacher education programs can utilize this for training for effective contextual teaching. This section will conclude with audience participation in rhythmic go-around. (15 minutes); 4) Closing Activities will summarize inclusive music-assisted P-12 Learning Across Teacher Preparation Programs (5 minutes); 5) Q & A will include cross-disciplinary applications.

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## **Music education and special education: Bridging the gap through undergraduate and graduate courses**

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### **Abstract**

Since the United States of America passed legislation requiring special education services in public schools in 1975, music educators have taught students with exceptionalities. Although the music classroom is often the first place for inclusion of students with exceptionalities, most music educators do not feel adequately prepared to teach all students. However, the special education system and law directly applies to music research and the music classroom (Jones, 2015). Music educators need to have a more in depth understanding of the special education system as well as research-based interventions for the music classroom. My approach to this paper was to provide a literature review to examine what has been researched, proven, and where gaps exist in the research. I also examined my own undergraduate education and experiences in teaching students with exceptionalities. I discovered that although there has been research in the area of preparing pre-service and in-service music educators to work with students with exceptionalities, most universities are not adequately preparing music educators to work with students with exceptionalities specifically within music classrooms. Most universities in the United States require undergraduate music education students to take a course in special education, but these courses are often taught through the special education department in the College of Education instead of through the music department. What is taught in these courses does not always translate into what will work in a music classroom. Music departments need to offer undergraduate and graduate level courses related to teaching children with exceptionalities in music classrooms to provide music educators with an overview of the special education system, special education law and how it relates to music research, research-based strategies and

interventions specific to the music classroom, connections for future collaboration, and lab experiences that allow these future educators to teach students who qualify for special education services. Research has shown that in order to most effectively work with students with exceptionalities, pre-service music educators need to experience working in both inclusive and self-contained classrooms (Hourigan, 2009). When pre-service and in-service educators have the tools to work with students with exceptionalities, it prepares these educators to successfully educate all students. This will provide the best learning environment for all.

**Keywords**

Music education, special education, preparation, courses

**Introduction**

As a music educator of a large elementary school in the Northwestern United States, I had the privilege of teaching many students from diverse backgrounds, languages, and learning styles. It was an excellent experience and a great challenge. I found that while I felt prepared to teach the music curriculum itself, I felt unprepared to differentiate and accommodate my curriculum for students who qualify for special education services. Although I had years of experience working one-on-one with an amazing child who had high-functioning autism, I found it difficult to make those accommodations for students with exceptionalities in inclusive classrooms. An inclusive classroom is a classroom that adapts and differentiates instruction to appropriately teach all students in the class regardless of ability. Keeping the curriculum appropriate for all students in inclusive classrooms was incredibly challenging.

Unfortunately, many music educators feel this way. My approach to this research was to provide a literature review to examine what has been researched, proven, and where gaps exist in the research. I also examined my own undergraduate education and teaching experiences in teaching students with exceptionalities. In my research, I found that although there has been research in the area of preparing music educators to work with all students with exceptionalities, most universities are not adequately preparing music educators to work with all students in their music classrooms. When undergraduate students take a special education course provided through the special education department instead of from the music department, what is taught in these courses does not always translate into what will work in a music classroom. Music departments need to offer undergraduate and graduate level courses specifically related to teaching students with exceptionalities in the music classroom to provide music educators with an overview of the special education system, special education law and how it relates to music research, research-based strategies and interventions specific to the music classroom, connections for future collaboration, and a lab experience that allows these future educators to

teach students who qualify for special education services. When pre-service and in-service educators have the tools to work with students with exceptionalities, it prepares these educators to appropriately educate all students and to provide the best learning environment for all.

The special education system and law directly applies to music research and the music classroom (Jones, 2015). Since special education law was put in place in the United States in 1975 with the Education for All Handicapped Children Act and the Individuals with Disabilities Education Act (IDEA), six main principles have remained consistent: zero reject, nondiscriminatory evaluations, free appropriate public education, least restrictive environment, procedural due process, and parental involvement (Hammel & Hourigan, 2011). Zero reject mandated that all students will be taught regardless of disability or behavioral issues (Hammel & Hourigan, 2011). Music teachers are asked to teach students of all abilities without any added training or support. Children who may be suspected to qualify for special education services are identified through screening events and referrals (U.S. Department of Education, 2000). These students then receive a Nondiscriminatory Evaluation (NDE) that is administered by qualified professionals who determine if a child has a disability (U.S. Department of Education, 2000).

If the NDE shows that a student is struggling and is qualified for special education services, the Individual Education Program (IEP) team then writes the IEP itself in which they discuss the child's strengths, recent evaluations and tests, parent and teacher ideas for improving the child's education, and identifies the learning environment that would be most beneficial for the child keeping the Least Restrictive Environment (LRE) requirements in mind (U.S. Department of Education, 2000). The IEP legally requires schools and educators to provide a Free and Appropriate Public Education (FAPE) that is individualized for each child (U.S. Department of Education, 2000). If music educators are involved in the IEP process, they can make recommendations for most appropriate music instruction and what LRE would look like in the music classroom (Hammel & Hourigan, 2011). An IEP must be reviewed and revisited at least once a year, and every child that has an IEP must be reevaluated every three years or more frequently if requested by the parents or school (U.S. Department of Education, 2000). If at any point the parents do not agree with the IEP, they can ask for mediation, due process, or file a complaint with the state education agency (U.S. Department of Education, 2000).

In some of the newer aspects of special education, like Response to Intervention (RTI), teachers are required to provide research proven interventions to students who are struggling typically before a child even has an NDE (Hammel & Hourigan, 2011). The three tiers of



interventions vary from interventions in direct instruction and extra monitoring, to small-group instruction with peers at similar skill levels, to individualized intensive interventions (Hammel & Hourigan, 2011). Oftentimes, these interventions become an institution for the entire school.

Music teachers need to assist in creating and implementing strategies and accommodations for students in their classrooms. Often, students with exceptionalities are placed in an inclusive music classroom before being placed in a general education classroom. It is incredibly important to find the most appropriate placement for students with exceptionalities. Music educators need to be aware of all needs of their students in order to educate students at an appropriate level for each individual student.

McCord and Watts (2010) discovered that music educators are often not involved in developing IEPs. The top reasons why music teachers do not attend IEP meetings is because they are not informed of the IEP meeting, not informed of the time of the meeting, or were told it was not necessary to attend. Music teachers must be involved in the IEP process for any and all students they teach. This would help special educators and music educators to advocate for students with exceptionalities in their own classes in their own unique settings. This will result in the best inclusive setting for all students.

When I taught elementary music, I never attended an Individual Education Program (IEP) meeting. I was not informed of the times of the meetings, any of the changes made to the IEP, or how I should accommodate or provide interventions to help my students learn in my music classroom. Although the IEPs were accessible in the office of our school to all teachers, I was never provided with my own copy. I did not understand my legal responsibility in understanding and implementing IEPs. In my first year of teaching, I taught 650 students. I taught music to students in general classrooms, students who were English Language Learners, and students that qualified for special education services in both an inclusive setting and in a self-contained classroom. I did not have the tools to educate my students appropriately.

Many music teachers have a similar experience. Although music educators teach all students, they often do not know what is on the IEPs of their students. If a music educator waits to look into a student's IEP after an issue has occurred in the music classroom, it is too late. Music educators need to be proactive instead of reactive in providing appropriate interventions and accommodations to students with exceptionalities.

Music educators need further training to acquire tools to best educate all students. Although many undergraduate music education programs require pre-service music educators to

take a class in special education, the special education class is taught by the special education department. These courses adequately teach acronyms, the different disabilities classified under Individuals with Disabilities Education Act (IDEA), and a brief overview of how the special education system works. Some of these courses also teach possible strategies and interventions, but many of these strategies are not applicable or useful in a music classroom. There is a lack of research-based interventions and strategies specific to music classrooms. Music educators need to be equipped with a tool belt of special education knowledge as well as research-based interventions and strategies to use in the music classroom.

Research has shown that in order to most effectively work with students with exceptionalities, pre-service music educators need to experience working with both inclusive and self-contained classrooms (Hourigan, 2009). This will not only prepare them to work with students that qualify for special education services but to also work with all students (Hourigan, 2009). If I would have had experience working with students with exceptionalities in my undergraduate degree, I would have known how to more effectively communicate and differentiate instruction for the individual needs of each student, regardless of ability. With time and experience in working with all students, I became more comfortable teaching students with exceptionalities and to differentiate my instruction. More experience in working with students with exceptionalities equips pre-service music educators to appropriately teach all, even as a new teacher.

With appropriate accommodations and support, students with exceptionalities can succeed in a music classroom. In order to improve music classrooms and to become more prepared to teach students with exceptionalities, professional development opportunities for in-service music educators need to be available to bridge the gap between music education and special education. Hammel and Gerrity (2012) observed how music educators perceive teaching students with exceptionalities and if those preconceptions can be altered through professional development. The study found that although the music educators thought that they already had a fairly good understanding of teaching music to students with exceptionalities, after their graduate level course, they felt very competent. The music educators indicated that after the course, they had a stronger awareness of students' needs, more awareness of their personal role as an educator, a clearer identification of students' difficulties, more ideas of appropriate modification of the learning environment, and an overall improvement of classroom management skills.

Professional development, collegiate courses, and conferences connecting music education and special education would be beneficial to any music educator. Professional development is the key to instructing both pre-service and in-service educators about the special education system, as well as to provide research-based strategies to best teach students who qualify for special education services. VanWeelden and Meehan (2016) looked at all of the Music Educators Association (MEA) conferences and found that there were 300 sessions on special education and music education in 38 states or regions over the past 10 years. They found that in states with a Special Learners Chair, the amount of workshops or sessions available in the area of music education and special education was significantly higher. Considering the severe lack of professional development opportunities, I began to research other resources available in which music educators can seek support and guidance.

By collaborating with administrators, parents, general educators, and special educators, music educators can create an environment with open communication about what works best for each student. It also became clear that more community resources are available where a music educator can seek help, including music therapists. Salvador and Pasiali (2017) looked at the commonalities and differences between music educators and music therapists. It showed that music therapists and music educators have some similarities in their roles but also have many distinctions from each other. The two professions should come together to find ways to most effectively teach students who qualify for special education services.

Even with little to no instruction in teaching students with exceptionalities, music educators are considered “highly qualified” to teach all students. Music therapists actually have the appropriate qualifications and education for teaching students who qualify for special education services in an extended resource room or self-contained classroom, but they are often not utilized to do so (Salvador & Pasiali, 2017). Many school districts do not have certified music therapists on staff. Salvador and Pasiali suggest that schools need to change their preconceived notions of music therapists.

Music therapists are not a threat to music educators. Music therapy will not take the place of music education. If a music therapist is in the school or district, music educators should see music therapists as allies, ask music therapists for ideas or insights in teaching students with exceptionalities, and to assist in providing a better education for their students (Salvador & Pasiali, 2017). We, music educators, need to advocate for students to receive the appropriate services that will enhance their education. If I could go back with the knowledge I have now, I

would have taken steps for some of my students to receive music therapy. I will always remember one student I taught that I will refer to as Sally. Sally was a kind, quiet girl who was very easily overstimulated. When overstimulated, she was not able to control her body or emotions. Sally had an Individual Education Program (IEP) that identified her as receiving special education services due to being on the autism spectrum. She came to music in an inclusive classroom, without a paraprofessional, and wearing noise cancelling headphones to help prevent overstimulation.

I noticed after a few months that Sally wanted to remove her headphones, so I spoke to the classroom teacher and the special education teacher to make sure that it would be alright for her to do so. Once she did, she flourished in music. Sally loved playing instruments, learning how to read rhythms and music, playing music games, dancing, and most of all, singing. Although she struggled with excess noise and stress in other environments, she absolutely loved music and connected with music in a profound way.

When Sally was in the third grade, she decided to try out for a solo in the winter concert. When she auditioned, Sally's voice was beautiful. Her tone was pure, she sang on pitch, and with the correct words. I knew that I wanted to offer Sally one of the solos. After consulting with her teacher, the special education team, my administrator, her parents, and Sally, I offered her the solo. We came up with a plan of what to do if Sally became overwhelmed and chose not to perform, and how to execute that plan in a non-threatening way. In order to prepare Sally to perform in front of a large audience, Sally practiced in front of all of her peers and about 100 other students from the fourth grade. The evening of the big performance, Sally went up to the microphone and sang beautifully. It was an incredibly powerful performance. If I could go back, I would have advocated more for Sally. I would have made it clear that Sally was a gifted musician and singer. I would have fought for her to have music therapy. I hope that she was able to keep music as an integral part of her life. I only wish I would have done more.

Music educators need to advocate for their students and to provide the best music education possible for each student. Music educators need to differentiate instruction, accommodate for students that need interventions, insert ourselves into the IEP process, stay informed of all students and their specific needs, and address those needs appropriately. Collaboration with administrators, special educators, and special service providers like music therapists is essential to provide the best education possible for all of our students. Music therapy needs to be recognized as a valid part of therapeutic services offered to students who qualify for

music therapy in their IEPs. All people involved in the education of students with exceptionalities need to stay informed and up to date on current special education law and how that law applies to our classrooms and schools.

Universities and colleges need to provide pre-service music educators with appropriate knowledge and tools for working with students with exceptionalities before sending these future music educators into their own classrooms. In-service music teachers need appropriate professional development or trainings in how to work with students with exceptionalities. We need to work together to better the future generations and to teach all of our students, not just to the middle.

A definite need exists for universities to offer undergraduate and graduate level courses to prepare music educators. This course should give an overview of the special education system equipping students with appropriate knowledge of acronyms as well as a brief summary of the different disabilities covered under Individuals with Disabilities Education Act (IDEA). It should cover legislation over the years and connect how music research has reflected law and policy changes. This course should also provide research-based strategies for intervention, accommodation, and differentiation of instruction proven in a music classroom. Most importantly, students should also partake in a lab portion that allows undergraduate and graduate students to work with students with exceptionalities. When pre-service and in-service educators have an opportunity to experience students with exceptionalities first-hand, it takes away the stigma and allows them to see people as people. We do not need to underestimate or overestimate anyone; we need to educate all appropriately.

Further study needs to be conducted on research-based interventions and accommodations that work in music classrooms. Additional research needs to examine the benefits of connecting music therapy and music education in a school setting. It is clear that music educators need to be a part of the Individual Education Program (IEP) process with their students, and it is something that needs to be recognized by administration, special educators, general educators, and IEP teams.

Many students who qualify for special education services are also gifted in music. Sally was gifted in music, and I did not have the necessary tools or knowledge to advocate appropriately for her music education. Music educators need the skills to advocate for students that succeed in music even if they do not succeed in a general classroom. We need to empower

all students to succeed in music. Music is for all ages and abilities. It is our responsibility to make music truly accessible for all of our students.

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# **Hidden messages in music education: The discovery of a profession**

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## **Abstract**

There is a plethora of official music education documents of self-praise filled with the swaggering rhetoric that conveys a sense of deep contentment and completion. However, a closer inspection often reveals a growing gap between the glamorous facade of contemporary North American performance based music education and a rather grim reality behind the scenes. It appears that the system is becoming increasingly fragile, as it often fails to deal effectively and competently with a variety of problems at different levels, from the shabby music rooms with cracked or broken instruments that need cleaning and repair, to the inconsistencies and contradictions in music education policymaking and implementation, and perhaps most importantly, to the teacher education programs of poor quality that do not prepare music teachers adequately for their future practice.

This paper aims to contribute to the ongoing debate on music teacher training quality. It focuses on one of the most important (and frequently overlooked) aspects of music teaching profession, namely, music educators' pedagogic communication. In order to establish common ground, this paper introduces the concept of music pedagogic culture, as a pedagogic communication system, which assists students in the process of production of musical meaning and music related decision-making. The paper argues that this concept recognizes the significance and centrality of music educators' verbal and non-verbal communicative behaviour, and highlights the role of pedagogic communication as a main vehicle by which teachers' values and beliefs are transmitted to their students.

Music educators' pedagogic communication creates enduring impression on students, profoundly affects their musical understanding, their views about music's function and role in society, perception of music teaching and learning, and ultimately influences their choices with regard to the lasting engagement or disengagement with music. Music teachers' communication is a particularly complex process, as it occurs simultaneously at a variety of levels, making self-analysis difficult. As a result, the teachers do not always seem to be aware of the hidden messages, which their communication often contains. Precisely due to the importance and complexity of music teachers' pedagogic communication, it has to be examined very carefully.

The paper maintains that this view has important implications for educational practice, music education policymaking and enactment, as well as for music teacher education and research. In conclusion, some suggestions are offered for developing an analytical framework that could be used for a deeper and more systematic investigation of music educators' communicative behaviour.

## **Keywords**

Music Education, pedagogic communication, culture, pedagogic culture.

## **Introduction**

Research suggests that teachers often fail to recognize that their pedagogical practice is powerfully influenced by their culture (Swanwick, 2012). One of the goals of this project is to

help teachers become aware of their own pedagogic culture. Schein (2010) argues, “cultural understanding is desirable for all of us” (p. 22). It appears that teachers have to take this advice seriously for “ [...] if they do not become conscious of the cultures in which they are embedded, those cultures will manage them” (Schein, 2010, p. 375). This paper reports on a recent research study conducted in four high schools in the Greater Toronto area. Four highly qualified and experienced music educators participated in this project. Data were collected over four—month period through participant observation and semi—structured interviews before and following each observation. The concept of music pedagogic culture has emerged as an attempt to understand and explain the complexity of music educators’ communicative behaviour in different educational contexts.

### **Purpose**

This project is an attempt to develop an analytical framework that could be used for a systematic investigation of a music pedagogic culture (or teachers’ communicative practices) as a means by which teachers’ cultural beliefs and values are transmitted to the students. Therefore, the primary concern of this research is to examine the underlying mechanisms leading to formation of music pedagogic culture, to identify the driving force(s) behind its evolution, and to investigate how teachers’ values, beliefs, and assumptions manifest themselves in their verbal and nonverbal pedagogical communication. Ultimately, the goal is to construct a theory of music pedagogic culture.

### **Methodology**

This qualitative study aimed to understand participants’ motives and interpret their communicative behaviours in terms of their cultural context. The attempts was made to examine and gain deeper insights into the nature of music pedagogic culture, to call attention to the assumptions that participants hold, and investigate the ways in which these assumptions manifest themselves in pedagogical communication, or, in other words, to uncover the meanings behind participants’ pedagogical actions. As I noted elsewhere (Sprikut, 2012 a, Sprikut, 2012 b, Sprikut, 2015), music pedagogic culture is a complex phenomenon that cannot be analysed through a limited, narrow focus. To examine multiple and complex factors affecting the dynamic nature of music pedagogy as a cultural process, this study employed a combination of micro—ethnography (Garcez, 1997; LeBaron, 2005) and a constructivist grounded theory method



(Charmaz, 2014). Multiple methods of data collection were used to accumulate rich data: observation of teaching, written accounts (e.g. researcher's memos and observational notes), in-depth semi-structured interviews, and informal discussions with participants. Additionally, materials from the schools and participants, such as booklets, guides, posters, reports, newsletters, brochures, as well as various Internet sources, and the documents published by the participants (e.g. books chapters, journal articles) provided important data that complemented the information gathered from interviews and observations. Data analysis was conducted at two different levels (within-case and cross case analysis) using open, axial, and selective coding procedures according to the grounded theory principles.

### **Combination of micro-ethnography and grounded theory**

It appears that this combination provided a suitable methodological framework for this project. On the one hand, this blend of two research methodologies allowed the researcher to study in depth all aspects of music pedagogic culture, from deeply embedded pedagogical assumptions, values and beliefs, to teachers' motivations, attitudes, and pedagogical communication patterns. On the other hand, it provided the opportunity to utilize the highly structured, systematic set of procedures of grounded theory method to analyse and interpret data, and generate a theory that offered new interpretations and understandings of the phenomenon of music pedagogic culture. While separately, ethnography and grounded theory approaches are well established and widely popular, it appears that the combination of these methodologies is relatively rare in educational (let alone music education) research. However, more recently, this amalgamation was advocated by several influential theorists, aiming, as noted by Birks, Chapman, and Francis (2007) to compensate "for the limitations of each methodology and aiding the evolution of both" (p. 51). Charmaz and Mitchell (2001) observe that both methodologies have common background as they developed within Chicago School sociology influenced by the pragmatist philosophical traditions. The creators of grounded theory approach Glaser and Strauss in their early works used field research methods extensively. However, since the inception of the method (1967), grounded theory and ethnography have parted their ways. As a research method, ethnography is characterised by its descriptive nature, relying on "developing a full description of society or group of people and, thus, provides the details of their everyday life" (Charmaz & Mitchell, 2001, p. 160). On the other hand, grounded theory is designed to assist researcher in generating "theory that is grounded or emerges from the field" (Lichtman, 2013, p. 78). In his recent works,

Glaser highlights a very structured but exceptionally flexible character of this method, in an effort to make a clear distinction between grounded theory as a complete methodological system that enables the development of conceptual theory, and other qualitative research methodologies. However, Charmaz and Mitchell (2001) point out that grounded theory has often been interpreted in a rather narrow, mechanistic way. Using a post-modern approach they challenge its positivistic methodological foundations and “rigid rules imposed on researchers and on research practices” (Charmaz & Mitchell, 2001, p. 161). In an attempt to offer an alternative, they suggest the combination of ethnography and grounded theory, arguing that, in fact, these two methodologies can cover each other's weaknesses and enhance each other's strengths. They explain that grounded theory methods can reorganize ethnography and enrich it with theoretical interpretations. Alternatively, employing ethnographic methods “can prevent grounded theory studies from dissolving into quick and dirty qualitative research” (Charmaz & Mitchell, 2001, p. 160). Moreover, grounded theory can essentially be perceived as a specific kind of ethnographic research conducted with the purpose of building theory (Charmaz & Mitchell, 2001). While ethnography is essentially a methodical description of a culture as a result of direct observations, it does not provide lots of details about data analysis (Lichtman, 2010). In contrast, grounded theory is “the most structured” (Lichtman, 2010, p. 3) among the qualitative methods, especially with regard to data analysis. Streubert and Carpenter (2011) observe that researchers often choose to conduct an ethnographic study not only because it may provide them with a deeper understanding of the array of events and participants' behaviours from a cultural viewpoint, but also because it allows the researcher to subsequently build a functional grounded theory. Ultimately, they argue that the combined approach “[...] advances the description and interpretation of cultural observations to a level that yields a description of the basic social–psychological process” (Streubert & Carpenter, 2011, p. 176).

This research project seeks to examine participants' attitudes and perspectives on their experience as music educators in varying cultural contexts. Therefore, it appears that “a happy marriage” (Pettigrew, 2000) of ethnography and grounded theory approach provides a suitable framework within which a construction of a theory aiming to explicate a complex nature of the relationship and interaction between music pedagogy and culture would be made possible

## **Data analysis**

According to Goulding (2009), “grounded theory evolves during the research process itself and is a product of continuous interplay between analysis and data collection” (p. 382). The analysis in this study was conducted using open, axial, and selective coding procedures according to the grounded theory principles. Data were constantly compared and analysed at different levels of complexity, and interpreted throughout the research process (Charmaz and Mitchell, 2001; Goulding, 2009). First, within-case analysis allowed the researcher to discover the unique patterns of teachers’ communication (including verbal and non-verbal), and highlight the key themes and categories that emerged from each case. As a result, a *Music Pedagogic Culture Profile* was constructed for each participant, as a table summarizing the key elements of the participant’s pedagogic culture. Next, a cross-case analysis was conducted, where the differences and similarities between the categories discovered during within-case analysis were highlighted. The process of open coding involved categorization of data (Creswell, 2013; Goulding, 2009), where I analysed interview transcripts “line-by-line.” As a result, key words and phrases were identified that provided deeper insight into the participants’ attitudes and value system. Following open coding, a list of codes, or “coding scheme” (Boeije, 2009) was compiled. Next, the codes were classified into broad categories and grouped accordingly. In axial coding, open coded concepts were analysed in terms of their relationship (Charmaz & Mitchell, 2001; Goulding, 2009). Goulding (2009) maintains that in axial coding, the concepts “are gradually subsumed into higher order categories (or one underlying core category) which suggests an emergent theory” (p. 383). Finally, selective coding incorporated the data into a core category (Goulding, 2009), which served as the basis for the theory of music pedagogic culture. During this stage, four conceptual models—radial diagrams illustrating the general structure of a music pedagogic culture of each participant, and important influences that affect their communicative behaviour were developed.

## **Theoretical framework**

Bernstein’s theory of pedagogic communication (2003) and Geertz’s approach to cultural analysis (1973) served as a logical foundation for this study. I argue that while Bernstein’s analysis of pedagogic discourse concerns primarily the fundamentally asymmetrical nature of the pedagogical relationship, his view on pedagogical process as a mechanism of “cultural reproduction” has important implications for this research project. Geertz’s approach is based on

the assumption that human interaction processes are inescapably interpretive. He suggests that in order to better understand these interpretations researchers should uncover conceptual structures that inform people's actions, and reconstruct symbolic systems within which meanings are generated. In this paper, I examine how Bernstein and Greetz's perspectives complement each other to provide a richer understanding of the complex nature of music pedagogic culture.

## **Findings**

In this paper, I present a substantive-level theory (Creswell, 2013) of music pedagogic culture, which emerged as a result of open, axial, and selective coding. As noted earlier, the within-case and cross-case analysis allowed the researcher to identify the major factors involved in the process of development and modification of a music pedagogic culture, as well as to draw attention to its otherwise hidden dimensions. Based on the findings from each case, I develop four conceptual models illustrating the general structure of a music pedagogic culture of each participant, important influences that affect their communicative behaviour, and the relationships between culture's various aspects. These conceptual models are expressed as radial diagrams with the central circle representing the main, unifying element(s) of a pedagogic culture, which exerts a powerful, process-defining influence on the participants' beliefs, views, and pedagogical communicative actions, and therefore binds the various components of their culture into a structurally organized system.

## **Definition**

Music pedagogic culture is conceptualized as a pedagogic communication system (or a set of communication pedagogic practices), which assists students in the process of production of musical meaning and music related decision-making. This definition implies recognition of the significance and centrality of music educators' communicative behaviour in the process of music teaching, and highlights the role of pedagogical communication as a main vehicle by which teachers' musical/cultural values and beliefs are transmitted to their students.

## **Implications**

The expression "the discovery of a profession" in the title of this paper refers to the process of becoming aware of one's own pedagogical communication patterns. This paper attempts to

identify the driving force(s) behind the development and evolution of music pedagogic culture, and to investigate how teachers' values, beliefs, and assumptions manifest themselves in their verbal and nonverbal pedagogical communication. The main goal of the project was to develop a systematic approach to investigating music pedagogic culture as a communication process, or a means by which teachers' cultural beliefs and values are transmitted to the students.

Due to the importance and complexity of the pedagogical communication, it has to be analyzed very carefully. Discussing the degree of influence that teachers' communication has on students' motivation and resiliency, O'Neill (2011) advises teachers to "examine the messages that are inherent in their own pedagogical practices" (p. 40). Poetter and Badiali (2001) observe that it is crucial for teachers to understand the effect of their behaviour (which obviously includes verbal and non-verbal communication) on their learners. They argue that not infrequently, teachers can achieve their goals for students only "by reflecting and acting on that effect" (p. 91). It appears, therefore, that the concept of music pedagogic culture can be utilized for teacher education. As this concept is potentially useful in analysing pedagogical communication patterns that the teachers do not always seem to be aware of, it might offer the possibility for music education students, in-service, and pre-service teachers to engage in a thoughtful and constructive discussion. It might provide valuable insights into how their music pedagogic culture has been formed. It might help them, perhaps, to look at their pedagogic culture perhaps from a bit different perspective, and as a result, to discover and reflect on their own (often) unconsciously preferred pedagogical communication modes.

## **Conclusion**

This paper seeks to explore the reasons behind music pedagogic cultural diversity. The attempt is made to develop a methodical approach to investigating music pedagogy as a complete cultural system, at a variety of levels—from underlying assumptions, values, and beliefs to teachers' communicative behaviour (including its verbal and non-verbal components), or communication process, as a means by which teachers' cultural beliefs and values are transmitted to the students. The study aims to investigate, and perhaps, help music educators become aware of their music pedagogical communication practices that often serve as an external manifestation of music teachers' deeply-embedded and hidden pedagogical attitudes, beliefs, and values. This is a continuous process of analysis and discovery. It is intellectually challenging, for, as noted by Geertz (1973), this process is intrinsically incomplete. However, it appears that it is essential for

music teachers to constantly re-examine and re-evaluate what has been defined in this study as music pedagogic culture. This is a communication framework, which music teachers create (sometimes, unconsciously) to assist their students in the complex process of music related production of meaning and decision-making. This culture is extremely powerful. For how students interpret teachers' pedagogical cultural messages might have positive (or damaging) effect on students' perception of music education, their understanding of music; it might make their experience with music meaningful (or meaningless), and facilitate their engagement (or disengagement) with music for the rest of their lives.

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# **A study of acculturation and teaching strategy for multicultural music course: A case study of minority students in Yanyuan County in Tibetan-Yi Corridor**

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## **Abstract**

According to Merriam's (1964) ten functions of music (for example, Recreation, Spread, Serve the continuation and stability of the culture and Promote the social cohesion) and Gregory's (1997) traditional roles of music (such as Ethnic or Group Identity). I have designed and conducted music courses in minority areas of Southwest China, and provided new ideas and methods for local music teaching and promoted cultural integration among students of four ethnic groups. Specifically, I have been teaching and collecting the minority folk music in the minority areas (Yanyuan, Ebian, Mabian) for eight months. My final music course included 12 students from 4 ethnicities in Yanyuan, namely the Yi nationality, Tibetan nationality, Mongolian nationality and Han nationality. Overall, I have adopted a combination of qualitative and quantitative approaches, focusing on action research. To be more specific, I visited 6 minority schools and interviewed local teachers and folk artists in the southwest of China. At the same time, I sent 672 questionnaires in 12 classes and collected 2000 songs of ethnic minorities. Furthermore, I conducted semi-structured interviews and participant observations among the Minority Students etc. Ultimately, according to the collected music materials, I conducted music courses in minority areas, and finally got the following conclusions which would be beneficial to the development of music education practice:

1. Music can cross the ethnicities and borders, causing strong resonance among the students of all ethnic groups.
  2. Different ethnic students can comprehend each other's culture and tradition via the bond role of music.
  3. The bond of music enables students of all ethnic groups to gradually understand, trust, and accept each other.
  4. In the music experimental course. High school students lead the Junior school students, Group competition and cooperation can achieve good results, allowing students of all ethnic groups to quickly integrate into the music group.
  5. In the music experimental course, The integration of many (Four) ethnic groups is faster and better than the integration of the two ethnic groups. And the Mongolian students are most likely to obtain the trust and recognition of the students of all ethnic groups.
  6. The bond role of music also works to reconcile the internal relations of the ethnicity.
- In addition, I have added some exotic music elements to the music curriculum. Not surprisingly, students also show appreciation for the foreign music. This suggests that the music can not only cross the ethnic and culture, but also borderless. The bond role of music plays a pivotal role in eliminating country and ethnic strangeness and contradiction.



**Keywords**

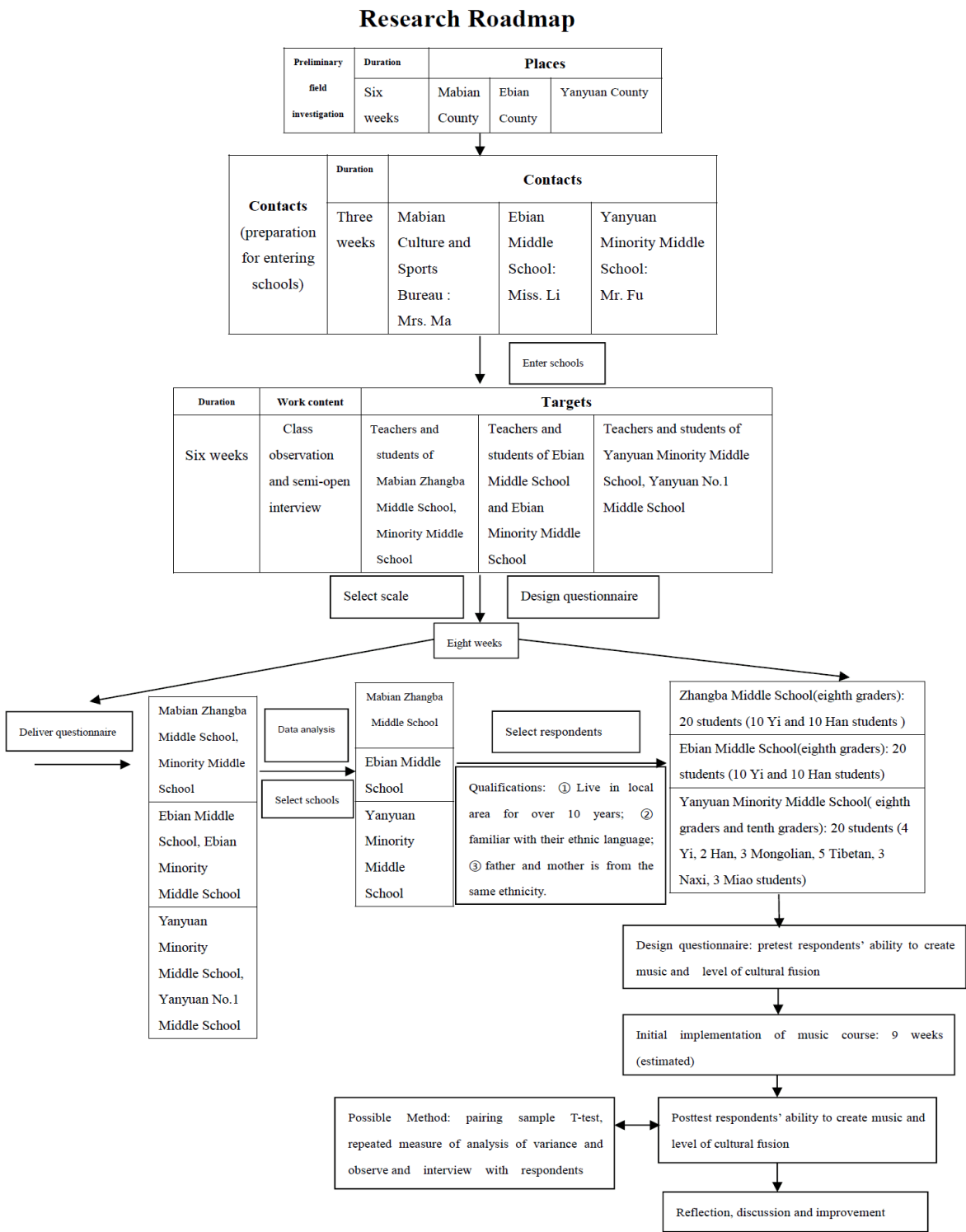
Tibetan-Yi corridor, ethnic students, ethnic music, music course, ethnic integration

**Introduction and background**

China is a multinational country with numerous ethnic minority areas. To balance the needs of every minority student, music course setting in these areas mostly take a middle way, while few music courses are designed according to local conditions. Teachers teach mostly according to normal standard, which focuses on simple listening and performance. Obviously, this cannot raise minority students' interest in music. In addition, the relationship between minority students is quite subtle that most of them know little about the other's customs and traditions and show strangeness in cross-cultural communication, while intimacy is limited to the same ethnic groups. Therefore, it is highly necessary to design music courses (including discussion-based learning, experiential learning and situational learning etc.) in accordance with local culture and characteristics according to the features of minority areas, which not only can boost minority students' enthusiasm and creativity in music learning and enhance their mutual cultural understanding and identity, but also can provide music teaching in minority areas with new ideas and methods, thus driving the development of music education in these areas.

**Methodology**

The research is divided into three stages on the basis of empirical study. The first stage uses investigation method and statistical method. The second stage utilizes observation and focuses group interview. The third stage mainly uses case study. Research roadmap at the first and second stages is shown below (Figure 1).



**Figure 1.** Research Roadmap.

## Stage 2: Adjustment and improvement of ethnic music course

1) Participation of different ethnicities: In Ebian County and Mabian County, I have selected respondents (eighth graders) in the same grade from two ethnics to conduct music courses. In Yan yuan County, I increased the number of their ethnics to six by means of stratified sampling and snowball sampling, and selected students in different grades (eighth graders and tenth graders) to take the music course.

2) Collect and use local folk songs from three dimensions:

- 1. School: collect from local teachers and students
- 2. Government: cooperate with local culture and sports Bureau, review county annals
- 3. People: collect from local cultural centers, museums and folk artists

It is planned to collect 2,000 folk songs and select 200 for music course. Specific numbers are as follows:

**Table 1.**

Yi folk songs	Mongolian folk songs	Tibetan folk songs	Han folk songs	Naxi folk songs	Miao folk songs	Total
400	400	400	200	400	200	2,000

3) Add foreign musical elements: this step would be added in Yanyuan County. Because in previous courses, I found that students have their obvious bias towards ethnic music teaching that they all hope to first hear music of their ethnicity, otherwise, their efficiency will drop greatly. Besides, the questionnaire indicates students yearn for foreign music. Therefore, after careful study, discussion, selection and editing, I selected a series of educational movies and music as the opening to the course. The contents of five lessons are as follows:

**Table 2.**

<b>Lesson Type</b>	<b>Lesson 1</b>	<b>Lesson 2</b>	<b>Lesson 3</b>	<b>Lesson 4</b>	<b>Lesson 5</b>
Name of movie/video	LesChoristes	O Brother Where Art Thou?	The Sound of Music	Multiculturalism of Music	Peter and the Wolf
Place of origin	France	America	Austria	Trinidad and Tobago, America	Soviet Union
Music genre	Children's chorus	Country, folk, bluegrass	Religion, puppet show, folk song	Steel plate, military band, rock, iPad music	Symphonic fairy tale
Author's comment	Music is light of life that can make any cold heart melt	Music changes destiny and breaks racial barriers	Music (Edelweiss) stands for a nationality and is people's undying hope	Music is vast and all-embracing. They are different but interdependent. Music can go beyond nationalities and national boundaries.	Orchestra can represent different musical images (for example, flute is a little bird, horn is a wolf)

In the future curriculum design, the following music (which can stand for the specific ethnic identity) will also be the teaching content (Table 3.)

**Table 3.**

Local Folk Music	World Music	Classical Music	Soul Music	Pop music	Film Music
Yi	Steel Drum (Trinidad and Tobago)	Symphony (Peter and the Wolf)	Jazz	Country	LesChoristes (France)
Tibetan	Mariachi (Mexico)	Opera	R & B	Blue Grass	くちびるに歌を) (手紙~拜啟) (Japan)
Mongolian	Gamelan (Indonesia)	Chrous	Gospel	Rock and Roll	La Leggenda del Pianista sull'Oceano (Italy)
Han	Fiafia (Pacific Islands)	Chamber	Blue	Post Punk	Inside Llewyn (USA)

4) Listening game: classify folk songs collected by ethnicity and select the most representative 200 songs as music library. Meanwhile, I'll use Han's guessing game and "Name That Tune", the music competitive game show of an American TV station, dividing students into several groups by ethnicity, grade, gender, age and other characteristics. Every group is encouraged to be the first to identify name, ethnicity and instruments of the music they hear within as few notes as possible. Then lead students to freely imagine the pictures presented by music.

5) Ethnic music teaching: Every lesson is themed on one ethnicity. After the game is over, one student responsible for the theme that day will be invited to introduce history, customs and culture of their nationality to everyone (teachers add properly) and be encouraged to present a ethnic performance. Teach selected songs when students are the most intrigued and the most concentrated.

6) Ethnic music making (underway): When folk songs teaching ends, leave a short period of time (10-15 minutes) for guiding students to discuss and conceive national music making. After preliminary design is finished, students are required to complete the work by groups after class. Specific steps are as follows:

1. Select a loose, pleasant yet stimulating teaching environment (e.g. school auditorium).

2. Divide minority students into groups. Each group consists of four students (two junior school students and two high school students) of different genders and from different nationalities, and each group designates one student who has learned a musical instrument as group leader and shall include a Mongolian student.
3. Set clear objectives: every group is required to create a song fusing musical elements of multiple nationalities (national dance, national instruments and even dialects are allowed to be added) within ten weeks. Clarify reward mechanism and give rewards to creative ideas and works.
4. Provide evaluation criteria as early as possible: based on musicality, creativity, collaboration and national quality.
5. The groups are encouraged to imitate the folk music they have learned in each lesson: It can be the absorption of foreign music elements, or the imitation of folk songs. Of course, the original is allowed.
6. Give students appropriate guidance, help them surmount their zone of proximal development, but keep the original part of the students' works. Allow students to turn to their family and clansman to acquire more innovative suggestions.
7. Encourage inter-group brainstorming and taking reasonable risks, and allow students to err.
8. Check the progress of each group on a regular basis, and let students of each group know the progress of other groups, which can draw each group closer.
9. Constantly reflect on the value of musical composition and improve the whole teaching process, frequently conduct two-way communication between teachers and students, and strengthen self-efficacy of students. Encourage students to seek answers for their own problems about the creation.
10. Rehearse the works and invite local folk artists to watch on spot and give suggestions. Teachers should assist in the whole performance, lead all students in discussion, and give positive feedback to each group.
11. Conduct joint performance at national music festival of the schools. Invite some teachers and students to appraise their works through comparison.

Stage 3 (underway): The project will use a case study to conduct post-experiment interview and questionnaire on members of each group. Specific design for this stage will be finished in the process of teaching course as data from the first two stages for comparative analysis is needed.

## Questionnaire

I designed and selected three information collection tables, namely A basic information collection table for music teachers and students, and The dual dimension model cultural fusion strategy scale designed by John Berry (1987), which was used to collect and analyze statistical data of the subjects. These questionnaires are divided into two parts. The first part is the preface, which aims to introduce the overall situation of the questionnaire, the confidentiality commitment and the gratitude. The second part is the data collection part. The part of the teacher is divided into five levels----The first level is the acquisition of basic information such as gender, age, profession, teaching school, teaching age and other basic information. The second level is a collection of basic information about the content of music lessons. The third level is to know the basic situation of the local ethnic music. The fourth level is the collection of basic information about the attitude of ethnic students to local music and the daily music behavior. The fifth level is about the ethnic composition of the students and the collection of students' daily life, which is an open question.

The part of the student (Pre Test) is divided into six levels----The first level is the collection of student's name, age, gender, ethnic, school etc. The second level is inquire about the degree of students' affection for local ethnic music and investigate the basic situation in the music class. The third level is the collection of ethnic songs that students fond of , and investigate the main ways for students to learn ethnic music. The fourth level is the evaluation of the music teacher. The fifth level is a collection of information about the daily living conditions among ethnic students and their views on music, which is an open question. The sixth level is collect the basic contact information of the subjects, so as to ensure the smooth progress of the follow-up test. Besides that, The cultural fusion strategy scale I used was a paired sample T test for selected students.

The part of the student (Post Test) is also divided into six levels----The first level is the collection of student's name, age, gender, ethnic, school etc. The second level is the satisfaction of the ethnic music course and the investigation of the related details. The third level is the investigation of the influence of the ethnic music course on the minority students. The fourth level is the evaluation of the music teacher to carry out the national music course. The fifth level is the change of students' daily life and the new view of music after the ethnic music curriculum, which is an open question. The sixth level is to collect the basic contact information of the

subjects to ensure follow-up feedback. In order to clearly see the changes before and after the ethnic music course of the subjects, I adopted a part of the same question as the questionnaire of Pre Test.

## Results

According to the after-class interview with students and questionnaire analysis. The results of the music courses were not successful in the Mabian and Ebian county. Therefore, I have modified and perfected the music course and conducted it again in the Yanyuan county. To be more specific, I expanded the range of the tested students from two ethnic groups to four ethnic groups, from one grade to two grades. Besides that, I added foreign ethnic music element to the local music course. Moreover, I changed the teaching model, focusing the Student - centered, and let the students take the initiative in the music class. And I transformed the teaching site and brought the students out of the classroom etc. Here are a few excerpts from the interview (Table 4)

**Table 4.** Interview 1

Subject	Gender	Age	Ethnicity	Time Spent living locally	Ability to use ethnic language
A	Female	14	Yi	14 years	Yes

**Author:** From your eyes, What is the core of the ethnic music curriculum?

**A:** The bond of music and the bridge of music, that means, Music can be used to unite all ethnic groups together, so that we are more harmonious.

**Author:** What's your impression of the content of ethnic music in the music course?

**A:** I like the ethnic music materials so much due to the fact that these materials are close to my daily life. For instance, the music from our ethnic groups such as ‘the Ballad of Shui Xi’, ‘Song of the Earth’ and ‘Don’t be afraid’. Actually, these songs are the pride of our groups. Besides that, Music materials of other ethnic groups are also very rich, so every week I look forward to the ethnic music course.

**Author:** Do you have a deeper understanding of the history, culture, customs and habits of other ethnicities through listening to and learning music of various ethnic groups in music course?



**A:** Yes, I was only familiar with some legends and principles contained in the music of yi nationality, but through the course of ethnic music, I have a deeper understanding of the cultural customs of other nationalities. I find it very interesting that music can convey so much knowledge and truth.

**Author:** For example?

**A:** In the music listening game, the teacher played a song of Mongolian music "Xi Ge Xi Ri" by Hanggai Band . When I listened to the prelude, I thought the ethnic instrument looked like our Yi's harmonica, so I made a hasty reply. It turned out that I was wrong. In fact, the instrument was Mongolian instrument Morin Khuur. I also know a Mongolian singing technique in this song----Khoomei. When I listen to this music, it is as if I am in a thousand miles of grassland, surrounded by ten thousand horses galloping. In addition, Mongolian partners also introduced to me their traditional festival, Nadam Fair, and told me that there is horse racing in the festival, which made my impression on the Mongolian people deepened, and I think the people on the horseback are really amazing.

**Author :** Have you noticed a change in yourself through the ethnic music course? Especially in terms of getting along with students of different ethnic groups.

**A:** I feel more confident and willing to communicate with students from other ethnic groups. In my spare time, I also taught them the folk songs and dances of the Yi nationality, and our relationship changed from strange to familiar and gradually developed into friends. I am going to the senior high school in the Xi Chang city next semester. At the beginning, I was very worried that I would not have familiar friends from my own ethnic group in a new place. However, by participating in the ethnic music course, I was full of expectation for my study journey, because I could make new friends from different ethnic groups.

**Table 5.** Interview 2

Subject	Gender	Age	Ethnicity	Time Spent living locally	Ability to use ethnic language
B	Female	16	Mongolian	12 years	Yes

**Author :** What's your impression of the content of ethnic music in the music course?

**B :** The ethnic music used in the music course is very rich, and the timing of the entry is also very reasonable. The ethnic music of Tibetan, Yi, Mongolian or Han , as well as foreign rural music, steel music are very representative. Each folk music and foreign music video can show different historical culture, customs and habits, which we have never experienced before.

**Author :** Do you have a deeper understanding of the history, culture, customs and habits of other ethnicities through listening to and learning music of various ethnic groups in music course? If yes, give me an example?

**B:** Let me take foreign national music movies for example. In the French Movie “Les Choristes ”, I enjoyed the beautiful children's chorus and was also moved by the French music teacher. It was he who taught the children of the nursing home to sing and melted the cold hearts with the tolerance and love of music. Especially in the last scene, when he finally got out of the car and left with the little boy, I really felt the power of music. Besides that, In the “American music movie O Brother, Where Art Thou?”, the country ballads make me swoon. I also learned about racial discrimination and the prevalence of the KKK in America through the music in the film. Importantly, in the end, the redneck band won the unanimous favor and support of the colored, black and white people by singing. It makes me feel that music can change the destiny and transcend races.

**Author :** Do you like the music games that teachers add to the curriculum?

**B:** Absolutely. Through the interaction of music games, we not only appreciate more national music, but also learn to cooperate in teams. In my group, there is a black Yi male classmate and a white Yi female classmate. At the beginning, their relationship is relatively strange, but through music games, we score points together, perform together and fight like a team. Gradually, the relationship between us becomes closer and closer.

**Author :** Have you noticed a change in yourself through the ethnic music course? Especially in terms of getting along with students of different ethnic groups.

**B:** Through a series of music courses, I broadened my horizon and got along better with students from different ethnic groups. Now my Yi friends would even ask me to sing Mongolian songs to them, and they would dance with me. In the conversation with Tibetan friends, we found that both Mongolian and Tibetan have the custom of offering hada (a piece of silk used as a greeting gift), but Tibetan hada is mainly white, while our Mongolian hada is mainly blue, but the

meaning of which is to welcome guests from afar. It also virtually Narrows the distance between us.

**Pictures from the Ethnic Music Courses (participant observation)**



**Figure 2.** Mongolian girls are introducing their own music and customs.



**Figure 3.** Yi Girls Talking about the Legend of Their Nation.



**Figure 4.** Students of all nationalities are watching music movies.

From the students' personal interview, participant observation and the questionnaire analysis in Yanyuan, it is more intuitive to find that the music experimental curriculum, which has been improved and adjusted, is a step by step to bring together students from different ethnic groups---The local folk music makes them feel familiar and friendly; Music Film from all over the world broadened their horizons; The implementation of music games enables them to understand competition, collaboration, tolerance and respect; The subject of different ethnic music in each class, the frequent interaction between students and students, and the interaction between teachers and students, which makes students viewed them as the master of the music class; The ongoing ethnic music making gives students a sense of the different charm of each ethnic.

### **Conclusion**

Overall, Preliminary results have been achieved in the ethnic music course of Yanyuan county. And I got six conclusion according to the classroom observation, questionnaire analysis and the personal interviews.

1. Music can across the nationalities and borders, causing strong resonance among the students of all ethnic groups.
2. Different ethnic students can comprehended each other's culture and tradition via the bond role of music.
3. The bond of music enables students of all ethnic groups to gradually understand, trust, and accept each other.
4. In the music experimental course. High school students lead the Junior school students, Group competition and cooperation can achieve good results, allowing students of all ethnic groups to quickly integrate into the music group.
5. In the music experimental course, the integration of many (Four) ethnic groups is faster and better than the integration of the two ethnic groups. And the Mongolian students are most likely to obtain the trust and recognition of the students of all ethnic groups.
6. The bond role of music also works to reconcile the internal relations of the ethnic.

### **Implications for practice**

The intent of this study is not just to solve the problem of music education, but also to maintain ethnic unity and state stability by the bond role of music. At the same time, this research is an interdisciplinary research which intersecting sociology, anthropology, ethnology, pedagogy,

musicology, music pedagogy, music psychology and so on; The chosen subjects came from three different ethnic minority areas, which is a cross-nationality study that includes Yi nationality, Han nationality, Mongolian nationality and Tibetan nationality. To some extent, this can provides a new way of music practice for students and musicians from music colleges and universities----Starting with interdisciplinary, using music pedagogy as the core to solve the problems of Anthropology and ethnology.

This study integrates the bond role of music into the ethnic music course, taking advantage of every piece of music in the course and wipe out the sense of strangeness and the sense of distance between the ethnic students step by step; Make full use of local ethnic music resources and Culture Museum; Focus on the teaching of student centered and let students take the initiative to participate in and guide the classroom.

This study collected 300 folk songs(expected to collect 2000) in Mabian, Ebian and Yanyuan county; Interviewed local folk artists and senior teachers; use the foreign film music materials; Designed a series of music games; Give full play to the ability and potential of ethnic Students. This has promoted the development of the theory of music teaching to some extent.

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## **The face of global music education: Shared visions / shared concerns / shared research questions**

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I look forward to the chance to visit with MISTEC members from across the globe and I especially anticipate the chance to ask the audience to consider the basic understandings that I believe we might all have in common. I would like to discuss the variety within music education in each of our countries, using my own part of the US as an example of variety. And in doing so, I would like to emphasize that we are more alike than we are different and that curriculum in music education and the research questions that address said curricula are more similar than they are different. Thus, the purpose of this paper is to examine research questions that might be shared internationally using personal research and experiences as exemplars.

Let me first describe my situation and the diversity that is present in my home country in hopes that we can find commonalities globally within our diverse situations and to emphasize the idea that music education varies both within as well as between countries. In the US there are 50 states and constitutionally each state makes educational decisions for students in that state. There are National Music Standards (which may or may not be accepted by each state, but usually are), and there are individual state standards that are similar to the national standards but can vary state to state.

In my particular state of Texas there are nearly 1200 public Independent School Districts (ISD), not including private schools. Each of these schools follows laws and guidelines from the state Texas Education Agency, but individual school personnel within school districts make most decisions (site-based management). Thus, it is possible within my state to have different schedules, offerings, and curricular emphases across schools within an Independent School District (ISD), and each ISD may differ from any other ISD. Much diversity is possible. So, it is



difficult (and perhaps misleading) to describe music education in the United States as a single entity. US music education is not a cohesive whole, even within a single state, but there are some commonalities, although emphases vary.

As a music educator I have experienced much diversity within my own experience. I taught primary and secondary students (mostly choirs) in five different states, teaching in rural settings, in well-funded suburban schools, and in under-funded urban settings before becoming a professor in higher education responsible for teacher preparation. Currently I serve as professor and chair of Music Education at Texas Tech University. Many in the audience may have stereotypes of life in my state. You may think of my state as a movie (consider a horse-drawn stage coach moving across the prairie) or you may think of my state as a land of big cities (3 of the 10 largest cities in the US are in my state). My actual personal situation is much different. There are 260,000 people in my town that is home to the 37,000 students at my university. The surrounding towns are significantly smaller (600 – 6,000 people). So many students entering my university come to what they perceive as a big city; for others coming from large metropolitan areas, the university is in a small town. Like many people in rural areas, I live a mile from our nearest neighbor in my home about 30 miles outside of town. The area is hot and dry with very few trees; the land is agricultural with cotton fields and cattle pastures. We are, however, known for our beautiful sunsets (with few trees to obstruct the view). Children growing up in rural areas in my state and attending small rural schools may have a very different school experience than those growing up in a metropolitan area. I state all this to emphasize the extreme diversity possible in our US schools even within a single state.

Music education is taught in Kindergarten-12<sup>th</sup> grade schools across the US, but the emphases between states varies considerably. Perhaps the most agreement can be found in elementary settings in which each elementary student (generally ages 4-5 to 11-12) receives music instruction. Who receives music instruction is standardized, but how often music instruction is delivered can vary widely. On the secondary level there is less agreement. Texas and surrounding states emphasize performance with some of the most highly recognized high school bands, choirs and orchestras. These performance ensembles generally rehearse during the school day and receive academic credit for membership. However, it has been estimated that about 20% of secondary students elect music performance classes in these states. The remainder do not elect music at the secondary level. Other states emphasize creativity (improvisation, composition, general music for all members of schools, academic music classes) and are less

focused on performance quality. Generally, a larger proportion of students elect or are required to enroll in these non-performance classes; thus, the states that emphasize composition or improvisation may reach a larger number of students.

These are huge generalizations, and like all generalizations are subject to errors, but serve to emphasize the differences in music offerings within and between states in the US. This perhaps overly generalized description of music education within the US will serve to point out the vast amount of diversity within a single country and serve as a caution regarding generalizations about music education in individual countries.

Are there questions that we share despite all this diversity? Can we agree that every child (whether in Uganda or US or Brazil or Czech Republic or elsewhere) deserves the best musical experience we know how to provide? Perhaps these shared questions can be best addressed by those who attend international conferences such as MISTEC and ISME. What follows are the questions and thoughts that occurred to me as I contemplated traveling to this conference, and these questions form the bulk of my paper for MISTEC 2018. It is hoped that such questions will result in future conversations and further well defined research projects.

### **What music should be taught?**

Is there only school music? What about home music (indigenous music)? Or is it just a matter of not “respecting” what music students hear/do on their own time? Who is able to teach indigenous music? Should indigenous teachers be expected to hold the same credentials as teachers trained in western music? Is informally learned music worthless? Is the only “worthy” music that which we choose to teach? Who decides which music to teach? What about what is euphemistically referred to as “world music?” Is it enough to teach a song with a title that implies music from another country? What is the role of authentic performance in learning world music unfamiliar to the students?

### **What about music literacy?**

Is music literacy the only legitimate way to learn music? Is notation the only real way to learn music? Is music theory the only music course taught? Or is music theory just what we best know how to test?

### **Respect for all music? For all musicians?**

Is the fact that many schools teach music literacy (either reading notation or writing notation) the reason why indigenous music is sometimes ignored? We recently designed a study to explore the effect of how one learned music on subsequent music making (Killian & Sekalegga, 2018). Specifically, to examine the quality of rhythmic improvisations after learning Ugandan folksongs via notated or aural/oral means, we asked university music majors to practice two Ugandan folksongs via western notation or while viewing a prerecorded video of an expert Ugandan performer singing the same song to mimic aural/oral tradition conditions. Subsequently participants heard an authentic performance of the song they had just learned and were asked to create a rhythmic accompaniment to that song. Participants stated that they preferred learning the music while viewing the video, but they performed with significantly higher quality after learning the music via notation. The students in this study were exclusively US music majors trained to read notation; I would propose that further studies examining the effects of learning via notation and via aural/oral means be undertaken with both experienced notation readers as well as those skilled at learning music via aural/oral means.

### **Who should be taught?**

Is every school student required to take music? In the state in which I live we are known for particularly highly skilled performing groups (typically band, orchestra, and choir) in our secondary schools. But what about the roughly 80% of our secondary students who aren't part of a school performing group? Do they get no music education? What about the emphasis we place on performing vs. improvisation vs. composing? Does everyone get performing, improvising and composing experience or is that experience reserved for only a select few? In my state, most of our primary age students receive some form of music in school, but quantity and quality vary from school to school. Are these situations similar in Uganda or Canada or Australia or elsewhere? How do we know the state of music education in each of our countries? What can we learn from each other? Place of lifelong learning? Age of students taught?

### **How should music be taught?**

Are some teaching methodologies better than others? How can we identify which methodologies are better? Does appropriate methodology vary depending on the background of the students? Should it? Are there multiple good paths to good teaching, or do we emphasize a specific way

and ask everyone to follow that path? Should one size fit all when it comes to strategies or curricula for teaching music?

### **How do we best prepare music teachers?**

For those of us involved in music teacher preparation, teacher preparation is a vital question. Once we've considered the questions listed above, the problem still remains regarding preparation of the next generation of music educators who will pass their knowledge to their students. Pre-service music teachers at my university typically decide that they want to teach music when they initially enter the university (they become music education majors). So, we have the luxury of teaching motivated students through the four years of their undergraduate careers. Is this a more effective teacher preparation path than the one in which everyone takes music as a major and then "adds on" teaching courses at the end of their program? Are there specific strategies which are more effective in teaching novice teachers? What is the role of academic learning vs. teaching experience?

There is a widely researched speculation that teachers move through three hierarchical stages: concerns about self, about subject matter and finally concerns about students (Fuller & Bown, 1975). We have recently attempted to deliberately focus our undergraduate music education majors on videos of students instead of teachers to encourage our majors to move sooner or more quickly to the student concern stage (Killian & Liu, 2018). Our results on this preliminary study demonstrated that if told to focus on students, our music education majors would do so to a greater extent than the control group, but they soon lost that focus. Further study regarding how to encourage novice teachers to attend to students rather than themselves is definitely needed. Is this student-centered focus characteristic of US novice teachers or is this a universal among young teachers across the globe? I hope that we can use conferences such as MISTEC/ISME to exchange information about effective and less effective teacher preparation models.

### **How do we address these questions?**

Clearly research is required to develop a systematic way of analyzing existing challenges. For example, research projects might address what is being offered in both African, European, Asian and US schools by first determining how many students are taking music as a formal class. Sekalegga (2017) recently completed an observational study of Ugandan music educators

designed to determine how many Ugandan secondary students receive school music instruction, the qualifications of teachers, the music teaching techniques of these educators, and the perceptions of the individuals who are teaching. Such studies might be completed in every area of every country to simply establish a baseline of what music instruction secondary students receive globally.

Another example of needed research questions to what extent distance learning techniques can be effectively used to prepare music educators. Currently, we have a study underway (Killian, Dye & Kagumba, 2018) examining the perceptions of music educators taking masters-level graduate courses in residence and at a distance. Each of these 104 respondents took courses via online courses, via video-conferencing, or they were in face-to-face courses in which some students joined via video-conferencing. Distance classes gained accolades for convenience, but face-to-face classes resulted in more distinct communities. Both distance and face-to-face delivery systems resulted in no significant differences in self-reported learning among participants. We hope the results gained from surveying these students will allow consideration of alternative ways to approach advanced study among practicing music educators. These examples are merely two types of studies that might stimulate thought about what we need to know globally about our profession.

Further research might examine the variety of types of music classes and performances that are offered with each of our areas. I would suspect that the variety would be enormous. Do we simply assume that most offer school music following the specific curriculum, offerings and performances with which we are most familiar? My personal experiences with meeting MISTEC members and speaking with many people from many countries, allows me to realize that this assumption is clearly incorrect. There is much variety. And I believe that we should systematically research what those differences are.

We need an exchange of information, both formal and informal. How does music work in your school? What challenges do you face? What successes have you had? Then this information could be compiled so that others could contribute and examine the various techniques used across the world. Clearly, we need to maintain communication so that we can compare ways of teaching and learning music with the motivation of always increasing the quality of the experiences we offer our own students. Communicating and sharing information is one of the primary reasons I believe organizations such as MISTEC and ISME are vital to the success of music education across the world.

## Conclusion

### *Value of Metaphor*

Finally, let me offer a metaphor for communication and exchange of information. In my part of the world, trees are scarce as is rain. We water them and tend them carefully because we enjoy their welcome shade and beauty. But they are few. And the winds often come, resulting in uprooted trees, and of course they die. Picture a solitary tree with a deep taproot, and then imagine that tree uprooted and laying on the ground.

On the other hand, the huge Sequoia trees that thrive along the west coast of the United States are seldom uprooted despite their extreme height. How can this be? A 2013 NBC news report of the Sequoia measurement project as reported in *National Geographic Magazine* (Cone, 2012) provides some insight into the Sequoia. The report concludes that the Sequoia is one of largest trees (by mass) on earth. The particular Sequoia measured during this project was 27 feet in diameter (8 meters), 247 feet tall (75 meters) and had 2 billion leaves. Despite a remarkably shallow root system, this particular tree is 3200 years old. For a sense of the remarkable size of this tree, the NBC video (Cone, 2012) is well worth watching because, as always, pictures carry more information than text.

So now we come to the point of this entire discussion about trees and their roots. How have trees that are 200+ feet tall survived for over 3000 years without a deep taproot? Answer: their roots grow laterally and tangle and intertwine with the roots of other Sequoia to form a matted, extremely strong foundation. They depend on each other. This bears repeating: they depend on each other for their very existence.

I suggest that we become like the Sequoias. Depend on each other. Extend our roots toward each other; link our roots; and stand strong. Together we can be more powerful than any of us can be separately. Please use this MISTEC conference to extend your roots and mingle them with the roots of others. I know that is what I intend to do.

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## **Music education mentoring A successful approach to improving the quality of music education in Australian primary schools**

**Bernadette McNamara, The National Music Teacher Mentoring Program,  
Australian Youth Orchestra, Australia**

### **The benefits of quality music education**

Beyond the intrinsic value of music, there is an abundance of compelling research highlighting the educational benefits of music education which transcend the musical domain.

The Arts Education Partnership, a centre within the US Education Commission of States comprising over 100 organisations, reviewed an extensive body of research which shows conclusively that early and sustained educational experiences in music education equip students with the foundational abilities to learn, to achieve in other core academic subjects, and to develop the capacities, skills and knowledge essential for lifelong success.

The Brain and Creativity Institute, University of South California says that: “Music training speeds up brain development in children.” According to the Institute of Education,

London University, “Music impacts positively on the intellectual, social and personal development of children and young people.”

### **The problem in delivering quality music education to Australian primary school students**

It is generally known and accepted that the current quality of music education in Australian primary schools is varied. Whilst some Australian primary schools have specialist music teachers many are reliant on generalist classroom teachers who in many instances have minimal skills to teach music. This is at times supplemented by private providers offering various programs. The current approach is not equitable. It does not deliver quality music education for all.

Many students are deprived of quality music education which enriches their lives at school with lifelong benefits to follow.

### **Addressing the problem: the music education mentoring approach**

In an ideal world the delivery of high quality music education to students would be through the appointment in schools by education providers of trained specialist music teachers.

The role of the specialist would be two-fold: firstly, to teach classroom music and to lead the music education program for the whole school; secondly, to mentor all generalist classroom teachers in the teaching of music. The latter allows music to permeate the entire classroom program and tone on a daily basis, optimising the benefits across the curriculum and in respect of student and teacher well-being. The ideal approach will remain aspirational until there is the intention and capacity to place specialist music teachers in every Australian primary school. A practical and cost-effective option to the ideal approach was put forward to the Australian Commonwealth Government by Richard Gill AO, one of the foremost and respected music educators in Australia.

Richard Gill’s vision: Access to quality music education for all Australian primary school students. Richard says that “we teach music because it is unique and good. We teach music so that children can make their own music. We teach music because it acts in a unique way on the heart, mind, soul and spirit of the child stimulating thought and imagination in a very special way. These are the real reasons for teaching music.” The strategy to achieve Richard’s vision is the mentoring of generalist classroom teachers by experienced specialist music teachers in the teaching of music.



The Commonwealth Government of Australia saw merit in the proposal and provided funding for three years to pilot the approach. This funding enabled the establishment of a part-time function to promote the approach to education providers and schools across Australia. Based on the outcomes of the initial pilot the Commonwealth has now provided further funding to 30 June 2021. This has encouraged private philanthropic support of the program from Metal Manufacturers Ltd. The Program is implemented under the auspices of the Australian Youth Orchestra (AYO).

### **Music education mentoring achieves results**

*The University of Queensland: Research Findings (2016)*

An evaluation of the effectiveness of Richard Gill's music education mentoring strategy was conducted by The Creative Collaboratorium at The University of Queensland in 2016. The team comprised Professor Margaret Barrett (project leader), Professor Graham Welch, Dr Katie Zhukov and Dr Joanne Brown.

The following research questions were addressed:

1. What difference has mentoring made to the confidence and competence of generalist classroom teachers in the teaching of music?
2. What difference has mentoring made in the classroom to student engagement and outcomes in music and other areas?

The University of Queensland's evaluation found:

- significant improvement in the confidence and competence of classroom teachers in teaching music
- improvement in children's rated singing ability
- improvement in children's engagement, mental health and well-being.

More information on the University of Queensland's findings is provided below.

#### **1. Improved confidence and competence of classroom teachers in teaching of music**

Unequivocally, mentoring has significantly improved the confidence and competence of classroom teachers in teaching music. Teachers developed the capability to plan music lessons and activities effectively, facilitate learning, manage multiple groupings and teach complex

musical content. Teachers felt empowered to teach music in their own classroom and to share these experiences with colleagues.

By the end of their mentoring program teachers were able to teach the complex skills of singing 3-part rounds, compose rhythms/ostinatos/larger musical structures, use technology for a variety of music activities, and combine singing with playing of percussion instruments and actions. Their teaching strategies were linked to musical aims and objectives which produced positive outcomes for children in music and beyond.

## **2. Improvement in children's rated singing ability**

The research found that the mentoring program significantly improved children's rated singing ability, with children in the control group showing no improvement, whilst those in the teacher-mentoring program demonstrated significant improvement. This finding holds regardless of gender, socio-economic standing, ethnicity or school locality.

## **3. Improved student engagement, mental health and wellbeing**

### *Student engagement*

The University of Queensland's research found improved student engagement which led to better participation in all classroom activities and more effective classroom management for the teacher. This was noticed by principals who observed that the mentoring program had a positive impact on classroom dynamics and staff morale.

### *Student wellbeing*

The research found that the attitude of children towards music improved. Children themselves noted that effective music lessons have a positive impact on their mental health and well-being. Music is fun. It gives them joy and makes them happy.

## **Survey of Teachers, Mentors and Principals (2017)**

In 2017 the Program itself conducted a survey of teachers, mentors and principals who participated in music education mentoring in 2017. The survey is part of the ongoing monitoring and evaluation of progress and outcomes and complements the in-depth evaluation by the University of Queensland.

The survey found that:

- 100% of teacher said their confidence had improved
- 100% of teachers said that student engagement in music education had improved

- 90% of teachers said that it had a positive flow-on impact on student engagement in other learning areas
- 94% of principals surveyed were either satisfied or extremely satisfied with the outcomes of mentoring at their schools.

The following quotes from principals sum up the results.

“Excellent Program! Completely engages teachers in a very comfortable, practical and exciting way to be much more confident in teaching music and therefore promoting student engagement.”

“We have found music to be a powerful way to turn on kids brains so that they are more receptive to information. It has also shown positive impacts for student confidence and willingness to attempt verbal language especially amongst our non-English speaking students.”

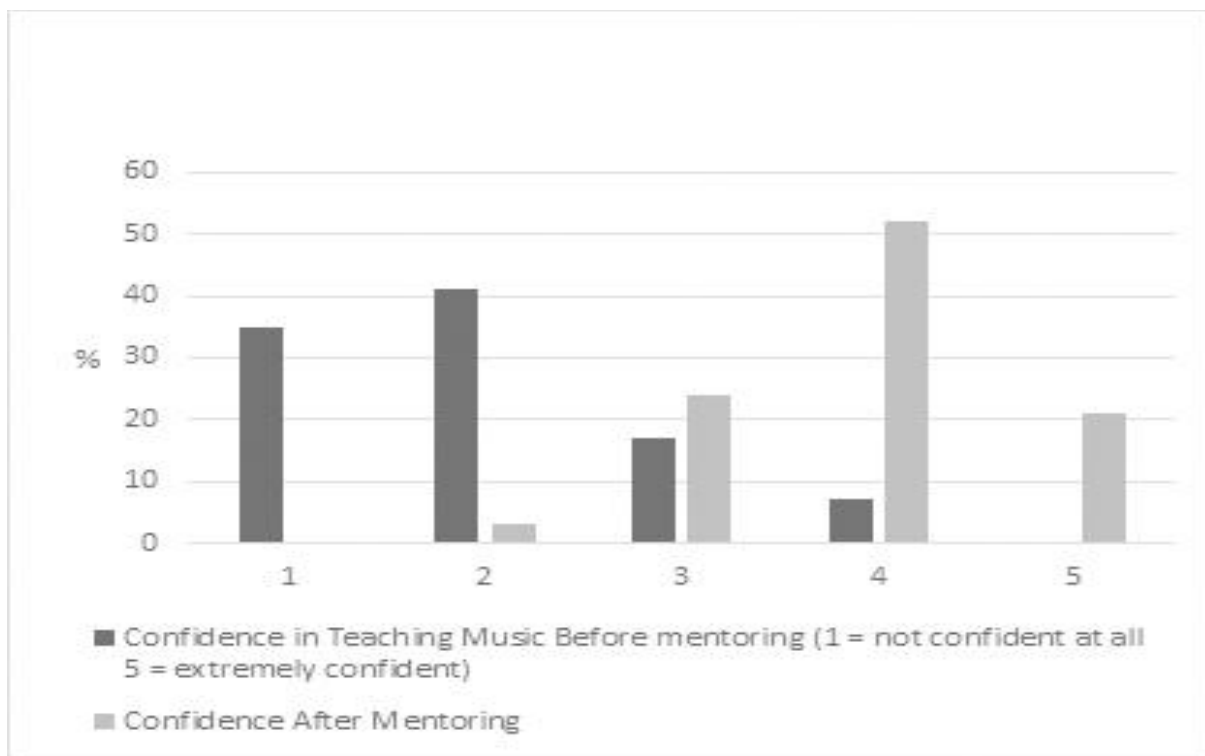
“I just think overall as a program it offers professional learning that is real and meaningful because it’s actually in the classroom, it’s real, it’s happening with the children, it’s not added onto their workload, it’s part of their normal workload and for me that professional learning is one of the most important things.”

“The other aspect of it is it’s something that is sustainable because by the time they’ve finished the mentoring program, the teacher is confident and can move beyond that and it will keep going.”

The survey results are set out in some detail below.

### **Confidence of teachers in teaching music – before and after mentoring**

There was a significant improvement in the confidence of the classroom teachers in teaching music. 100% of the teachers surveyed said their confidence had improved, with 3% still not that confident. 21% said that following mentoring they had become extremely confident in teaching music.



**Figure 1.** Teacher confidence in teaching music before and after mentoring.

Some comments from teachers re their increased confident to teach music:

“I have learnt confidence, behaviour strategies, and engagement ideas and cross curricular links in music with other KLAs.”

“I have learnt that music is not just singing and dancing. It involves so much more including learning about beat, rhythm, percussion instruments and their names, how books can be used for music (e.g. Little Rabbit Foo Foo), etc. I have enjoyed the program and look forward to implementing and expanding the program next year.”

The following is a sample of feedback provided by teachers and mentors.

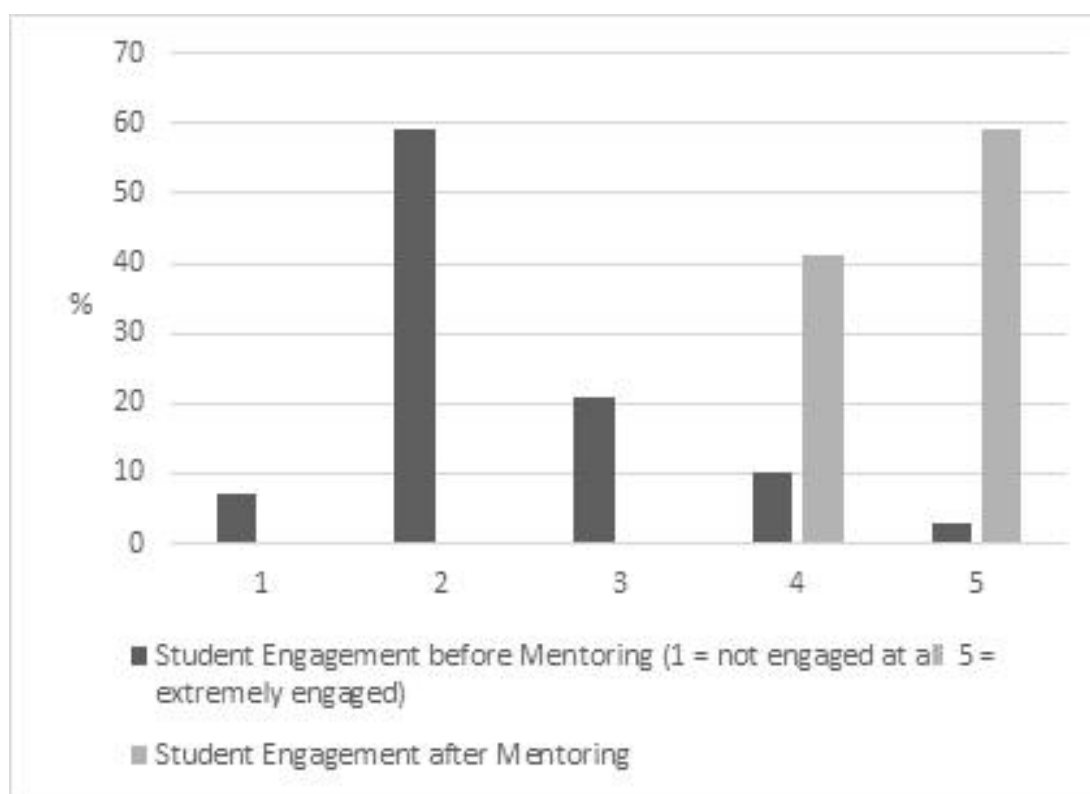
“Confidence in singing and belief in themselves in their ability to sing with their students; as well as dancing and playing with non-melodic instruments. I witnessed this confidence growing week by week - it was wonderful! “

“Anyone can become confident and competent in planning and implementing learning experiences given access to great resources and professional guidance.”

“I now have a range of great resources to teach music. I know what to teach, links to Australian curriculum and the confidence to do it!”

### **Student engagement in music learning – before and after mentoring**

There was also a significant improvement in student engagement in music learning. 100% of teachers said that student engagement in music education has improved. 59% of the teachers surveyed said that students had become extremely engaged in music education following their mentoring.



**Figure 2.** Student engagement in music learning before and after mentoring.

Some comments from teachers on student engagement:

“All students have demonstrated significant changes to their engagement and enjoyment of music. It has been great to see!”

“I have multiple students who now request that we sing songs, or play music during the course of the school day, who were previously not interested in singing. My students’ confidence has grown and most students are now able to sing small sections of songs independently, in front of the whole class. ”

### **Student engagement in other learning areas**

90% of the respondents said that the mentoring program had a positive flow-on impact on student engagement in other learning areas. This flow-on effect has the potential to contribute significantly towards the overall performance of students and schools.

Some comments from teachers on the positive flow-on impact to student engagement in other learning areas:

“You can hear them singing the songs and humming them during other lessons. They have been playing some of the games during break time. It has helped in introducing multiplication.”

“Complemented literacy and inquiry program. Maintained student concentration.”

“Children looked forward to music and felt happy afterwards which effected their response to other learning.”

“Able to cooperate with others in small groups. Increased positive impact on turn taking and classroom talk.”

“Using music as a transition period to re-engage students’ attention and learning. Successfully using music in our integrated studies lessons to look at different songs that relate to certain topics we are focusing on. Exposed students to other cultures through music and language. “

“Children really excited about participating in extra music session and relate experiences across other learning areas. Children have brought home-made instruments, use music ‘language’ and love to share what they have learnt with others.”

### **Impact on student engagement in other learning areas and the overall tone of the classroom**

90% of the teachers said that the result of their increased competence and confidence in the teaching of music led not only to significantly improved student engagement in music learning but that there was a positive flow-on effect to other learning areas and to the overall tone in the class. This observation was shared by mentors. 93% of the mentors observed a positive flow-on effect to student engagement in other learning areas and to the overall tone of the class.

This powerful flow-on effect of good quality music education has the potential to contribute towards overall student and school performance. The following is a sample of comments provided by teachers and mentors.

“Children looked forward to music and felt happy afterwards which effected their response to other learning.”

“I was shown how to link music to Literacy which proved a success with the children. A more positive tone was set during any lessons. Children were consistently happy and enthusiastic.”

“Students listening skills appear to have increased. Syllable understanding improved.”

“Students LOVE music! They love the opportunity to be free, expressive imaginative and creative. Learning music encompasses so many other learning area - numeracy, literacy, language, social skills and team work.”

### **Effectiveness of mentoring**

The feedback from all respondents (teachers, mentors, principals) is evidence of the overall effectiveness of mentoring in the improvement of the quality of music teaching and learning.

94% of principals surveyed were either satisfied or extremely satisfied with the outcomes of mentoring at their schools, with 76% indicating they were extremely satisfied. 84% said they were likely to continue with the Program in their schools with other teachers with 67% saying it was extremely likely.

Some principals' comments:

“Was brilliant in every way. It changed how two of our teachers engage students in music in the classroom.”

“Our mentor is exceptional and very flexible to the demands of different school settings. This program has enhanced the scope of teaching and learning being provided at our school. We would be very keen to continue with this program into 2018 and willing to support where possible.”

“Our amazing music mentor has inspired students and given teachers confidence to join, share and try! I would love this across every class!”

“Student engagement and interest in music has increased as well as their skills and knowledge. Teacher’s confidence in teaching music has increased.”

94% of principals said they would recommend the Program to other principals. 93% of teachers said they would recommend the Program to other teachers and 93% of mentors said that it was likely that they would encourage colleagues to be mentors. The results of the 2017 survey of teachers, mentors and principals participating in the NMTMP align completely with those of the 2016 evaluation conducted by the University of Queensland.

The results provide further evidence of the effectiveness of mentoring in improving the competence and confidence of classroom teachers in the teaching of music leading to improvements in student engagement and outcomes in music learning with a positive flow-on impact on other learning areas and the overall classroom tone. Research commissioned by the NMTMP and the 2017 survey of principals, teachers and mentors show unequivocally that the mentoring of generalist classroom teachers by experienced specialist music teachers is effective. It delivers excellent results for teachers and students.

### **Summary information on music education mentoring**

All mentors attend a two-day induction and training course. The course provides a good understanding of music education requirements and the process and logistics of mentoring. It also explores the human dynamics involved in being an effective mentor.

The Program’s outcomes are aligned with and complement those in the Australian and state/territory curricula. The Program is vocally based with music literacy and creativity being at



the core. Given the diversity of teaching methodologies, the Program is non-prescriptive and relies on the expertise of mentors to apply the most suitable approach for individual teachers being mentored. Mentors work with teachers on a weekly basis over two school terms.

Through music mentoring teachers will learn to:

- teach a varied repertoire of suitable songs and involve their students in simple ostinatos, body percussion and echo games
- teach students to improvise rhythms and melodies based on words or short phrase
- lead students in composing rhythms up to 4 beats in length, compose melodies based on student names, arrange simple ostinato accompaniment to songs, and compose dances to music
- incorporate ICT and digital technologies
- use symbols to represent sounds through graphic notation and introduce simple aspects of traditional musical notation
- teach concepts such as pitch, tempo, context, instrumentation, structure and rhythm
- improve their own practice and use their sphere of influence to enhance the practice of their colleagues
- evaluate the impact of their practice on teaching programs and student learning outcomes.

### **Program funding, partners and reach**

As previously mentioned the Program is implemented under the auspices of the Australian Youth Orchestra (AYO) with Australian government and private funding. Our partner education jurisdictions and schools across Australia also contribute. Australian Commonwealth funding has been used for national promotion and coordination, mentor training, resource development, and research and evaluation. State and territory education departments, schools and non-government jurisdictions meet the cost of local co-ordination and the cost associated with mentor, teacher and school participation such as casual relief days. Across Australia, up to 31 December 2017 a total of 5,000 students, 221 teachers and 71 mentors in 118 schools had participated in the Program.

# **Exploring rural music education: In-service teacher perceptions and preparing for the future**

**Crystal Sieger, University of Wyoming, USA**

Teaching music in rural or remote locations can be challenging, as music teaching and learning can be influenced by experiences and complexities specific to rural school settings (Bates, 2011; Budge, 2006; Prest, 2013). Since music teachers in these areas are geographically isolated, they are often responsible for teaching multiple forms of music to a wide age-range of children, requiring a diverse pedagogical skillset (Bates, 2011; Isbell, 2005). They also face challenges socializing and developing their professional identity as their work environment may differ vastly from that to which they are accustomed (Azano & Stewart, 2015; Corbett, 2010; Hunt, 2009; Isbell, 2005; Spring, 2013). Students residing in rural areas may not have opportunities for exposure to a variety of artistic output within and around their communities, and thus rely on their music teachers to provide those opportunities (Azano & Stewart, 2015; Epply, Shannon, & Gilbert, 2011). Finally, music teachers may find it difficult to engage in meaningful mentorship and professional development; thus, these educators must seek alternative means for support (Burkett, 2011).

In the Rocky Mountain West, populations are interspersed in seemingly random locations, often with many miles of vast high plains between them. Students who grow up in these scattered towns of varying sizes typically congregate at the sole state university to pursue a degree in music education, and upon completion, most of them will earn their first teaching positions in towns considered “rural” by most sources. Because rural music teaching possesses such unique qualities, it is crucial that music teacher educators prepare preservice music teachers for these positions that will both challenge and uplift them.

## **Researcher lens**

My arrival to this region was both exciting and revealing. I first heard the term “rural school” spoken by a student in the summer masters of music education program at my university, who explained that she taught in “the rural school” twenty miles outside of a larger metropolitan area. At first I didn’t understand what she meant, until she described the tiny K-12 school attended primarily by children of ranchers in the surrounding area.

When I first began to see first-hand how music was happening in rural schools, I realized that it was very different than my own background, which I had always considered to be “*the* rural.” I grew up on a farm in the Midwest. I lived in what is known as Amish Country, named after the seemingly boundless communities of traditionalist Christian church fellowships in the area. Amish buggies were a common sight, as were hitching posts at businesses in town and farming traditions such as binding wheat and other grains into sheaves. My hometown served approximately 1000 residents, but larger metropolitan areas were located within an easily driven distance.

When I arrived in my new home state, I encountered a very different kind of “rural.” Tiny towns separated by open prairie land for—in some cases—hundreds of miles had become the new “rural” for me. The largest metropolitan community in the entire state is home to approximately 63000 residents. My home county in the Midwest boasted a population of 375,000, nearly that of the entire state in which I now resided. Thus, I have been slowly processing my own developing perception of “rural,” and as a researcher, I actively recognize subjectivity as a component of this project (Peshkin, 1988).

It is important to provide a framework through which rurality can be viewed. According to the United States Census Bureau, “‘rural’ encompasses all population, housing, and territory not included within an urban area” (United States Census Bureau, n.d.). The Bureau has defined “urban” in two ways, “areas” of 50,000 or more people, or “clusters” of at least 2500, but less than 50,000 people; therefore, “rural” communities consist of those with less than 2500 residents. This is a standard, operational definition of “rural.” However, researchers have also suggested other means of distinguishing “rural” with respect to theoretical perspectives including place-based and social-constructivist theories (Brook, 2013; Koziol et al., 2015; Spring, 2013). While a comprehensive discussion of these conceptualizations are beyond the scope of this project, earlier research projects placed focus on the isolation members of these communities experience, which aligns more immediately to place-based characteristics. However, as participants in those early studies revealed their means for communicating and interacting with students, colleagues, and community members, social influences rose to the surface.

## **Review of literature**

Researchers have approached rural education and music education from a variety of viewpoints. The purpose of this review of relevant literature is to outline some of the salient findings

regarding concepts affecting rural schools and approaches to preparing pre-service teachers for work in rural locales.

Researchers have described the tendency of rural populations to be marginalized, and particularly, of lower socio-economic status (Azano & Stewart, 2015; Goodnough & Mulcahy, 2010; Miller, 2012). These communities may also have less diversity in professional opportunities for residents and lower salaries, which may result in fewer resources for teachers. Teachers may also find they are asked to teach multiple subjects and have less preparation time (Sieger, 2017; Goodnough & Mulcahy, 2010).

Teaching philosophy and approaches to teaching practices can also be impacted when teaching in a rural location. For example, researchers have considered how aesthetic music education philosophy may not align with the limitations and realities of teaching in a rural setting (Prest, 2013). They have also referred to the importance of place and influences of community in determining teaching practices (Brook, 2013). Similarly, rural teachers experience tertiary socialization and develop a sense of professional self in ways impacted by remote teaching (Bates, 2011; Goodnough & Mulcahy, 2010). It is important to note these teachers experience both benefits and challenges when teaching rurally, and their perception of both positive and negative factors may shape their professional identity development (Sieger & Dalrymple, 2017; Goodnough & Mulcahy, 2010).

Some researchers have focused attention on professional learning communities (PLCs) and the influences these may have on teaching success in rural locations (McLean, Dixon, & Verenikina, 2014; Vescio, Ross, & Adams, 2008). The social interactions inherent in PLC work helps to alleviate the feelings of isolation, whether it be conducted in-person or electronically. It is understandable that professional development opportunities may be fewer and less meaningful when teaching in isolated areas. Teachers may find it difficult to build a strong base of reliable sources for professional development, whether those sources are professional organizations or colleagues, or they find it costly and time-consuming with regard to travel (Sieger, 2017; Burkett, 2011; Maltas, 2004; Prest, 2013).

Preparing educators to work in rural locations has been limited in structure and strategy. According to Hefferman, Fogarty, and Sharplin (2016), “Most pre-service teachers undertake their teacher education at metropolitan institutions and have limited knowledge of life beyond metropolitan areas” (p. 50). Thus, exposure to rural settings and the diverse students within them may be fleeting. However, considering the large proportion of rural school settings throughout

the United States and beyond, it is imperative that attention be placed on identifying specific needs in these areas and preparing educators accordingly (Gallo & Beckman, 2016). To accomplish this, some researchers have suggested online simulations of rural context with which pre-service teachers may interact, or the incorporation of distance learning initiatives that allow pre-service teachers to learn while in the field (Hefferman, Fogarty, & Sharplin, 2016; Knapczyk, Chapman, Rodes, & Chung, 2001). Teacher educators must also consider the need for pre-service teachers to develop awareness for ethical and moral issues that may be exclusive to rural environments (Sileo, Sileo, & Pierce, 2008). Finally, researchers have stressed the importance of recruiting and preparing effective teachers for work in rural locations. Their suggestions include seeking teacher recruits from within the very rural locales they hope to later serve (Azano & Stewart, 2015; Bates, 2011; Pillay & Saloojee, 2012).

The research outlined in this brief review focuses primarily on teaching in areas other than music, with a few exceptions. In two recently conducted studies, I specifically hoped to see how music teachers are affected by the isolation they regularly experience, to examine their means of maintaining a musical self while simultaneously adjusting to their rural teaching environment, and to illuminate their interactions with other music teachers and their means for professional, musical, and personal support. Additionally, with the help of a co-investigator, I worked to highlight rural music teachers' socialization and self-efficacy processes.

### **Framework: Seminal rural studies**

The framework for the current project is grounded in two previous rural music education studies conducted in the region (Sieger, 2017; Sieger & Dalrymple, 2017). From these two studies, I learned much about rural music teachers' thoughts, feelings, and perceived experiences as a rural music teacher, and where they turn to seek help.

The first study was a qualitative project conducted in spring 2017. With the hope of becoming more familiar with the region's rural music teachers, and uncovering ways the university may better serve them and their students, I hoped to see how these music teachers were affected by the isolation in which they were immersed, to examine the effects of their environment on their opportunities to be musical, and to outline their interactions with administrators, members of the school and community, and other music teachers. Participants were fifteen rural music teachers whose teaching environments were embedded within communities of 1500 or fewer residents. Participants responded to a series of open-ended

questions, and the themes of Connections, Support, Desires, and Music Making were revealed during analysis. Findings affirmed participants wished for more collaborative opportunities with other music teachers, as professional development tended to be school-wide and not arts-specific. Participants experienced varying degrees of music making opportunities, and time and distance were typical limiting factors. Finally, participants reported little or no exposure to pre-service training regarding rural music teaching, and suggested improvements for regional music teacher preparation programs to include such an emphasis.

The second study served as a follow-up to the first, during summer 2017. Together with a co-investigator, I hoped to identify benefits and challenges experienced by rural educators and how these affected their socialization and efficacy in the music classroom. Participants were four rural music teachers who had participated in the first study, and who were eager to share more detailed accounts of their experiences. Four themes emerged upon with- and cross-case analysis: Autonomy, Relationships, Skills Refinement, and Isolation. Findings regarding these teachers' socialization process revealed that identity development was related to, but not dependent upon, their isolation. Limited opportunities for professional development existed, but these teachers were able to adapt because the strength of their music networks allowed it. Regarding efficacy, participants reported that skills refinement and development of a variety of skills were needed to feel successful, but they tended to believe their rural teaching environment wasn't a significant factor in their self-efficacy. Their degree of success was guided by their own actions.

With these studies supplying the foreground, the purpose of this pedagogical project was to outline the current needs in rural music teacher education as identified by participants, and to suggest teaching practices that can be included within a teacher preparation program located where many students are likely to be hired into rural positions.

## **Methodology**

In order to accomplish this purpose I examined the current practices of an undergraduate music education program located in a rural portion of the Western US, where potential for graduates to earn positions in rural settings is high. I began with a review of the syllabi for the Intro to Music Education and Elementary and Secondary Methods classes, with consideration to the findings of the two seminal research studies around which this work is based. The objective was to answer the following research questions: a) When and how do current pedagogical practices approach rural music teaching? b) What concerns do current rural music teachers have,

and what can music teacher educators learn from them when designing curriculum with rural music teaching applications? And c) In what ways can university music programs provide meaningful support for both in-service and future rural music teachers?

## **Discussion**

### *Current pedagogical practices*

Students enrolled at the university typically do not consider themselves “rural” even though by definition, the entire region is considered so. It is a mindset, and related to worldview, a concept referred to by seminal study participants as they described the need for awareness of the differing worldviews of rural children (Sieger & Dalrymple, 2017). Students enter the music education program expecting to move into metropolitan teaching positions with large music programs; yet, half of graduates over the past four years have earned small rural positions. Therefore, it is important that these graduates are adequately prepared.

An examination of currently employed syllabi for Introduction to Music Education and Elementary and Secondary Music Methods classes reveals very little attention to rural music teaching. The required text for the Introduction course dedicates a chapter to the challenges of meeting the needs of a diverse student population, but does not specifically address rural needs (Raiber & Teachout, 2014). However, Introduction students are often asked to reflect on their own musical experiences—including completion of personal inventory and philosophy assignments—which may include references to rural locations, and they sometimes share those experiences unique to their rural upbringing during class discussions. Within Elementary and Secondary Music Methods, the course requires a diversity component which may relate specifically to rural environments and social aspects that directly or indirectly relate to rurality. However, this tends to be dependent on the students enrolled and how much they choose to share. The required text considers socio-economic status, but—like the Introduction text—does not address rural settings (Redman & Redman, 2011). Some attention is brought to rural settings when discussion classroom environment and classroom management, but specific references to rural music teaching are sparse.

### *In-service rural music teacher perceptions*

As reported in the two seminal studies, rural music teachers do feel isolated (Sieger, 2017; Sieger & Dalrymple, 2017). They often feel ignored when university ensembles or faculty visit larger

metropolitan areas within a reasonable distance to their rural site. University representatives can make a more concerted effort to reach out to the communities while they visit nearby areas and establish stronger connections to these teachers and their students. Rural students are not frequently exposed to quality musical performances promoting cultural variety. University ensembles of various sizes can reach out to these students, expose them to sonorities that may be new to them, and teach them about less familiar music.

Participants responded that pre-service music teachers must understand the challenges faced in rural environments, including time, resources, or inadequate support networks (Sieger, 2017). Pre-service music teachers must also recognize the need for a diverse teaching skillset, as they are often the only music teacher within the community and must serve a variety of musical needs. Participants explained their developed resourcefulness when addressing unique ensemble situations—awkward instrumentation, low numbers of students—and shared ideas for creative performances. Finally, participants stressed the importance of understanding the type of student who attends a rural school, that they may not have a worldview that embraces diverse cultures, only know their own (Sieger & Dalrymple, 2017).

#### *University preparation, instruction, and support*

Music teacher preparation programs located within or near rural teaching environments can provide more frequent opportunities for pre-service music teachers to experience music in rural schools. This may be accomplished through more frequent live and virtual visits and observations for music education students, where they may establish stronger relationships with rural music teachers and the students they serve.

Music teacher educators must also remember that some of their pre-service teachers have experiences as students in rural schools, and can benefit from their shared experiences to help develop an understanding of rural schools for others. Music education programs can create units of study to be meaningfully placed in varied coursework that specifically address rural school issues. Participants have reported a lack of such attention, and future students may benefit from positive changes in this regard (Sieger, 2017).

The university can better utilize currently available listservs or state music education organization websites to more meaningfully reach rural music teachers. The university can create a collection of shared resources, or set up a network of resources that can be shared between rural and metropolitan music teachers and the university. Creation of a recurring session at the



state conference that addresses rural teaching concerns, allows for shared experiences, and invites music teachers from larger metropolitan areas to engage with rural music teachers may also serve to strengthen relationships and provide support for all involved.

## **Conclusions**

Future endeavors are planned to extend this research. First, findings from the two premiere studies will be disseminated to music teachers at the state music educators' association conference. Here, teachers who participated in these studies will see the results of their shared experiences, while those from more populated locations can learn from the findings. Together, rural and metropolitan music teachers can begin to create pathways to collaboration for the benefit of all. Additionally, the university can work with rural music teachers to establish partnerships that can benefit both in-service and pre-service music teachers. Through regularly scheduled observations and practical experiences, pre-service teachers can learn directly from rural K-12 students about their unique social and cultural attitudes. Finally, music education students who consider themselves the product of a rural environment can share with music teacher educators and with each other positive and negative aspects of living and working in remote locations. Their shared perception may provide insight to those who develop curricula for coursework where pre-service teachers have opportunities to work rurally, so that teacher candidates may feel better prepared and more enthusiastically consider a position in rural schools.

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# **Collaborative teaching between non-musical graduation teacher and local musician in music classroom**

**Nicha Chansitthicok, Mahidol University, Thailand**

## **Introduction and background**

The Ministry of Education released the policy in preserving traditional Thai music and Thai folk music in 2016. The policy encouraged music teachers to teach at least one Thai music instruments in a music classroom. The ministry of culture reacts to the educational policy by providing the CPD courses for non-music major teachers to learn Thai music instruments. The period of the course in one week long with learning 3 Thai music instruments and music pedagogy. Without continuing course and no follow-up, it was no evidence of success. In fact, learning music is no shortcut. Practicing is important. A teacher who never plays Thai instruments needs to spend more than one week. They need continuing programs and follow up plans including mentoring evaluating and assessment.

Another process to follow the educational policy is creating the collaborative teaching between the music teacher and traditional musician or folk musician in a local area. Thailand has rich of musical cultures. Every part of the country owns difference musical features and folk musicians also a part of the community all over the country. Finding the musician in a local area and creating the collaborative teaching is another way to teach traditional or folk music in the classroom.

The keys persons who involve in creating collaborative music classroom are the school principal, music teacher and local musician. The school principal took action in school policy and school management. They have rights to decide the budget for each project and choose the learning approach to drive the school based on school philosophy. The music teacher took responsibility in a music classroom. Creating music class which is suitable for a school and student context. The teacher also coordinated with a local musician to create the teaching plan, planning musician roles in music class and preparing the materials for music lessons. The musician may have no music education background need to work closely with the teacher to follow the music lesson objectives.

The non-musical graduation teachers in charged in music class for many reasons such as insufficient teacher budget in small schools and lack of music major teachers. The cooperation

with musician may improve the music classroom more efficient and better result in learning music. This research focuses on preparations and limitations of creating collaboration teaching music in music classroom which is in charge by the school principal, non-music major teacher and Thai traditional or Thai folk local musician.

### **Objectives of the Study**

1. Study the preparation to create the collaborative teaching in the music classroom.
2. Study the limitations of creating the collaborative teaching in the music classroom.

### **Scope of the Study**

1. This study collected data from the schools within Bangkok.
2. Collected data in 2017.
3. This study focused on non- music major teachers who had responsible in music subject in school.
4. This study focused on Thai traditional musicians and Thai folk musicians who had no music education degree.

### **Literature Review**

1. *Thai Basic Education Core Curriculum (2008)*

The music strands and music learning standard as following

#### **Music Standard A2.1**

- Understanding and capacity for creative self-expression through music
- Analysis and criticism on value of music
- Free conveyance of feelings and thoughts on music
- Appreciation and application in daily life

#### **Music Standard A2.2**

- Understanding of relationship between music, history and culture
- Appreciating musical works that represent cultural heritage, local wisdom, and Thai and universal wisdom

#### **1.1 Roles of Teachers**

- 1) Study and analyze individual learners, and then use the data obtained for planning learning management in order to stimulate and challenge the learners' capacities
- 2) Set the targets to be achieved by the learners in regard to knowledge, skills, process of conceptualization, principles, relationships as well as desirable characteristics
- 3) Design and organize learning responsive to individual differences and different levels of brain development, so as to enable the learners to attain the goals of learning
- 4) Provide an ambience and atmosphere conducive to learning, and provide necessary care and assistance enabling the learners to learn
- 5) Prepare and utilize media that are suitable to the activities organized, and avail of local wisdom and appropriate technologies for teaching-learning activities
- 6) Assess the learners' progress through a variety of methods suitable to the intrinsic nature of the subjects and the learners' developmental level
- 7) Analyze assessment results for remedial and developmental measures for the learners' benefit, as well as improve their own teaching-learning methods and activities.

### *1.2 Purpose of learning Music*

- Knowledge and understanding of composition of music
- Ability to express themselves freely through music, analyze and criticize value of music and convey feelings freely through music
- delight in music and apply in daily life
- Appreciation of the relationship between music, history and culture
- Appreciation of music representing cultural heritage, local wisdom, Thai and universal wisdom
- Ability to sing and play various forms of music, express opinions about musical sounds, express aesthetic feelings about music and understand the relationship between music, tradition, culture and historical events

### *2. Roles of School Principal*

The school principal influences in supporting school change in three areas: management and control, Leadership and innovation and Human development. The key role of the school principal in supporting school improvement is an improved collaboration between stakeholders,

innovative curriculum and improved teaching methods and teacher professional development.  
(Sakulsumpaopol N., 2010)

### 3. *Music Classroom Preparation*

4.

#### 1. *Curriculum*

Teachers allow to evolving a curriculum by follow the core curriculum. The elements to concern for creating own curriculum as follow,

- Teaching Style. Being ‘Pro-Active’ Teacher can make the music lesson more effective.
- Learning Style. Can depend on students’ conditions and the teaching approach
- Basic Principles of teaching; understand clearly in what teacher intend to teach, make the explanation clear, teach relevant and progressive, teach one thing at a time, ensure students can do independent practice, revisit and reinforce new material, set manageable goal, divide tasks into smaller manageable units, clarification of some musical or technical point, proceed from the known to the related unknown, use students’ existing experience to make connection to new ideas (Harris P., & Crozier R., 2000).

#### 2. *Contents*

The Thai Traditional music and Thai folk music content have the same musical content as the classical music in general. The contents of music including these areas;

- Music history and background
- Notation
- Rhythm
- Scales
- Improvising and composing

#### 4. *Collaborative Teaching Preparation*

The previous study has established the important issues of preparation collaborative teaching, which are concerned about creating the collaborative classroom.

Collaborative teaching is required teachers to work as a team and take responsibility in planning curriculum and instructions but Co-teachers had less involved in the examination. Mutual planning time is essential for co-teachers to coordinate the effort. Preparing teacher education

skills to both teacher and co-teacher is useful and sharing some teacher responsibilities such as behaviour management may make teaching more pleasant for the co-teacher. (Fennick E., & Liddy D., 2001.)

## **Methodology**

To get the preparation and limitation for creating the collaborative teaching in the music classroom, the data is collected by interviewing three groups of volunteers.

The first group is the non-music major teachers. The music teacher volunteer participation letters are sent to the non-music major teachers who have registered to the music training course hosted by Thailand ministry of culture. The questionnaire asks for volunteers in this research and informs the objectives of this research. The total number of volunteers is expected at 10 volunteers.

The second group is the school principals. Researcher contacts the school principals of volunteers and asks for permission to interview school principals about the vision and policy in creating the collaborative teaching in the music classroom. The third group is the Thai traditional musicians of Thai folk musicians. The researcher collects the list of Thai traditional musicians of Thai folk musicians from the ministry of culture and sends the volunteer participation letters to get the permission for interviewing about involving in collaborative teaching in the music classroom. The total number of volunteers in this research was 30 volunteers which are 10 teachers, 10 school principals and 10 musicians.

To interviewing the volunteers and school principals. A semi-structured interview guide was developed by formulating questions that would approach the research questions from the different point of view.

The semi-structured interview guide for teacher focuses on preparing the collaborative music classroom that includes these following topics;

- Musical Contents
- Preparing teaching plans and lesson plans
- Preparing schedules
- Co-ordinating between teacher and musician
- School supported
- Other factors
- Limitations



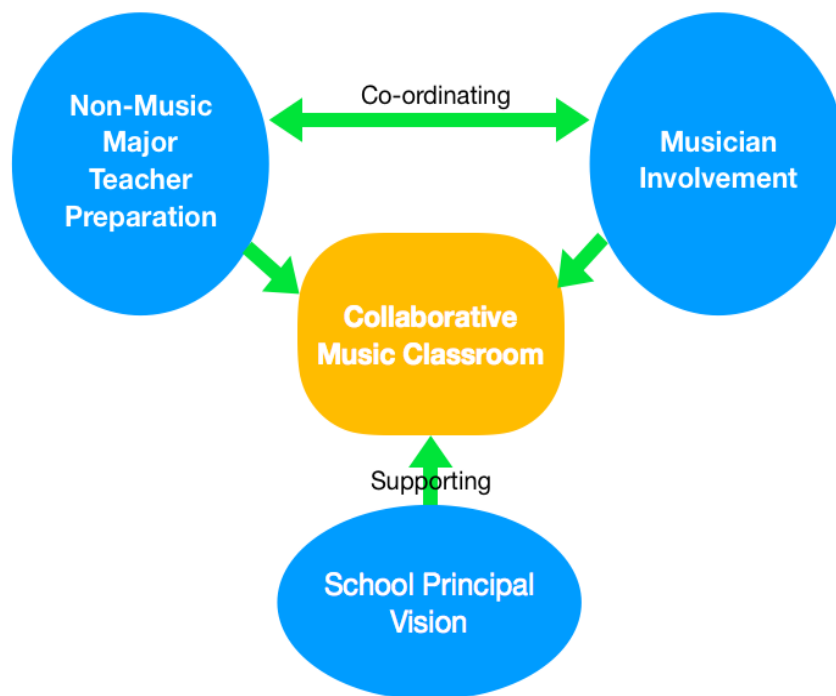
The semi-structured interview guide for school principals focuses on vision and policy in the collaborative music classroom that includes these following topics;

- School Budgeting
- School policy
- Authorizing and Supporting
- Limitations

The semi-structured interview guide for musicians focuses on involving in the collaborative music classroom that includes these following topics;

- Compensation
- Music pedagogy background
  - Co-ordinating between musician and teacher
  - Time condition
  - Limitations

These three semi-structured interview guides were commented by a professor in music educator before collecting the data. The collected data will be analyzed to the framework as follows (Figure 1);



**Figure 1.** Conceptual Framework.

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## **Valuing the long-term impacts of primary music education in a progressive school**

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This study is an attempt to explore the long-term impacts of primary music education in a progressive school in Tokyo where cooperative learning, democratic decision making, and mutual sharing of interests and purposes by students form the pedagogical basis. Establishing the long-term impact of music learning on students is a difficult task because ferreting out evidence for transfer of learning is methodologically challenging. Likewise, establishing a causal relationship between music learning and its impact in later life without the influence of confounding factors is almost impossible (Costa-Giomi, 2014). Rather than looking for measurable effects, this study draws on students' retrospective self-accounts. Although self-reported data are often viewed as being less reliable, reflecting on learning experiences has its own merit because it is the students who can assess the true value of their education. Positing that retrospective accounts should be the focus of a long-term impact study, this research targeted former sixth-grade students who became university students 10 years later. While at school, they were actively involved in music making and achieved amazing results at the end of the school year. A decade on, we asked them to reflect on their primary school music learning experiences. Based on their, and their teachers', self-accounts, we tried to understand what they had learned in their music classes and how they valued their learning experiences.

A model of this study is Tom Barone's (2001) *Touching Eternity*, a longitudinal case study based on the life narratives of high school art teacher Don Forrister and a cohort of his former students. Drawing on the impact of the teacher on his former students, Barone attempts to answer questions “about whether and how teachers can indeed make lasting differences, and about what those differences might be” (p. 1). Instead of submitting an easily understandable description of teacher-student relationships and educational outcomes, Barone captures what former students believe they learned from their teacher, as well as what the teacher learned from his students, framing both as lasting lessons. His study showed not only that valuation takes retrospective forms, but that a teacher's influences on students are “easily hidden from the view of a biographer-stranger and even...from the learners themselves” (p. 125). This suggests a need for life history approaches that shed light on narratives and lived experiences of individual

learners. Such an attempt was also exemplified by Pitts (2012) in which chronological analysis of life history data of UK citizens highlights the long-term effects and outcomes of school music education as well as the influences of home, family, out-of-school music-making, on a variety of aspects of their later musical lives.

## **Aim**

The purpose of this study was to (1) explore students-turned-alumni participants' memories of primary music, (2) explore the way they value their learning experiences, and 3) understand the impact of progressive music education. Put in other words, what do they remember? How do they value their experiences? What are the enduring outcomes of primary music education? (Due to the limited space, this paper focuses less on the first question).

## **Methodology**

For about a year between 2001 and 2002, Matsunobu (the first author) observed a sixth grade music class twice a week in an elementary school in Tokyo. Saito (the second author) was the teacher of this class. Throughout the year Matsunobu observed and analyzed the students' involvement and growth in and through musical activities, keeping field notes and video data in the process. 10 years later, both authors decided to interview eight former students, utilising a focus group setting that took place in the school's music room. A focus group interview was an effective tool in terms of stimulating the participants' common memories of shared experiences. The participants had so much to say that the interview lasted for four hours. During the interview, the authors showed video clips of the students' practice sessions and final performances on stage, which Matsunobu had taken 10 years earlier. The data were analyzed and triangulated between field notes, video data, and interview data by both authors, who also shared their subsequent interpretations.

## **Findings**

Vignette 1 [On December 14, 2001]

*38 students of Saito's class are on the stage of the gym. They have been practicing since October. Two student-narrators introduce the class, as the members get ready on the stage. Each of the three groups performs the theme of Mission Impossible, Truth by T-Square, and Cheery by Spits. These are all difficult pieces to play. The final piece*

*Firebird by Stravinsky is the most challenging piece. Even during a rehearsal the day before, they needed to work on a section where they lost control of music. Saito is nervously watching them from the side of the stage. The gym is full of audience. Parents are staring at the stage, expecting that the program will begin shortly. Following conductor Kaku's dynamic motion, they began the first bar of the piece....*

Vignette 2 [On February 6, 2012]

*10 years later, grown-up former students are staring at the TV monitor, deeply drawn to their performances, like their parents 10 years ago. They still remember every part of the pieces. They watched their own performance for the first time in 10 years. The video clips brought them back to the day of the concert. The Firebird came to the end and finished with dynamic glissando played on the piano and xylophones. They cannot help but uttering, "bravo!" "unbelievable!" Mimi say, "this is goose bumping." Shinta remarks, "I can't believe we did this!" Other follows, "I don't think we can do it now [even as adults]." "Even if we can do it individually, it's impossible to do it in a group of 40."*

The achievement was the result of the mandatory general music class. According to the curriculum guide of the time in Japan, only 80 minutes were assigned for music education each week. No one believed that sixth grade students could prepare and perform such complicated music within the constraints of general music teaching in one semester. Although the pieces were arranged by Saito for electronic keyboards, harmonicas, drums, xylophones, and percussion, the arranged versions were still quite demanding: 'The Firebird,' in particular, contains many polyrhythmic time changes, complicated melodic lines, and harmonies split across multiple instrumental parts. While it was clear that the students were actively engaged in their musical activities, the reason for their high degree of motivation was not due to their music backgrounds: No more than half of them had taken private music lessons.

The process of choosing and deciding the main repertoire for the program was worth noting. The students brought CDs from home. They listened to them, as well as to a collection of recordings in the music room. After listening to over 50 pieces, they narrowed their choice down to two: Igor Stravinsky's 'The Firebird' and Gustav Holst's 'Jupiter' from 'The Planets.' After a series of discussions, they eventually chose the Stravinsky. As Renwick and McPherson (2002) has observed, students' motivations are higher when they choose pieces by themselves rather

than having others (teachers or parents) select for them. Saito's students in his general music class achieved this collectively. Furthermore, it was not just about choosing what they liked. They also needed to *negotiate* with each other, thereby compromising individuals' own wishes. Sometimes, these desires were expressed very strongly. This typically appeared in the process of choosing pop songs for performance. Mimi believed, "Because we promised to do it, we were obliged to complete it. The whole class got excited, and the excitement boosted up toward December."

Saito: What do you think you acquired through primary music education? Is there anything you can think of?

Shinta: We learned how to cooperate together and achieve something big which cannot be done alone. It was not so much of specific skills and knowledge.

Itako: Whatever we say now [whether we learnt something specific or not], it's obvious that we did something unbelievable. That's for sure.

Mimi: We tried many instruments. We decided what pieces to play, what instruments to play. What we learnt, I believe, was to take initiative to enjoy music.

Itako: Because of the music classes, we got closer to music. Music became my friends, not like something scary.

Kaku: I came to like playing music in a big group and started jazz in university.

Moku: It is not skill or anything that I can think of. But the fact that I was an active participant in the middle and high school choir means the foundation was already formed through my primary music education.

The students in the present study indicated that what they acquired in primary music was not so much specific skills or knowledge as self-efficacy and positive attitude toward music, which they were later able to develop as a means of sustaining their interest in music.

A cursory observation of Saito's music classes led people to develop the impression that the students were merely having fun. Saito was once criticised by outside teachers who had no sympathy for, and understanding of, progressive education. Such criticism was typically along the lines that the students were not learning anything, the belief being that music education should focus on developing students' musical skills, theoretical understanding, and musicality. The students reacted strongly to such criticism.

Kaku: If these teachers believe that music education should focus on those things, what we did was not music education. But what we did was much more valuable!

Moku: They are not necessary for everyone. If students want to learn those things, they can do it. If they want to become professional musicians or music teachers, they have to learn them.

Mimi: My brother in a normal school needed to take music tests on musical scale and harmony. He had homework too. We never had such things in this school. From their viewpoints, we probably didn't learn anything. We were just goofing off. "What were you learning?"

Saito: What happened to your brother? Did he learn music?

Mimi: No way! My brother came to dislike music. It was me who actually helped his homework. He never experienced what we did here in this school. They probably learned various scales in vain. He only listens to music, limited to his favorite kind of music only. He doesn't play music. I doubt if forcing them to study music would help. We learned enjoying music here.

Momoko: Now I am teaching academic subjects [for primary and middle school students] in a cram school. My students don't have internal motivation in learning, which for me is unthinkable, because that's what we learned here. Something very important is missing in their education.

Nanase: I helped at a workshop last year that was catered for school teachers [through the Tokyo University of Fine Arts]. We showed some really creative stuff. But these teachers were so rigid. They only talked about students' reactions and assessment. They didn't know how to enjoy music themselves. They were only concerned about assessment and measurement. I had only Saito as my music teacher. I thought Saito was the norm. I came to realize that he was very unusual. He was unique. He enjoyed music. He let us play and enjoy music.

As these interview data indicate, one way that facilitated these students' valuing process of primary music education was comparison with their sublines and friends who graduated from other primary schools. Once these students became aware of other people's musical experiences with different teachers in other primary schools, they could more effectively objectify their own learning experiences. They expressed strong views that the music education they received from

Saito was valuable. They insisted that what they learned was much more than simply having fun. This assertion emerged as a result of retrospective reflection and comparison of their experiences with others from the past 10 years. Another drive that facilitated their valuation process was the conversation with the music teachers who remembered the details of their musical engagement ten years ago. Hearing stories of the teachers' side, and realizing the nature of their music learning through the lens of the adults, they came to reflect on the values of their musical engagement in the primary music classes.

## **Discussion**

### *What did they remember?*

We tried to solicit the students' memories of Saito's teaching and how, as a result, they delineated and valued their learning experiences. Much of the outcomes that they mentioned was concerned with making music together through cooperation and negotiation and managing their own learning through a strong sense of self-efficacy, motivation and ownership. If the goal of progressive education is to extend democracy by facilitating individuals' decision making and developing students' personalities through the mutual sharing of interests and purposes, this was successfully achieved by Saito's students. The students addressed these achievements and activities rather than specific musical skills. Clearly, they developed positive attitudes in relation to music. It is expected that these positive attitudes and active engagement with music led them to continue to love music. They began a new musical journey by choosing an arts management career or playing a new instrument or genre. Pitts (2012) argues that students' attitudes in relation to music affect their future musical engagement, as they gave "arguably the most lasting effect on whether young people choose to continue their musical development beyond formal education" (p. 32); however, least attention is given to them at both research and policy level. At the same time, unlike Pitt's participants who did not mention much about transferable skills, "such as those related to discipline, collaboration, confidence, self-efficacy" (p. 166), Saito's students address these. In her study, only one participant specifically addressed such transfer. For other participants, these benefits were only implicitly evident in their accounts. Such differences may have been brought by the emphasis on progressive education in Saito's school.

### *How did they remember?*

We were surprised both by the details and the extent of their recall. We did not expect university



students to be able to tell us so much about their music learning experiences in primary school. The fact that Saito's students could say so much about it may suggest, in line with Gabriellsson's (2011) work, that musical experience is much more than just music; it can embrace strong memories of exceptional life events. Supporting this claim, Saito's students were able to spell out the impacts of his teaching through their musical engagement, as opposed to other engagements they had in the school context. The video recordings shown to them during the focus group interview served to trigger their memories of "peak" experiences and facilitated their meaning-making process in and out of Saito's class. The focus group itself served as an opportunity to realize that they achieved much more in the music class than they had initially thought. By reflecting on specific memories, listening to peers' stories, and discovering the truth regarding matters about which they were previously unaware, they were able to re-evaluate and verbalise what their education really meant to them.

#### *How did they value their experiences?*

Learners cannot evaluate the value of their own education while they are still immersed in it. It is only through a retrospective reflection that they can value their experiences. Barone's participants showed that valuation takes retrospective forms. He observes that teacher's influences on students were "easily hidden from the view of a biographer-stranger and even, I have learned, from the learners themselves." (p. 125). Dewey (1939) argues that valuation involves past-future perspectives.

In the degree in which existing desires and interests (and hence valuations) can be judged in their connection with past conditions, they are seen in a context which enables them to be revaluated on the ground of evidence capable of observation and empirical test (p. 59).

The participants in this study, like those of Barone's, underwent a revaluation process of their experience in primary music education through participating in this study. This process was facilitated particularly when they realized the need to advocate their own growth through progressive education. They used other people's experiences of primary music education as points of reference for comparison. To use Dewey's example, when they were primary school students, they were like one "who has found a bright smooth stone. His sense of touch and of sight is gratified. But there is no valuation because no desire and no end-in-view, until the

question arises of what shall be done with it” (p. 38). The latter happened ten years later. For them, what they experienced in their primary music classes transformed to a diamond from merely a stone. They began to prize and care about their education through this project: They compared their experiences with their siblings and friends from other schools who had very different experiences from them. This led them to a realization and formation of values toward their own learning in the school.

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# **Beyond the “first-generation”: A Methodological review of mixed methods research in music education**

**Marci Malone DeAmbrose & Michelle Howell Smith, University of Nebraska, Lincoln**

Since West's (2014) review of dissertations, mixed methods research in music education is still a relatively new approach to research published in journals (Fitzpatrick, 2016; Sims et al., 2016; West, 2014). Most research uses a quantitative design (Sims, Lordo, & Phelps, 2016; Yarbrough, 2002); however, current approaches are beginning to apply a mixed methods design offsetting the strengths and weakness of quantitative and qualitative approaches (Ivankova & Plano Clark, 2016). This review builds upon West's (2014) exploration of the use of MMR in music education dissertations by analyzing the use of MMR in key music education research journals published from 2010 to 2017. The purpose of this methodological review is to explore design components of mixed methods research in music education. Using systematic search procedures, we identified 20 empirical mixed methods studies. Results display a preference of convergent design ( $n=12$ , 63.15%) with a quantitative priority ( $n=10$ , 52.63%). The results of this study provide an empirical foundation from which we discuss design preferences and recommendations for best practices for expanded use of mixed methods research design in future studies.

## **Keywords**

Music education, mixed methods research, methodology

Philosophically speaking, music is both aesthetic (Reimer, 2003) and praxial (Elliot, 2015). To promote understanding, making, and valuing of music (NAfME, 2015), one must consider both individual perspectives as well as objective measurements when developing research to advance the field of music education. Most music education research uses quantitative methods, but there has been an effort to include more qualitative research (Sims, Lordo, & Phelps, 2016; Yarbrough, 2002). The current focus on quantitative approaches in music education research is a missed opportunity for important contextual information and deeper understanding that can be gained by integrating a qualitative component through mixed methods research (MMR). Hence, MMR has the potential for providing a bigger picture of the human experience of perceiving, reacting, and practicing music.

Mixed methods research is a means to extract the assets from both qualitative and

quantitative research to obtain a complete understanding of a research purpose (Creswell, 2014; Creswell & Plano Clark, 2011; Plano Clark & Ivankova, 2016; Johnson & Onwuegbuzie, 2004; Tashakkori & Creswell, 2007; Tashakkori & Teddlie, 2010). Our definition of MMR is one where both qualitative and quantitative data are collected and equally valued to serve a broader purpose beyond the strengths and weaknesses of a single design. In this regard, music education is an ideal field to explore through MMR. Evidence suggests that an inquiry addressed with MMR provides a broadened perspective (Plano Clark & Ivankova, 2016).

Although the integration of both quantitative and qualitative approaches are deemed valuable by experienced researchers in the field (e.g., Fitzpatrick, 2016, 2011; Miksza & Berg, 2013), the use of MMR in music education is still a relatively new approach to research published in journals (Fitzpatrick, 2016; Sims et al., 2016; West, 2014). The purpose of this systematic methodological review is to explore design components of MMR in music education. This review builds upon West's (2014) exploration of the use of MMR in music education dissertations by analyzing the use of MMR in key music education research journals published from 2010 to 2017. We discuss the design preferences of current published MMR in music education and provide recommendations for best practices. Our inquiry was guided by the following research questions:

1. What MMR designs have been published in music education journals?
2. How does the use of MMR designs in published music education journals compare to West (2014) review of MMR music education dissertations?

### **Data collection (search procedures)**

The sampling strategy used in this methodological review was multilayered; selecting journals within music education and then MMR articles within the journals (Alise & Teddlie, 2010). We employed purposive sampling "to achieve representativeness or comparability" (Teddlie & Yu, 2007, p. 80) to select the targeted journals. We selected journal based on SAGE Publications most cited journals as well as peer review articles specifying the journals as most cited by music education professionals (Bauer, 2016; Silveira & Diaz, 2014). These journals included the *British Journal of Music Education Research*, *Bulletin of the Council for Research in Music Education*, *International Journal of Music Education*, *Journal of Music Teacher Education*, *Journal of Research in Music Education*, *Psychology of Music*, *Research Studies in Music Education*, and *Update: Applications of Research in Music Education*. To search articles within the aforementioned journals, we used the top five databases recommended by music

educators: JSTOR, ProQuest, Google Scholar, ERIC, and PsycInfo (Bauer, 2016). Additionally, we used Academic Search Premier as well as the SAGE Publications website to search within the targeted journals. We identified MMR articles from these music education research journals to compare mixed method design, subjects, and approach choices within each article. To be a valid source for this review, each article must "... (1) define and defend... research in music education, (2) describe techniques which may be used in this field, (3) indicate how results of... research may be applied in the practice of the profession, (4) state implications for future research..." (Heller & Wilson, 1982, p. 1). Table 1 illustrates number and percentages of MMR articles within each journal.

### **Data analysis (coding)**

We coded the MMR studies according to the MMR design typology presented by Creswell and Plano Clark (2011). We selected this typology to provide consistency and greater comparability with West's (2014) review of MMR in music education dissertations. By examining the level of interaction, timing, integration, and priority within a MMR study, we identified each study's MMR design: convergent, explanatory, exploratory, embedded, transformative, and multiphase.

### **Results**

Within this methodological review, three design typologies were used by mixed methods researchers in music education: explanatory, convergent, exploratory (Creswell & Plano Clark, 2011). Within these three design typologies, there were a few ( $n=5$ , 25%) that incorporated advanced design features. Most MMR music education studies used convergent design ( $n=13$ , 65%) with a quantitative priority ( $n=8$ , 40%). A majority of the convergent studies that had a qualitative or both priority ( $n=5$ , 25%) also included an advanced design feature. The advanced design features incorporated are a multiphase design feature ( $n=3$ , 13.6%) and an embedded design feature ( $n=2$ ; 9%). Fewer studies incorporated an explanatory design with a quantitative priority ( $n=5$ , 25%) or an exploratory design with a qualitative priority ( $n=1$ , 5%). Not as frequently used is the exploratory design with a priority of both quantitative and qualitative methods ( $n=2$ , 10%).

Table 1		
Comparison of MMR publications and dissertations by design typology		
<u>MMR Designs</u>	<u>Publications</u>	<u>Dissertations</u>
Convergent	13 (65%)	11 (46%)
Explanatory	5 (25%)	5 (21%)
Exploratory	2 (10%)	2 (8%)
Embedded	3 (15%)	7 (29%)
Multi-phase	2 (10%)	0 (0%)
Total Studies	20*	24*
*sum more than the total due to overlap with embedded and multi-phase designs		
Note: Publications data are based on this review; Dissertations data are based on West (2014)		

To answer our second research question, we compared our findings based on peer-reviewed published music education MMR studies with West's (2014) review of MMR music education dissertations. Table 1 provides a side-by-side comparison of our respective results. In both reviews, we see a similar trend when focusing on the basic design typologies: Convergent designs were most prevalent, followed by explanatory, and then exploratory studies. Direct comparisons of the percentages of each design type should be done with caution, due to slight differences in the coding approaches. West's coding more closely followed the original Creswell and Plano Clark's (2007) typology where embedded studies were considered a distinct design type. Our coding followed the current edition of their text (2018) in that embedded designs (among others) are conceptualized as advanced features used in combination with one of the three basic designs. Hence, all of our embedded and multi-phase studies were "double coded" to note the basic design and advanced features. Interestingly, West also "double coded" three of his seven embedded studies with a basic design; the remaining four were only coded as "embedded". Thus, if West had "double coded" all of the embedded studies, the percentage of basic designs may be more similar than they appear. Nonetheless, similarities in the two studies do appear in the general inclusion of advanced design features within music education research. While the specific advanced design features (embedded and multi-phase) represent different proportions of the respective literature review pools, the overall use of advanced design features is similar across the two reviews (25% of publications, 29% of dissertations).

## **Discussion**

A design typology represents “a set of different possible mixed methods designs that attempts to convey the range of design options available” (Plano Clark & Ivankova, 2016, p. 111). Applying this approach allows the researcher freedom of choice in the design process (Plano Clark & Ivankova, 2016). Within this methodological review, five of the six design typologies were used by mixed methods researchers in music education: explanatory, convergent, exploratory, multiphase, and embedded (Creswell & Plano Clark, 2011). To create a more thorough understanding of each design typology, we provide a definition of each typology and examples from selected articles.

### *Convergent*

The convergent design conducts both quantitative and qualitative data simultaneously. This fixed design has a predetermined outline for research. In other words, one data set does not inform or influence the development of the other. The mixing process occurs after both sets of data have been collected and analyzed (Creswell & Plano Clark, 2011). For example, Gerrity, et al. (2013) used convergent design to discover what conditions facilitate learning in students with special needs. Students were given a pre and post-test to measure music learning from a 10-week course taught by preservice educators, a music therapist, a special education specialist, an education professional, and a music education professional. Qualitative data were collected in semi-structured interviews to gain the student and parent/mentor perspective of the value-added components of skill, teacher effectiveness, and learning conditions. Data shows a statistically significant difference of 6.7 ( $p < .009$ ) in the pre-test (43.0,  $SD = 18.9$ ) and post-test (49.7,  $SD = 23.4$ ) in the students’ ability to recognize rhythm, pitch, and tonal memory. Student, parent, and mentor perception of improvement was also positive when interviewed about growth in musical ability. When integrating the data, researchers found that both quantitative results and qualitative findings displayed musical growth in students with special needs. The profession can use this research when considering students with exceptionalities during music education courses in schools.

### *Explanatory*

The explanatory design uses a follow-up qualitative approach to further explain quantitative results (Creswell & Plano Clark, 2011); thus the timing of explanatory studies is sequential. Some researchers use this design to create interview questions for a qualitative inquiry to connect or build from the quantitative data. This rationale is used in a study focused on describing the

teaching and learning strategies demonstrated by middle school band teachers who reported a student-directed teaching style (Bazan, 2011). Quantitative data was collected through a researcher designed demographic questionnaire and Gumm's (2004) MTSI. The selected instrument determined the frequency of which instructors used student directed teaching styles. The results displayed the most student-directed middle school band teachers which informed the selection for the qualitative portion of the study. Data collection for the qualitative phase consisted of observations, videotaping, and interviews which were then coded for frequency and time utilized for individual teaching and learning strategies. Bazan (2011) concluded by stating that although teacher directed instruction was most frequently implemented in the quantitative phase, participants in the qualitative phase provided valuable insights into future uses and perceived constraints of student directed instruction.

### *Exploratory*

Exploratory studies also feature sequential timing, but in this design an initial qualitative strand identifies potential variables, frameworks, or theories that are then tested in a follow-up quantitative strand (Creswell & Plano Clark, 2011). For example, Pellegrino, Conway, and Millican (2017) studied tenure and promotion experiences of music teacher educators. This study was centered around four research questions focusing on both assistant and associate professors who were either currently in the tenure process or had gone through the process no more than four years prior. In the initial qualitative phase, participants were selected through purposeful sampling with a mix of male and female professors from different types of institutions in geographically diverse locations. The qualitative exploration was conducted through semistructured interviews. Themes from the interviews emerged: perceptions of what counts toward tenure, mentoring, identity, and balance. For the quantitative strand, a survey tool was developed using themes from the interviews as well as borrowed questions from *The Collaborative on Academic Careers in Higher Education Faculty Job Satisfaction Survey* (COACHE). The tool was piloted at a conference session for music teacher educators (N=25) and eventually sent out to a large population for music teacher educators (n=486) which rendered 124 valid responses. Findings from the study indicate that music teacher educators were dissatisfied with balance within their professional lives and between personal and professional lives, male respondents reporting more professional balance (63%) than female respondents (33%). Additionally, respondents from different sized institutions rated stress levels related to tenure differently. Participants from larger institutions were more likely to rate stress levels



higher ( $M=3.21$ ,  $SD= 0.89$ ) than those from small ( $M=2.81$ ,  $SD = 0.75$ ) or medium institutions ( $M=2.61$ ,  $SD = 0.80$ ). Another finding suggests a moderate positive correlation indicating teachers tend to hold identities that reflected their perceptions of their institutions' emphasis on either teaching or research ( $r=.406$ ,  $n=123$ ,  $p=.000$ ). Due to these and other findings, the researchers recommended to continue to examine the demographics of music teacher educators in tenure-track positions, specifically compare criteria and practices of conveying criteria related to the tenure process in public and private institutions, examine strategies for alleviating stress for faculty at larger institutions, and encourage music teacher educators to proactively seek formal and informal mentors.

### *Multiphase*

In a multiphase design, multiple research studies that may use quantitative, qualitative, or MMR approaches are connected together as part of a broad program of research. Each study informs the next to “support the development, adaptation, and evaluation of specific programs” (Creswell & Plano Clark, 2011). For example, Fitzpatrick (2011) used a multiphase design to study urban instrumental music teachers. In the words of the researcher “the design most closely resembles Creswell and Plano Clark's (2007) Triangulation Convergence Mixed Methods Design, with the addition of an initial exploratory focus group component” (Fitzpatrick, 2011, p. 232). In the initial phase, a qualitative exploration of teacher perception was used to develop a measurement tool to survey instrumental music teachers. The next phase of the study uses a convergent MMR design where quantitative and qualitative data have equal priority. During the second phase of the study, instrumental music teachers in the Chicago public schools were surveyed ( $N=90$ ). The final phase used interviews and observations of select instrumental music teachers ( $N=4$ ). These teachers were selected based on classification into certain subgroups: experience, inexperienced, thriving programs, and struggling programs. For example, one teacher interviewed was experienced in the profession but had a struggling instrumental music program. The integration of data was displayed with each research question. The findings indicated that the lack of funding in urban environments provides some challenges for music educators, and that knowing their students and their environment were necessary for successful learning outcomes. The researcher asserted that conducting a MMR study added value to understanding the multilayered and multifaceted components of music education in urban settings.

### *Embedded*

The embedded design is characterized by one methodology being used within the constraints of the other methodology; most typically by situating a qualitative study within a larger quantitative design (Creswell & Plano Clark, 2011). In Bodnar (2017), instrumental music majors from five Pacific Northwest universities (N=20) were exposed to a score study treatment and then asked to video tape themselves conducting their university's wind ensemble. Participants were asked to submit videos and a musical background questionnaire for a priori coding of conducting ability. These codes were used to place participants in the experimental (n=10) and control groups (n=10). The experimental group received gesture and score study instruction, while the control group received only score study instruction. Although there was no significant difference found after coding and analyzing video data, the researcher concluded the students in the control group used mental preparation of gestures during score study sessions. The researcher attributes this conclusion to the post conducting interviews. In this study, the researcher embedded a qualitative design to fulfill the "need (for) follow-up explanations after an experimental trial" (Creswell & Plan Clark, 2011, p. 73).

### **Recommendations**

There are several recommendations to be made from the results of this methodological review. Although we are aware of the controversy surrounding these recommendations (i.e. word limitation in journals, credibility of both quantitative and qualitative research design), the articles from this review provide models for how one might address these concerns. We suggest an increase mixed methods research in music education, publish mixed methods research in journals after dissertation, and increase exploratory design typologies.

### *Increase mixed methods research in music education*

The strategic plan created by the National Association for Music Educators (NAfME) identified advocacy, leading the profession, research, and capacity building as the four strategic directions for the future (NAfME, 2016). MMR is uniquely situated to "support best practices and serve the needs of students" by off-setting weakness of one method with the strengths of the other in order to provide a breadth and depth of understanding that one method alone cannot provide. Conducting a MMR study in music education provides leadership to the profession by providing examples of how MMR can expand our understanding of the ever-changing ways we interact with music.

### *Publish mixed methods research in journals after dissertation*

One way to increase the number of published MMR studies is for more articles based on MMR dissertations to be published. Although West (2014) identified 24 MMR dissertations in music education, only five of them have since been published in our identified journals, and therefore included in this review (Barrett, 2015; Bauer, 2007; Fitzpatrick, 2016, 2014; Kelly, 2015; West, 2014). Authors of two other dissertations have published a portion of their work as a mono-method study (e.g. Cronenberg, 2017; Wayman, 2004) and one dissertation was published outside of our pool of music education journals (Fitzpatrick, 2016). While we would encourage all authors of dissertations in music education to publish their work, this is especially important for authors of MMR dissertations. These dissertations are the leading edge of methodological innovations in the field and hence their contributions to the body of research are particularly valuable. Therefore, it is puzzling as to why few MMR dissertations are published. Perhaps dissertation authors are simply not submitting their work for publication or they are publishing their work outside of music education journals (e.g., Fitzpatrick, 2016), thus making them more difficult to find. Noting that MMR studies are submitted for publication in a body of research dominated by quantitative inquiry, perhaps journals are not interested in the methodology (West, 2014). Perhaps journals are interested in publishing MMR studies, but have difficulty reviewing them due to a lack of familiarity with the quality indicators of MMR approaches. With MMR becoming more prevalent in current dissertations, we suggest that future research be conducted to address the scarcity of MMR published in music education journals.

### *Increase exploratory design*

In order to broadly explore topics in music education research, we recommend that the profession increase studies using the exploratory design. By using this design, we start to create deeper understandings of phenomena. In our findings, music education researchers tend to use this design to develop a measurement tool for a quantitative strand, but it can also be used when there are unknown variables or unestablished theoretical framework (Creswell & Plano Clark, 2018). In this methodological review, the articles that incorporated this design (n=2, 10%) utilized the instrument development model. However, there are an increasing number of prominent music researchers that believe we should focus on developing theories specified for our profession (Elpus, 2018). To this end, using a taxonomy development model, where qualitative results are developed into a theory and then tested, may increase theories specified for

music education. By utilizing these theories in future research, we can begin to understand how humans process music within a music theoretical construct, as opposed to a closely related framework.

## **Conclusion**

Music is important because it is an innate part of being human. As noted by Elliot, (2012), “One of the first things we notice about music is the innumerable ways societies and individuals create, use, value, teach, learn and conceptualize music...” (p. 63). Hence music education is important because it creates enduring understandings of the process within creating, performing, and responding to music. Considering the many ways to understand music and music education, it is in the best interest of the profession to also consider a variety of methodologies to study how humans choose to function within the aforementioned artistic processes. Combining quantitative and qualitative methodologies through MMR designs will broaden our understanding of how music functions within our students’ reality as well as within an observable reality which in turn will help us to contribute to increasing levels of student autonomy in their musical learning.

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# **The intercultural music education challenges: Reflections from a Brazilian experience in PIBID -TOCA music project**

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## **Abstract**

In this paper I intend to discuss the necessity for an intercultural music teacher education in Brazilian's teacher education curriculum. For that, I described a elementary school's music project named *The Tale of Lake Paranoá* developed by student teachers from the Brazilian's institutional program named Programa Institucional de Bolsas de Iniciação a Docência – PIBID. The intercultural ideas from Carlsson and Westvall (2016) and Candau and Russo (2010) are the framework for my reflections. I finish with some suggestions about the necessity of specific knowledge base (Tardif, 2002; Azevedo, 2007) for a more intercultural music teacher education.

## **Keywords**

Intercultural education, music teacher education, teacher knowledge base

## **Introduction**

Music Teacher Education in XXI century has been faced many challenges that involves what to teach, how, to whom and who will teach. The challenges start when we really look to our music class and we can see how different our students are. Then, we must reflect about the ideal music content, the most interesting repertoire and the goal for learning. It is common to ask: what do I know? What do I need to know? Could I really respect all differences and teach them? They are some common questions that demand difficult and different answers.

So, in this paper, I intend to discuss the necessity for an intercultural music teacher education in Brazilian's teacher education curriculum. I described a elementary school's music project named *The Tale of Lake Paranoá* developed by student teachers from the Brazilian's institutional program named Programa Institucional de Bolsas de Iniciação a Docência - PIBID<sup>13</sup>. The intercultural ideas from Carlsson and Westvall (2016) and Candau and Russo (2010) are the framework for my reflections. I finish with some suggestions about the necessity of specific knowledge base (Tardif, 2002; Azevedo, 2007) for a more intercultural music teacher education.

This is not an ending debate, since intercultural education is a complex and ongoing concept. However, I would like to share these reflections that rose on my own experience as music teacher educator and as researcher.

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<sup>13</sup> PIBID – Institutional Scholarship Initial Teaching Program.



### **The differences in music class: The strange and the unknown**

The situation described here is related with the PIBID's music project. PIBID is a Brazilian National project for Teacher Education. It means Institutional Initial Teaching Scholarships Program and it aims to support teacher's education at universities and schools. For that the universities and schools have to submit for a Brazilian government application. Each university has to present just one project that could be integrated several teacher education courses. At University of Brasilia, music is one of them. The music project is called TOCA – Tocar, ouvir, criar, aprender – that means play, listening, creation and learning.

The intercultural situation reported here happened in one of PIBID's music schools' partners: Escola Parque 210/211 Norte. In this school, we work with a music teacher for 6 to 10 years old children. The Escola Parque 210/211 Norte is a special school for Art Education and Sports. Nowadays, the children go there for music, visual arts, drama and gymnastics in the opposite time of their regular school day period. In this school, five student teachers, supported by PIBID's music project, were teaching under the music teacher's supervision. We - the universities coordinators, the student teachers and the music teacher - have a weekly meeting for discussing teaching practices and planning.

During one of ours PIBID's meetings, the music teacher and student teachers from Escola Parque 210/211 Norte reported a pedagogical situation: the presence of indigenous' children in the classroom from Brazilian's etnias *Fulniô*, *Guajajara* and *Kariri-Xocó*.

First, it seemed to be an opportunity to know the indigenous culture and share it with others students. However, the non-indigenous students rejected the indigenous children: "they smelled bad" was the justification. They didn't want to interact with these children and avoid them. In the other side, the indigenous students didn't speak Portuguese and were timid. They couldn't to be integrated in the classroom. The school music teacher and student teachers were lost. They tried many activities to get close to indigenous students and for better interaction in classroom, but they failed. So, they asked me what to do. I was astonished as well. I never experienced this kind of situation. In general, the indigenous people lives in specific areas of Brazil, in a special land and have a specific educational system. It was a surprise to find these indigenous students in a school at the center of Brasilia. Besides, the school music teachers reported that the children couldn't play some instruments why they are sacred for them. That was the case of rain sticky. For us, it is a beautiful idiophone instrument that imitates the rain's sound, but for them it is a sacred instrument played just by the "pajé" (the shaman) of the community in sacred ceremonies. Then, they didn't touch the instrument and felt uncomfortable with the way we played it. The

school music teacher said that she tried to show to the class some videos about indigenous culture and its way of life. She intended to value their culture and also interact with students. This strategy didn't work either. The indigenous students continuing have no interest in music. Thus, some questions emerged: How to teach music in this kind of situation? What music? How could we motivate the indigenous students? How could we make them interact with other students? Could music help this kind of interaction?

When we asked this questions, we realize that we weren't prepare for this difference. We didn't think about ethnic and culture differences, only about music tastes diversity and music media influence. In general, difference is always a challenge: disabilities difference is still new and we are trying to deal with it; ethnic difference is more about Africans and indigenous influences in Brazilian's culture than for their specific culture. African and indigenous music are still unknown in Brazilian's schools.

Indigenous music is so connected to their way of life that is almost impossible to experience it outside of their context. Besides, according to FUNAI<sup>14</sup>, Brazilian's indigenous are 305<sup>15</sup> nations and speak 274 different languages. Those, 17,5% don't speak Portuguese. So, it is a challenge to choose the right music for teaching.

We discussed a lot about these issues and we identified two kinds of questions to reflect: 1) how could we to integrate the indigenous students to the music class, sharing their culture and making music with? 2) How could we create a friendly ambiance for non-indigenous and indigenous children? So, we tried an approaching project named *The tale of Lake Paranoá*.

### **The tale of Lake Paranoá: An intercultural musical project**

The *Tale of Lake Paranoá* was our attempt for solving the problem. The city of Brasilia is landing over an artificial lake named Paranoá. It was built because of the dry weather of the region and it gives a beautiful landscape to the city. It is artificial, but in its depression, it was common to find rain's water and a small river named Paranoá. So, the tale tells a love history. Briefly, the history begins many years before the construction of the city. The Goyases people used to live there and they decided to leave the land. A brave warrior, named Paranoá stayed. He was waiting his love, Brasília. Tupã (Thunder God) visited him in a dream and said that Brasília,

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<sup>14</sup> FUNAI – Fundação Nacional do Índio – translated by National Indian Foundation is a institution for indigenous people wrights and organization.

<sup>15</sup> It is estimated that there are around 817.962 indigenous in Brazil, 0,26% of Brazilians population. 61,47% lives in the country and 38,53% in the urban zones. Last 20 years, the population has increased 10,8% after a long time of decreasing.

a beautiful woman, will be his wife and together they will have many children. So, while he was waiting: he hunted and walked in the bushes. At night, Jaci (the moon) was always with him, shining in the sky. She liked Paranoá's company and felt in love of him. Finally, one day, Paranoá met his promised wife: the beautiful woman named Brasília. He opens his arms to her but, suddenly, he felt that his heart already belonged to Jaci. Tupã becomes angry and transformed Paranoá in a lake. Then, the lake has the arms opened trying to hold Brasília, and at night Paranoá meet Jaci that shines on his water.

We decided to use this tale in music creation activities. We thought that would be an opportunity to work with a local history that it was meaningful for everybody. All children lived in Brasília and know the lake Paranoá. The children were invited to create the songs. It seemed to be an opportunity to motivate them in music class; to improve their reading and writing; to know more about indigenous culture; to know more about Brasília history and space and to improve the interaction among them. We hoped that indigenous children could participate with their songs, instruments and ideas.

For the musical project we have three different moments: 1) the tale presentation for children and the introduction of Brasília space and history; 2) the music creation for the tale's history and characters and 3) the rehearsal and acting. The second moment was remarkable and significant when the children could express their feelings and impressions about the tale and its characters. The student teachers helped the children with their song's lyrics and melodies. They could also experiment different rhythms with body percussions and instruments.

In the end of the year, we performed the musical in a school presentation. It was beautiful and the children were involved with the presentation. It was their musical, with their music and songs. Unfortunately, the indigenous children didn't participate. They were always outside of the musical creation process and performance. For us, it was a frustrated feeling: we couldn't to reach to these children. We tried an intercultural approach, but it didn't happen. Then, we asked: What did we miss? What means intercultural education? Could it help us in music class? In next topic, we try to understand the situation reported and the possibilities for a more interacting and intercultural music education.

### **Understanding the experience: Intercultural music education and teacher knowledge base**

We believe that music education practices imply different dimensions of human experience in social, emotional, cultural and educational aspects. In this way, Kraemer (2000) argues that music teaching and learning happens in many contexts, diverse situations and involves different

kinds of means. For him, music pedagogy is an interactive process defined as a “relationship between people(s) and music(s) under appropriation and transmission aspects” (Kraemer, 2000, p.51). So, to understand this process is necessary for a dialogue with other areas of knowledge as sociology, aesthetics, anthropology, musicology, pedagogy, psychology, history, ethnomusicology and others. Kramer’s point of view highlights the necessity of a multi and interdisciplinary perspective for music education knowledge and practices. Music pedagogy is a science that needs the contribution of other sciences.

If we consider the experience reported before, since the beginning, the understanding of the situation and the possibilities of its “solution” needed a multi, interdisciplinary perspective, and a multi and intercultural comprehension of the pedagogical situation. As music teacher, we have to pay attention on the student, their background, interest, interactions and reactions inside the classroom. To select the content and teach it demands also a strict relation with students needs, differences and development. In music class, we could have great difference among students, as observed in PIBID’s music project, but also small differences related with their social relations and music tastes for examples. In both situations, cultural diversity is felt like a shadow, but many times it is ignored. In our music project we couldn’t ignore it, but we couldn’t either be successful. We couldn’t understand how the indigenous children related with music. It showed us how far we were about “others” culture. We were unprepared for them. This make us think about the teacher education curriculum and the possibilities of changed it.

Although, all discussion about the importance of multicultural and educational culture in the curriculum, we still have a mono-cultural background. Carson and Westvall (2016) argue that to change this perspective we have to reflect and criticize what they called normality and comfort zone. They present the concepts of norm-critical approach and diversified normality (Carson; Westvall, 2016). Their main critic is over the western culture repertoire that is dominant in music education and the means we use to develop it. The authors emphasize that the norm-critical perspective is more than a discussion about insider/outsider position or same/different dichotomies. As they say: “These perspectives would not merely reproduce insider/outsider or same/different dichotomies but would expand and reshape the borders of ‘normality’ and ‘comfort zones’ within the area of music teacher education” (Carson, Westvall, 2016, p.37). It means that they propose to question the *status quo* of music education as a monoculture discipline, which focuses on white, elitist and western music. The reproduction of the same curricular content in music education represents a comfort zone for music teachers. In our reported case, it is possibly understand the necessity to stay out of comfort zone. In Carlson and

Westvall's argument, to look differently to "normality" and questioning the norms is a new theoretical perspective that they called "diversified normality". As they say: "The result would be a radical redefinition of current norms of music education in keeping with the idea of diversified normality which—rather than assimilating differences—would broaden our conception of the norm to include a variety of musical expressions" (2016, p.37-38).

In Brazilian education perspective, Candau and Russo (2010) have a critical intercultural perspective as well. For them, the concept of intercultural education in Latin America is related in first place with the indigenous and afro-descendants identity, cultural, educational and socio-politics aspects. In educational settings, the "normality" maintains their culture and knowledge out of the school's and teacher education's curriculum. In this way, they became invisible and stereotyped. To look at them it is "diversified normality" or in Candau and Russo's words it means to work in a critical intercultural perspective. Candau (2012) argues that is important to question the mono-cultural and ethnocentric knowledge that implicit or explicit are present in school's curriculum. Candau and Russo (2010) emphasize the contribution of Freire's pedagogy for a critic intercultural education. They highlight the cultural dimension of his pedagogy and his dialogical methodology.

If we consider the teacher knowledge base approach, intercultural education demands knowledge that has the same specific nature described by Tardif (2002). We can say that they are plural, singular, situational, temporal and interactive (Tardif, 2002; Azevedo, 2007). It is plural because it demands knowledge from different areas of knowing and demands to be critic about the known and unknown. If we consider Candau and Russo's (2010) thinking the intercultural education is an epistemic issue as well.

Then, we could consider that we have to be open to the different and new situations as we experienced in the case reported before. As each situation demands different kinds of knowledge, we understand how singular it could be. But it is not so singular that couldn't be shared with other teacher, what makes it social and shareable. The temporality is also an important characteristic to be considering in the case of intercultural education. The modernity has shown how changeable is our society and how dynamic is culture. Finally, when we talked about teaching and learning practices the interactive nature of intercultural education is inevitable. Tardif and Lessard (2005, p.235) argue that interactivity is the most important competence for teachers. In their words "[Interactivity is] the mainly object of teachers work, because the essential of their activity consists in get in into a class and launch an interactive program with students". For them the pedagogical interaction demands a communicative dimension, because

teaching isn't so doing something, but doing with somebody something meaningful: the meaning that is pervaded and exchanged in class, the communicated meanings, recognized and shared are, then, the pedagogical interaction way (Tardif; Lessard, 2005, p.249).

### **Final considerations**

In this presentation, I described an intercultural experience in our PIBID's music project. For that we presented the pedagogical situation and our difficult to find a positive didactic solution. I reported the project developed with the music class and the indifference of indigenous children. The situation and the solution were discussed briefly by intercultural perspective and teacher knowledge base approach. In this sense, I am trying to propose a reflection about the necessity of an intercultural knowledge for music teaching. In our PIBID's music project, the Tale of Lake Paranoá, we couldn't reach to indigenous children, but the experience teaches us a lot and force us to think about our comfort zone and normality.

The experience opened our eyes and makes the indigenous children visible. The intercultural music pedagogical situation shows the urgency to change our music teacher education program and curriculum for a more intercultural perspective.

## **IV. Short Poster/Workshop Abstracts**

### **Student's musical identities in primary school curriculum in Valencia, Spain**

**Pablo Marin, University of Valencia, Spain**

One of the main pillars of the educational innovation of the 21st century is students' participation in the construction of the curriculum in educational institutions. In this sense, listen to their voice in order to know their interests and incorporate them into the classroom challenges the contemporary school. This type of teaching proposals is established between two opposing theoretical poles: a canonical and standardised curriculum versus a decentralised one that incorporates the cultural identities of the educational community. In

the case of music education, one of the elements that can be integrated into the curriculum is the students' musical preferences.

Here is presented, on the one hand, a study on musical preferences in 5th and 6th grade students of Primary Education in the city of Valencia (n = 299 students). In this case, it is verified that the music consumed by them belong to the urban popular repertoire, consisting of a mix of pop (39%), hip hop (22%), electronic music (19%) and rock (13%). On the other hand, the results are related to two studies about textbooks content (n=14 textbooks) and teaching practices (n=82 teachers), both in the same educational and geographical context as the analysed students. In this sense, we can see how urban popular music only takes 6% of the repertoire programmed by the textbooks and 16% of the one that is used by teachers. In addition, when this repertoire is used, students' preferences are hardly ever represented. Instead of that, urban popular music normally consists on 20th century artists like The Beatles, Elvis Presley, Michael Jackson or Madonna. Therefore, it can be stated that neither taught nor supported primary curriculum in Valencia include students' musical identities.

## **A study of the methods of teaching melodic aural skills in piano lessons for adult beginners**

**Noithip Chalermpanyakorn, College of Music, Mahidol University, Thailand**

This research aimed to investigate the methods of teaching melodic aural skills in piano lessons for adult beginners. This research was a qualitative study by interviewing five piano teachers and observing their teaching in individual piano lessons for adults whose ages were between 21 to 60 years old. The researcher analysed and presented the data using an explanation technique. The results showed that piano teachers gave the importance of teaching melodic aural skills through normal interactive teaching methods clearly managing the lessons, without any teaching activities. The preparation for teaching and the teaching plan mainly focused on purpose and the goal of the students. The contents used in class were mainly song content and textbooks. The method of teaching melodic aural skills was the demonstration of playing melody, clapping rhythm, singing and explaining together with psychology and development teaching techniques. The instructional media were adult piano learning textbooks, music note and the piano. Most of the problems found by this study were related to the students. These included absenteeism

problems. This research suggests that piano teachers should have clear methods of teaching melodic aural skills and promoting the importance of practicing melodic aural skills which are vital factors in developing student music competencies.

## **Examination-oriented music composition training: The current teaching phenomena of creating at the Hong Kong diploma of secondary education level**

**Chi Hin Leung, The Education University of Hong Kong, Hong Kong**

In this case study, the author research on the current teaching phenomena of Paper 3: Creating of the Hong Kong Diploma of Secondary Education (HKDSE) Examination Elective Subjects: Music. The examination has been implemented after the curriculum reform of the senior secondary school since 2012 where music composition becomes one of the compulsory assessment. According to the Curriculum and Assessment Guide (Secondary 4-6) Music by the Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, the assessment objective is to create and arrange music using appropriate compositional devices, and explain the use of music elements in compositional devices of their compositions. Without any prior experiences in the teaching composing for public examination in the past, schools have adopted different models to teach composition which include hiring external company and tutor to teach; forming a joint-school network; and teaching the whole curriculum by the school teacher. This qualitative study contributes to the understanding of the current HKDSE learning and teaching situation with a focus on the perspectives from school music teachers and composer-instructors.

### **Keywords**

Composing, music exam, assessment, curriculum, case study



## **A music education professor's journey: Transitions through personal and professional identity**

**Lori F. Gray, Boise State University, USA**

“Academic transitions are significant and public points of reference for professional growth. In many ways, transitions are common and shared markers of the faculty life” (Reybold & Alamia, 2008, p. 108). The purpose of this autoethnographic reflection was to examine my transitions in and through academia as I “attempted to navigate the academic landscape” (Bosetti, Kawalilak, & Patterson, 2008, p. 96) and to form and establish my personal and professional identities at three different universities. According to Reybold and Alamia (2008), “The academic journey is neither static nor dispassionate. Students do not just become faculty when they accept their first positions; instead, they continue this process of becoming as they move through phases of their careers. Similar to the concept of the boundaryless career (Defillippi & Arthur, 1994), faculty work is characterized by mobility within and between academic institutions” (p. 109). This poster presents my journey through three universities, which began at a metropolitan research institution as a doctoral student and teaching assistant. As a young, single woman, I was free to consider all job openings when I entered the job market. I only applied to positions that appealed to me (a focus on teaching with some research and service) or jobs that were in an area of the country I enjoyed (the Northwest). I accepted my first job in a small town nestled in the mountains. I quickly learned that though I was still writing my dissertation, I was the head of Music Education at my university, and it was time to act like a professor. I was in charge of the program and needed a vision for Music Education. Colleagues talked about work/life balance, but I was concerned about tenure and my identity as a professor. I worked hard and was promoted and awarded tenure, but personal life changes caused me to reconsider everything. My decisions had all been academic up to this point, but I now faced the personal challenge of how to leave my job, search for a new one, and start a life with my soon-to-be husband and his kids in a different state. I now find myself in a new state, new university job with a new tenure clock, and new roles of fiancée and soon-to-be step mother of three children, wondering how my personal and professional identities will continue to evolve through this “process of becoming.”

### **Keywords**

Career change, teacher identity, mobility, music education programs, music teacher educator rol

# **Montessori teaching and learning: A collaborative musical journey**

**Lori F. Gray, Boise State University, USA**

As an idealistic music education student, I dreamed of teaching in a democratic elementary music program. I imagined a school and music classes much like the education systems outlined by Paulo Freire (1970) and John Dewey (1916, 1938), where the students and I would share in the design of our music classes, decide together what repertoire to work on throughout the year, what musical activities to explore, and how to shape our music classes. This paper is an autoethnography (Chang, 2009; Diamond, 1992; Ochs & Capps, 1996) of my early experiences teaching a fairly traditional general music curriculum utilizing Orff, Kodály, and Weikart approaches with a democratic and collaborative mindset within a private PreK-8 Montessori school in the Southwestern United States. The purpose of this paper was to examine my own experiences and practices as a music teacher in a Montessori school to better understand how the Montessori philosophy initiated my desire for democratic learning in Music Education environments.

Through my reflections and research, I sought to answer two questions: 1) How does the Montessori Philosophy align with a democratic approach to Music Education; and, 2) Is it possible to co-design experiential learning opportunities in music with students as “critical co-investigators” (Paulo Freire, 1970, p. 68)? My continued efforts, now at the university level, to create welcoming and inclusive learning spaces includes my recent exploration of culturally responsive pedagogy and my ongoing study of different learning styles and approaches in music classrooms, PK-20. I discovered at the start of my music teaching career that the philosophy underpinning the Montessori environment and Montessori teaching and learning directly complements my ongoing desire for a democratic approach to music education. I will describe my initial exposure to Montessori education, my efforts and challenges to establishing a collaborative music program within a Montessori school, and my continuing work to create a democratic and culturally responsive music education program within a public university in the Northwestern United States.

## **Keywords**

Montessori, music education, democratic education, culturally responsive teaching, Orff, Kodály

# **Flipping the classroom in music teacher education**

**David A. Rickels, University of Colorado at Boulder, USA**

The goal of this presentation is to demonstrate the use of a flipped classroom approach in music education courses. Following an overview of research on the flipped classroom model, this presentation will offer a framework for choosing learning outcomes appropriate for “flipping,” as well as a demonstration of strategies for choosing and/or creating content.

A flipped classroom refers to an approach where “students are doing the lower levels of cognitive work (gaining knowledge and comprehension) outside of class, and focusing on the higher forms of cognitive work (application, analysis, synthesis, and/or evaluation) in class” (Brame, 2013). This “flips” the common assumption where students receive information via a class lecture and then conduct follow-up application on their own. Students in a flipped class are given opportunities to gain exposure to new material prior to a class, often using video or other media. While this may be similar to traditional reading assignments given before a lecture, the flipped model departs from a lecture that merely repeats the preparatory material. Class time is instead used for interactive work with the instructor and peers, as each student has opportunities to engage with applying the material. Research in a variety of disciplines has shown that a flipped approach can be effective and efficient in maximizing student learning (Berrett, 2012; Deslauriers, Schelew, & Wieman, 2011) as well as increasing student engagement (Angelini, 2016; Balzotti & McCool, 2016).

Music teacher educators work with a variety of classes at the undergraduate and graduate levels, and students frequently have varied levels of background experience with the content. This might be true of methods classes on secondary instruments, or graduate research statistical methods, to name two examples. Flipping the approach on topics such as these can accommodate the problematic range of experience levels by allowing students to engage at their own level of need outside of class, while focusing class time on practical applications.

This session will present examples from an implementation at a large university in the western United States. A traditional approach to teaching basic statistics in a graduate research methods course might include a lecture on formulas or working through problems in class after a textbook reading on the concepts. An instrumental methods class typically might involve mixed-instrument instruction in groups during class time. A flipped model in these scenarios would substitute video tutorials demonstrating these concepts, divided into chunks that students can view at their own pace prior to class, and followed with assessments to provide information to

the instructor on student comprehension that will shape the use of time in the class meeting. This session will demonstrate how such videos are recorded using screen capture software (e.g., *Camtasia*), modified with graphic aids and linked tools, and edited with instructor narration. The demonstration of assessment techniques will include software tools that allow embedded quizzes in videos (e.g., *PlayPosit*). These tools allow the instructor to use data to structure the class by creating groups, facilitating the students working with each other based on their needs, and/or spending time working with individuals who need remediation.

The flipped model avoids using time inefficiently attempting to teach to the middle level of comprehension in a class of varied abilities, and instead moves toward an efficient and individualized experience for each student. As competition and technology push teacher education programs to deliver experiences that are efficient and authentic, the flipped classroom model offers one way to engage students with instruction that maximizes their efforts inside and outside of their traditional classroom learning spaces. This demonstration session will provide participants with tools and strategies to implement the flipped approach in their own teaching.

Note: Please consider using the link below to view a short video prior to this presentation, to “flip” your introduction to flipped learning. Select MISTEC 2018 from the list of classes, and enter your name. Length: 2:33):

<http://bit.ly/RickelsFlipping2vid>

## **Predictors of applied music teaching success in undergraduate instrumentalists**

**Melissa J. Ryan, Frost School of Music, University of Miami, USA**

### **Background**

Many research studies in music education are concerned with traditional K-12 music education situations. However, there is a lack of literature concerning non-music education music students training to become teachers. Likewise, there are very few studies concerning supervised field experience of applied teachers-in-training. The investigation of undergraduate music performers who are in a teaching program may have implications for future research and teacher education practice.

## **Objectives**

The purpose of this quantitative research study was to examine background characteristics, identity issues, and perceptions of the mentoring process of undergraduate instrumentalists and the relationship of these factors with applied music teaching success. The study investigated undergraduate students (N=13) who teach two-on-one applied instrumental lessons in a university-sponsored community outreach program.

The research questions of the study are as follows: 1) What are the background characteristics of the beginning applied teachers in this specific teaching program? 2) What are the self-perceptions of the beginning applied teachers as it relates to identity and self-efficacy? 3) What perceptions of the mentoring process do the beginning applied teachers hold? 4) Do the backgrounds, identities, and mentoring process perceptions of the beginning teachers predict their success as teachers?

## **Method**

In order to determine the background characteristics of the participants, a brief researcher-constructed survey was implemented. For the purpose of exploring self-perceptions of the teaching and mentoring process, the Music Teacher Identity Scale (Wagoner, 2015) was used as a basis for constructing questions related to identity and self-efficacy, with an addendum of open-ended questions concerning the mentoring process. These components were combined to create one composite survey that was administered to the participants.

To measure teaching success, a researcher-constructed performance-based teacher evaluation rubric was implemented by the researcher.

## **Data analysis and results**

In order to answer the first three research questions concerning the background characteristics, identity issues, and self-perceptions of mentoring process of the teacher-mentors, descriptive analysis was used.

In order to answer the final question concerning teaching success, Mann-Whitney U tests and Spearman correlations were run to determine any correlations between the variables and the teaching success outcome. While no highly significant correlations were found, there were useful discoveries throughout the study. While the participants did not identify as performers as strongly as predicted, performance was an important aspect of their identities as teachers.

Beginning teachers want knowledgeable, consistent feedback on their teaching, as well as to develop personal relationships with their mentors.

## **Easy computer music programming with Scratch**

**Joshua Emanuel, New York University & Nanuet Union Free School District, USA**

Computer programming is gaining a greater emphasis in school technology classes as more careers require this type of skill. With new approaches and designs for programming languages, creating small programs is easier than ever. One of the key elements in designing a program is sound. Whether it is using sound to enhance a program or designing a program to create sound, learning to code has a place in the music classroom. Scratch is a programming language developed at MIT to teach children to code using visual objects instead of lines of text. By using this free, web-based program, students and teachers can create animations, videos, games, and even musical instruments.

Scratch is used in the Nanuet School District in Nanuet, NY, USA by the technology department to teach basic computer programming. It was adapted to the 6th grade music curriculum to provide students with an alternative method of music making. As Scratch is a program that students are familiar with, they are continuing to develop the skills they already learned from other subjects, providing a cross-curricular approach. Students need to consider such elements as sound design, programming efficiency, and user interface design. Students in Nanuet use Scratch to create their own interactive virtual instrument. By being the designers, students have full control over the capabilities and limitations of their instruments, as suggested by Andrew Brown.<sup>16</sup>

The purpose of this poster presentation is to provide practicing teachers with the rationale, skills, and resources to introduce basic computer programming into their music curricula. The presenter will share examples of how he uses Scratch in his middle school classroom to design virtual instruments that can be used to compose, improvise, and perform. He will provide step-by-step instructions on creating a virtual drumset and keyboard using Scratch. Participants will learn the basics of using Scratch to program sound and music. Upon seeing the

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<sup>16</sup> Brown, Andrew R. *Computers in Music Education: Amplifying Musicality*, Taylor and Francis, 2007. ProQuest Ebook Central, <https://ebookcentral-proquest-com.proxy.library.nyu.edu/lib/nyulibrary-ebooks/detail.action?docID=1024458>. Page 67.

simplicity and depth of the program, they will be able to show colleagues how to begin creating programs for various purposes.

### **Keywords**

Technology, coding, programming, design, STEAM

## **Student perceptions of the missing high school chorister: Why do students drop choir?**

**Chris M. Marple, University of Iowa, USA**

Little extant music education research focuses on factors that underlie students' decisions not to participate in school choral programs (Hawkinson, 2015). Mizener (1993) claimed that no correlation exists between the decision of high school students to participate, or not participate, in choral music and their singing skills. The purpose of this study was to investigate the student perceptions of why high school singers choose to withdraw from a curricular choral music ensemble (Charmaz, 2006).

Participants ( $N = 3$ ) were selected from a large, urban Midwest high school ( $N = 1,975$ ). Each participant was previously enrolled in the choral program but are now withdrawn from all curricular choral ensembles. The high school administrative faculty assisted me with the distribution of a preliminary online demographic survey via email for recruitment.

I conducted semi-structured interviews during a two-week period in a private room on the campus of the participants' high school. All interviews were conducted at a convenient time for each participant that did not interfere with the academic schedule. Qualitative research faculty and music education graduate students ( $N = 3$ ) from a large Midwest university peer-reviewed the interview protocol to ensure optimal clarity and to negate possible bias. All interviews were recorded and then transcribed. I analyzed the data using open, axial, and selective coding procedures to examine potential emergent themes (Charmaz, 1990). From five categories which included the participant views of attrition as "No Fun," "Song Choice," "Too Cliquey," "Required Classes," and "Other Interests," two themes emerged, "Student Feedback," and "Scheduling" as the main reasons these students chose not to participate. Findings from this study may inform current and pre-service choral music educators' understandings of why students choose to not participate in curricular choral ensemble.

## **“Music is special”: The place of the specialist music teacher within a process of arts curriculum reform**

**Rachael Dwyer, University of the Sunshine Coast, Australia**

Undertaking curriculum reform is often a period of upheaval for teachers and schools. As values and priorities change, and new knowledge and skills are required, teachers and curricula find themselves occupying new positions on the school landscape. In the case of the *Australian Curriculum: The Arts*, some of the issues that have emerged are insufficient class time to cover the new content, inadequate support and resources for planning, and the challenges that stem from five distinct arts subjects being grouped into a single curriculum, without a shared experience as “the arts”. This paper explores the impacts of this particular curriculum reform on three music teachers’ work, specifically the ways in which they position themselves and their work as music teachers in relation to the arts curriculum. The stories presented illuminate the importance of professional networks in developing new curriculum knowledge, and point to the possibilities for developing shared understandings as teachers of the arts.

## **Narrative approaches to developing music teacher identity**

**Lisa Lorenzino & Margaret De Castro, McGill University, California, USA**

The topic of professional identity construction and life experience has been of interest to the field of teacher education in recent years. Building upon this interest, the purpose of this workshop is to introduce a variety of pedagogical materials that teacher educators can use in the post-secondary classroom to assist in pre-service music educator professional identity construction. The workshop could also be of interest to mid- and late-careers teaching in search of materials related to professional development.

The workshop will be divided into five sections, four of which will involve participation on the part of the attendees. The sections are as follows:

- Literature on Personal Identity Development (5 minutes)
- Narrative Writing Exercises (15 minutes)
- Narrative Sharing and Thematic Analysis (10 minutes)
- River Journey Activity (10 minutes)
- Conclusions (5 minutes)



Materials presented in the workshop have been tested and revised by the primary researcher in three upper-level music education classes at the post-secondary level. Feedback from students regarding these pedagogical practices have been overwhelmingly positive and, in many instances, have forged renewed relationships with former teachers and music educators. Presenting such a workshop to an international audience will no doubt provide additional insight and understanding of the topic. The presentation will conclude with implications for further research, referencing feedback received from the presenters' research project at her home institution.

## **What is music appreciation?**

**Zara Pierre Vaillancourt, Université Laval, Québec, Canada**

According to Reimer and Wright (1992), “the foundational interaction with music is listening” (p. 231), but what is Music Listening or Music Appreciation? Does it mean the same thing for researchers, music teachers and students alike? Apart from the fact that “Appreciating musical works » is one of the three disciplinary competencies in the Quebec provincial curriculum document, what does it mean *to appreciate music*? As part of my doctoral thesis, I asked secondary music teachers and students: What is music appreciation? During this collaborative research, I conducted individual interviews with three in-service secondary music teachers and group interviews with their students. Teachers and students also completed a questionnaire based on statements derived from Dunn’s *Ten Characteristics of Creative Listening* (2006) and Flynn & Pratt’s *Nine Areas of 'Appraising'* (1995). The participants came from diverse cultural and socioeconomic backgrounds. I employed a qualitative research approach based on grounded theory to analyse the data from the interviews. Key words, or concepts, describing the participants’ perceived meanings of music appreciation emerged from this analysis. Quantitative data from the questionnaires were compared with the qualitative data from the interviews to complete the analysis. Firstly, the data were analysed for each school in order to constitute a portrait of each teaching environment. Secondly, concepts emerging from the individual interviews with the teachers and the quantitative data from their questionnaires were compared to highlight differences between teachers’ definition of music appreciation. Thirdly, the students’ answers (interviews and questionnaires) were combined and analysed as a group. Afterwards, concepts of music appreciation that emerged from the data were compared with different models of music listening found in music education literature (Dunn 2011, 2014; Madsen & Geringer,

2000; Hallam & Papageorgi, 2016). The results revealed different conceptual understandings of music listening at home and in school (Boal-Palheiros & Hargreaves 2001, 2004) and a more creative approach to music appreciation by students (Dunn, 1997, 2006, 2008; Peterson, 2006; Reimer, 2003; Zerull, 2006).

## **(Game theory) to enhance musical learning**

**Leslie Stewart Rose, University of Toronto, Canada**

This workshop explores the powerful pedagogy of musical games. Building on understandings of how educational games in general have the potential to transform students' experiences of learning (Brown 2009; McGonigal 2011; Prensky 2001; Salen 2008; Salen & Zimmerman 2003), we will investigate how they can potentially enhance the efficacy, depth, and joys of musical learning. This workshop draws from theories of game-based learning to explore "why games work". My *archetypes of musical games* will be reviewed to explore the range of purposes of educational games and my framework of "what makes a good game" will be discussed. After playing a "fun" demonstration game, together we will analyze it using the *good game framework* with particular emphasis on the difference between a musical activity and musical educational game. Further, I will discuss opportunities and challenges of the *Ears On* assignment in my music teacher education course at a Canadian university.

## **Building capacity and musical identity in music pre-service teachers through regional professional experience**

**Jennifer Rowley & Wendy Brooks, Sydney Conservatorium of Music, Australia**

Described here is a program of musical engagement between a large urban/city conservatorium and a smaller regional/rural conservatorium located 350km from each other in New South Wales (NSW), Australia. Four pre-service music teachers in their final year of study co-designed an inclusive program of musical learning for children aged 5–12 years with the local regional conservatorium music education director that included visits to 12 one teacher primary schools over a five-day period. Student teachers had completed their final practicum and formal units of study, hence the specific preparation for this professional experience included orientation to the local region, the nature of learning music in small disadvantaged and often isolated schools and

how to engage students in musical learning often when they have limited musical experience. Encouraging the development of music amongst young learners in low SES and identified disadvantaged primary schools was the goal of this teaching opportunity that aimed to stretch and build the music teaching capacity of the pre-service music teacher at the very beginning of their career. With this program successfully implemented for four years in a variety of regional conservatoria and across a wide range of music learning programs, the pre-service music teacher from the city conservatorium offer musical leadership and expertise with an aim to support lifelong learning in music. Examples of musical activities include demonstrating instrumental techniques and/or performing at schools; acting as sectional tutors in rehearsals or at annual regional band camps; participating in ensemble rehearsals and performances with the local music community. Presented is the written and visual images being evidence provided by the pre-service music teachers through their ePortfolio narrative which revealed reflection on their own development and challenges faced during the trip. Research questions included: How does the pre-service music teacher operationalise their four years of undergraduate training within an unknown learning context with limited resources? How does experience in regional school assist with the development of their music teaching identities? In what way can the regional conservatorium use these music teaching and learning experiences to reflect on and improve their current practices? Results indicate that the pre-service music teacher requires deeper understanding of the needs of learners who have limited resources and access to musical knowledge. In addition, it was revealed that increased creativity and critical thinking was used during the professional experience. Implications include encouragement of rural professional experience in music teacher training.

**Keywords**

Pre-service music teacher, regional conservatorium, musical identity, mentoring, career preparation

# **An exploration of first nations music of Australia and Orff Schulwerk – developing musical understanding through culturally sensitive activities**

**Christine Jane Nicholas, Willandra Primary School, Australia**

Culturally sensitive music making activities, inspired by Australia's First Nations people, are sadly lacking in Australian schools. After the cultural repression which has occurred since European colonisation in the 1800s, many Indigenous peoples are now beginning to find a voice in wider society and re-discover their traditional culture. The question of what cultural materials or references can be made in the school context, without offending Aboriginal people, has resulted in avoidance of using Indigenous music and a 'cultural white-washing' of Australian music education. This has contributed to the disengagement of many Indigenous students in music education. The purpose of this workshop is to share some wonderful music and associated 'lessons' by Aboriginal musicians who have represented their cultural learning through their music.

The practical session will include active music making by: using tuned percussion to accompany songs; improvising rhythmic sections to produce rondo arrangements; exploring the relationship between movement and composition. Using the Orff Schulwerk approach, material is adapted to present to primary school children in the music education context.

The proposed workshop is inspired by and draws upon the repertoire of contemporary Indigenous Australian musicians, as well as collaborations between Indigenous and non-Indigenous musicians. The repertoire and cultural contexts provide opportunities to expand children's learning about music, increasing cross cultural understandings and improving a broader perspective of Australia's ancient and often harsh history. Repertoire used will include pieces from across Australia.

The session will include a discussion of the importance of sensitivity in choosing and presenting Aboriginal music and cultural stimuli in classrooms. Some of the issues that will be addressed include the rights of Aboriginal and Torres Strait Islander people to own and control their cultural heritage and to control how they are portrayed in images, text or the like. This necessitates a proper consultation process with the appropriate cultural authorities through seeking approvals and permissions. These protocols are important because there are many stories, images, music and dance that are not culturally appropriate for the general public to see.

Aboriginal people want to, and should be allowed to, protect their culture. How the culture can be protected, and shared sensitively will be explored in this workshop.

## **Differentiated instruction in the instrumental classroom: Creating a meaningful experience for all**

**Kyna Nokomis Elliott, The American College of Education, USA**

Musical communities are comprised of diverse students with a wide range of needs and abilities. As educators, we must use differentiated instruction to meet the needs of our students while increasing their knowledge and skill. In a musical ensemble, it can be challenging to ensure that no child is left behind. It is our responsibility to ensure a child with physical special needs, a student intellectually disabled, and a gifted musician all enjoys a challenging musical experience in an ensemble together. Learning to assess the needs of the student and the music is an exercise in balance. The discussion will focus on how to create an ensemble that meets the needs of all students to ensure they are challenged in a positive, meaningful way. Content, process, product, and environment in a music ensemble to ensure that all students experience a positive, meaningful musical experience will be the center of focus. Additional highlights will include arranging, instrument modification for students with physical challenges, assessment tools, and classroom management.

## **Music teaching as a career - learning through the lives of Portuguese music educators**

**Claudia Braz Nunes, The University of Sheffield, United Kingdom**

The investigation of musical life histories is a major area of interest within the field of lifelong engagement with music. Research has shown that meaningful musical experiences have a strong impact on musical careers. However, researchers argue that the lack of interest on music teaching in early careers is partly attributed to the values defended by learning culture where the participants developed their musical skills. The access to music education in Portugal has always been limited to specialized music institutions such as conservatoires and music academies. However, there has been little or no detailed investigation on Portuguese music educators' life

stories and their views on this subject remain unreported. The aims of this research, therefore, are i) to analyse Portuguese educators' musical learning experiences, ii) to demonstrate the impact of their musical learning experiences on their current teaching practices and iii) to investigate the reasons that led them to choose music education as a career.

This research reports findings from 27 life history interviews and 63 detailed questionnaires carried out with Portuguese music educators exploring their current perceptions as well as their musical life stories. The interpretative phenomenological analysis of these educators' musical life histories reveals a complex interaction between their past experiences as learners and their career as music educators. This paper provides a valuable insight and deepens our understanding of issues such as: a) the hidden route for becoming a music educator, b) the impact of external feedback on music career choices and c) the close relationship between past music experiences and current teaching philosophy. The findings of this research highlight the implications of the provision of music education in a specialist/vocational system restricted to training performers.

## **The creative tide swells**

**Anne-Margaret Power, Western Sydney University, Australia**

This project in a Western Sydney school in a low SES community set out to investigate: In what ways does a teacher's participation in the creative music making in class enhance the experience for the students and for the teacher. Design-based research was the method used. The project used the technology of ipad cameras to capture the dialogue of children and teacher as music was created. The research also drew on the theory that people come to know through their senses that are integrally concerned in creative music making. The participants in the project were a class of 20 Year 5/6 children (11-12 year olds) and their generalist teacher. Findings confirm that the children, with little or no previous experience of making their own music, were imaginative in their creations, admiring the contributions that each group member made. The project took place in the context of curriculum renewal in NSW, Australia, where the options are tending to favour common language across the art forms of 'Making and Investigating'. The project uncovered three themes: expressing emotions, being co-researchers and developing reflections. Implications from the study reveal that the embodied experience of participating in this sort of experience can prompt students to engage in reflective practice about themselves as creative and imaginative.

## **Pedagogical content skill knowledge: Connecting a global music teacher educator community**

**Kyle Chandler, Arkansas University, USA, Eva Kwan, Jing Liu, Karabo Mogane, Sezen Ozeke, Shahanum Sha & Stephen Zdzinski, University of Miami, USA**

One vision our profession shares is to help people experience lifelong learning and global connectivity through music. Music teachers help this occur in complex contexts and the types of Music Teacher Knowledge (MTK) emphasized in music teacher programs impacts the quality of that instruction. Recent theorists suggest that teacher education should be structured around a core set of knowledge, skills and dispositions - which necessitates a reorganization of curricular thinking (Grossman, Hammerness & McDonald, 2009). Several frameworks have been utilized in music teacher education research to organize our curricular thinking likely due to the complexity of the types of MTK needed in a myriad of complex teaching contexts, and Miksza & Berg suggest our field seek to adapt existing frameworks (conceptual, practical and theoretical) to meet unique music teacher education challenges (2013).

One general education framework having been modified for multiple subject areas, including music, is Lee Shulman's *Pedagogical Content Knowledge* (PCK) framework (1986, 1987). This framework has been utilized in various approaches to analyze music teacher education for institutions in the countries of Australia, Finland, France, Germany, Norway, South Korea, Sweden, Switzerland and the United States (Abankwa, 2016; Ferm-Thorgersen, Johansen & Juntunen, 2016; Güsewell, Joliat & Terrien, 2016; Mateiro, Russell & Westvall, 2012). Additionally, it has recently been adapted to include *Skill Knowledge* (PCSK), and a consensus within the profession is building regarding key terms comprising this framework. This emerging consensus allows music teacher educators from various countries and from institutions within the same countries with different music teacher education programs, to dialogue specifically about the contextualized MTK taught and emphasized within respective programs. Thus, PCSK functions as a practical framework in this context in promoting professional conversations and bridging geographical and professional terminology gaps.

The purposes of this workshop are: (1) Introduce how the PCSK framework can help organize our thinking about the types of MTK emphasized in music teacher education; (2) Demonstrate how the PCSK framework was utilized to analyze music teacher education from institutions in Brazil, China, Malaysia, South Africa, South Korea, Turkey and the United States; (3) Assist participants in analyzing their respective institution's music teacher education utilizing

the PCSK framework; and (4) Engage participants in discussing ways they can use the PCSK framework to foster discussion with colleagues at their home institution, between institutions within the same country, and from different countries when considering changes to strengthen their respective music teacher education programs.

## **"Who am I?": Evaluating the utility of the Twenty Statements Test & Music Is Survey as research tools**

**Jaclyn Francis Paul, Baylor University, Texas, USA**

The Twenty Statements Test, developed by Kuhn & McPartland (1954), has been a widely-documented research tool for evaluating the self-perceived identity of an individual, and has been used to interpret the complicated subject of self-concept and self-esteem in a free-form survey format. Through a pilot study, this particular research tool was found to have a particularly high reliability level ( $r = .931$ ). Furthermore, when paired with the Music Is Survey, a similar survey format piloted by the researcher, it was found that the combination of the two surveys allowed participants to express complicated concepts such as musical identity, musical confidence, and overall relationship between personal self-concept and music that previous surveys have yet to examine. However, despite the Twenty Statements Test abundant use in psychological studies over the past several decades, it has seen very limited use in current music education research (Teko-Ahatefou, 2012).

Therefore, it is the purpose of this investigation is to examine the complex possibilities of using the Twenty Statements Test and Music Is survey as a research tool in the music education classroom, and to investigate the role that these surveys may have in future research involving music and self-concept. Using data from several different administrations of the surveys at both the public school and university level, the researcher will demonstrate the wide array of data possibilities obtained from these two surveys, demonstrate multiple analysis possibilities, and provide comparisons to other similar research tools currently in use. Overall, the purpose of this investigation is to offer a successful new research possibility for the music education field that can provide new information regarding the relationship between self-concept, identity, and music.



# **Improvisation as disruptive pedagogy: Challenging hegemony in music education**

**Pauline Black, University of Aberdeen, Scotland**

The implementation of and gradual changes to National Qualifications within Scotland's Curriculum for Excellence (CfE) has meant that many secondary school teachers are anxious about assessment. There are resultant tensions between the performativity and creativity agendas found in schools and issues of teacher agency, freedom and control are prominent. Studies show that there is generally a focus on technical development, musical skills and reproduction, rather than the more creative activities such as improvisation and composition

An aim of this proposed study would be to research methods to improve the confidence in and level of improvisation teaching and also to raise confidence in improvising in young people, thereby allowing young people to access a form of socio-cultural music making which is not just preparation for exams. It could be suggested that musical improvisation is an effective context for motivating young people to make music together, for helping to foster the development of learner voice and helping to enable a creative disposition, in line with the philosophy of Scotland's Curriculum for Excellence.

Another aim of this study would be to open up an enquiry amongst practitioners where the focus is on adaptive learning environments and musical creativity, which is regarded by some as innate, yet is an area that can cause anxiety. The study will focus on the place of improvisation in the music classroom and on the working lives of music teachers and young people. There are differing viewpoints considered by some, that improvisation can be categorised as high art or achievable by anyone. Some teachers may perceive improvisation as potentially unachievable and some may think there is no need for any pedagogical input. This study aims to explore the continuum of experience. The following question will be key to this study: How do teachers engage in, and make meaning of, the improvisational process, and what are the implications of these meaning-making processes for initial teacher education in particular? This qualitative study will be a multiple case study design with an improvisation intervention designed, implemented and studied across primary, secondary and extra-curricular music contexts.

It is hoped that this study may support the body of literature available related to improvisation within schools. This in turn may be of interest for teachers in schools who would like to begin teaching improvisation and also may be of interest for those working in initial

teacher education who may not be specialists in improvisation pedagogy.

## **Reworking Music 101: An extreme hands-on learning approach for non-musicians**

**Christine Condaris, Massachusetts College of Liberal Arts, USA**

As professional music educators, we understand the importance of instructing our music students using a great variety of teaching strategies. We make sure to combine lectures with demonstrations, facilitate discussions, encourage feedback, utilize online programs and require our Music Majors to actively participate in musical ensembles. However, when we are presented with a class of students who have little or no proficiency with musical instruments, we immediately eliminate all of these methods in favor of lecture style teaching. We allow these non-musicians to participate in music making, but only in the role of audience member. Typically, we ask non-majors to sit quietly, often in uncomfortable chairs and behind desks, for the duration of the semester while we talk at them.

We are granted one single semester to cultivate a curiosity about the creative arts by engaging these students in a meaningful general education learning experience. Yet, when we instruct students pursuing a discipline other than music, we default to the passive teaching mode. How can we ask them to experience music in a mentally interactive way when we don't allow them to interact?

In lieu of the traditional lecture-style music appreciation course for non-musicians, I am proposing an entirely hands-on experience where students will compose, notate, perform, and improvise. Their process of making music will be analyzed, discussed, and debated. Making the general education music classroom into a safe space to explore and experiment with sound by encouraging experimentation with generating and manipulating sound, these “non-musicians” will gain a greater appreciation for what is involved in musical composition and performance and, ultimately, learn to listen more deeply.

## **“I know what I like!” – using student consultation and feedback in the design of an inclusive music education**

**Maia Harrison, Orana Steiner School, Canberra, Australia**

Professional teaching standards in Australia outline the importance of feedback as a tool for improving student outcomes. How might this look in an inclusive music education program? In order to engage music students effectively, a sense of agency and self-direction needs to be transferred to the student. Student opinions and feedback to teachers can inform the evolving design and implementation of an inclusive music education program in schools. Teaching and learning can grow organically and be responsive to participants' needs when students are consulted about their observations, preferences and goals. Feedback processes are particularly useful when used within established and educationally sound music curriculum frameworks.

Discussion in this paper is drawn from the author's experience as music-coordinator at Orana Steiner School in Canberra, Australia. Two examples of student consultation and feedback are described. Tools used were chosen for their appropriateness both to student developmental level and to the educational and social aims of the unit of work undertaken. Data was collected and analysed. One simple feedback tool was used as part of a comprehensive formative assessment for Year 3 students. It gave information not only about student accuracy, but also about student confidence in newly acquired music-reading skills. The other example was used to improve musical and social outcomes in a large, compulsory High School singing program. An important component was using the responses received from students to inform repertoire and strategy choice.

Evidence from subsequent student performance suggests both tools were useful in improving student engagement and outcomes. They also helped to renew the respectful relationships between music staff and students that are so important in the teaching and learning partnership.

## **Creating Kungfu musicians: Martial Arts practice, principles, and health in the music classroom**

**David Kaplan, Sattin, Edgewood Surgical Hospital, Pennsylvania &  
Stephanie Mayer Bullis School, Wudang Wellness, Maryland USA**

In Chinese culture, all things achieved through hard work are considered a “kungfu.” Music and martial arts are two different kungfus that share many of the same principles and practices. Bringing martial arts into the music classroom can afford music educators golden opportunities. Learnable skills such as patience, mindfulness, flow, and focus can result in a more relaxed and properly adjusted posture and increased sensitivity to the nervous system. Kinesthetic motion in martial arts can help define relationships of time and space in music and the bilateral movement of these exercises creates increased mental plasticity. Connections of abstract music concepts to physical movements can also re-enforce learning and lead students to greater musical understanding.

In the workshop, Creating Kungfu Musicians, join American music educator and 16th generation Wudang martial arts practitioner, Stephanie Mayer-Sattin, and physician, violinist, and Aikido black belt, Dr. David Kaplan as they share the practice, principles, health benefits, and brain research on how martial arts can support musicians, enhance performance, and promote lifelong learning in the music classroom.

## **V. Global Visions Seminar**

### **Purpose**

The purpose of this seminar is to share the benefits and challenges of engaging in collaborative intercultural research in music teacher education. The presentations are based on an ongoing research project, “Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal”, funded by the Academy of Finland in 2015-2019 and involving over 15 researchers worldwide. The presenters will shed light on the multifarious opportunities for individual, collective and institutional learning in work that aims to develop intercultural music teacher education by creating mobilizing networks beyond our local and national contexts. So far, the experiences from the ongoing project can be briefly summed up like this: “If you prefer your status quo, we don’t suggest you do the ‘co-’”!

### **Lessons from global visions intercultural music teacher education project**

**Heidi Westerlund & Sidsel Karlsen, Sibelius Academy,  
University of the Arts Helsinki, Finland**

The overall purpose of the “Global visions through mobilizing networks” project is to develop visions for intercultural music teacher education through collaborative intercultural research involving three different institutions, namely the Sibelius Academy of the University of the Arts Helsinki (Finland), the Nepal Music Center (Nepal) and the Levinsky College of Education (Israel). At the present we are more than halfway through the project, which runs from 2015-2019, and have already learnt some valuable lessons. One of the main overarching experiences and findings so far has been the insight that, in order to develop interculturally sensitive educational programs and research approaches we need to adhere to theoretical and ideological lenses that allow for heterogeneous and kaleidoscopic reflexivity and avoid panoptical and ocularcentric conceptions of diversity. Moreover, if intercultural knowledge production should happen in fruitful and sound ways, we also need to include the ethico-political dimensions of such interaction. In this presentation, we will highlight these dimensions while also give examples from the ongoing project.

## **Institutional perspectives, developments and experience in Finland, Israel and Nepal**

**Amira Ehrlich, Levinsky College of Education, Israel;**  
**Naomi Perl, Levinsky College of Education, Israel/Mandel Institute of**  
**Educational Leadership, Israel**  
**Iman Shah, Nepal Music Center, Nepal,**  
**Heidi Westerlund, Sibelius Academy, University of the Arts Helsinki, Finland &**  
**Sidsel Karlsen, Inland Norway University of Applied Sciences, Norway**

### **To imagine, aspire, inquire and take action: Experiences co-constructing visions with music teachers in the Kathmandu Valley**

**Danielle Treacy, Sibelius Academy, University of the Arts Helsinki, Finland**

This presentation explores how co-constructing visions might engage teachers as inquirers in a majority world context by reflecting upon sixteen Appreciative Inquiry workshops I co-facilitated involving over 50 Nepali musician-teachers in the Kathmandu Valley in 2016. It extends the Anglo-American concept of teachers' visions (Hammerness, 2004) through Indian-born socio-cultural anthropologist Arjun Appadurai's notions of the imagination (1996) and the social and cultural capacity to aspire (2004). In the presentation, I will reflect on the processes that took place when co-constructing visions, including the ways co-constructing visions may have been the fuel for action, and analyse the implications of the resulting co-constructed visions. The findings highlight the importance of developing and supporting collaborative learning for the development of both preservice and inservice music teacher education.

### **Challenging a Finnish folk musician's professional self: Artistic and pedagogical transformations in Nepal**

**Vilma Timonen, Sibelius Academy, University of the Arts Helsinki, Finland**

Educational development, and the transformation it entails, is a multifaceted and, at times, difficult process. In this presentation I reflexively examine and reflect upon the process of a cross-national and inter-institutional educational development, in which I took part. As a Finnish music educator and scholar, my work took place in Nepal, working together with local educators

to design and establish a new music Performance Diploma program. This program emphasizes traditional music, its contemporary forms of performing as well as research and pedagogy.

The cross-cultural nature of this work presented a number of challenges, but also opportunities, relating to artistic and pedagogical transformation. The focus of this presentation is not necessarily on the formation of the intercultural professional learning community in Nepal, but the impact on my own professional self. As part of the collaborative process, difficulties arose from the cultural and linguistic differences, value dimensions and communication styles. Discomfort was ever present in the work. An ability to stay open to and learn from the culture of the ‘Other’, while acknowledging, reflecting upon and responding to matters, questions, beliefs and values in one’s local surroundings was challenging for the individuals involved in the work. Nonetheless, the findings suggest that acknowledgment and acceptance of cultural complexities may enable emergence of the ‘third space’ where new pedagogical and artistic practices, tools, concepts, and understandings can be co-created and sustainable music education development can take place.

### **Initiating collegial collaboration against dominant ideology: Conversations between an orthodox Jew and a devout Muslim music teacher educator in Israel**

**Amira Ehrlich, Levinsky College of Education, Israel**

Contemporary Israeli society is characterized by socio-political tensions and norms of socio-religious segregation. In education, this is experienced through mandates that allocate populations to segregated institutions according to socio-religious affiliations – structural segregation that mirrors the broader geo-political profiles of many Israeli neighborhoods, towns, cities, and entire regions. Most specifically, scholars have noted norms of overwhelming disconnect between Jews and Arabs in Israel, warning against possible consequences that lead to little mutual knowledge of each other, and ultimately promote the perpetuation of a social pathology of violence.

In challenging these divisive local norms, this presentation presents a rare dialogue between two religiously observant music educators: a Jewish orthodox woman, and a Muslim man. Together, we embarked on a journey of exploration, searching for new possibilities for mutual understanding and identification. Creating a commitment and framework for on-going

collegial dialogue, we worked to document, explore, and expose the ways in which we each negotiate our personal obligations to religious observances within our respective daily practices of music teacher education.

In many ways, our commitment to collegial dialogue emerged as no less important than the interreligious factor of our work. The mutual sharing between two lecturers of music teacher education working within the same institution revealed the importance of collegial dialogue in challenging institutional norms of cultural sensitivity, and in re-considering the preparation of pre-service teachers for their future work within diverse and segregated socio-religious populations.

This presentation exemplifies how college campus can act as a safe place, dislocated from daily socio-geographical-political tensions – a place where a Jewish religious woman and a Muslim man can sit down together and converse. Finally, this presentation suggests what practices of music teacher education can benefit from the cultivation of such conversations.

## **Cultivating a decolonial imagination in music teacher education**

**Alexis Anja Kallio, Sibelius Academy, University of the Arts Helsinki, Finland**

In this presentation I explore the potentials for cultivating a decolonial imagination (Savransky 2017) in music teacher education through a case study of a Finnish university outreach project. As the sixth iteration of the project, this was the first engagement with Indigenous Sámi communities and cultures, with staff and student-teachers traveling from the capital Helsinki, to teach school-aged children in Sápmi, the traditional Sámi homelands in the far North. Through examining two student music teachers' and one teacher educator's changing understandings of coloniality and privilege (Balto & Østmo 2012; Kallio & Länsman, submitted), I argue that approaches to music teacher education predicated on the incremental integration of culturally minoritized groups cannot allow for the imagination required to confront the mechanisms of injustice and inequality (Patel 2013). In rejecting a politics of inclusion that reinforces the dominance and hegemony of western onto-epistemologies, in this presentation I ask: what does the decolonisation of music teacher education demand if it is to be more than an empty signifier of inequality? (Tuck & Yang 2012).



## **Searching for commonalities and diversities in music teacher education**

**Sisdel Karlsen & Heidi Westerlund, Sibelius Academy,  
University of the Arts Helsinki, Finland**

This workshop will include both individual and group reflection, prompted by topics and questions presented by the workshop organizers. The aim is to discuss diversities in music teacher education on a broad level, and to explore what might enable or hinder the implementation of approaches more sensitive to diversity in such educational contexts.

## **VI. Czech Music Pedagogy Live Seminar**

**Hana Havelková; Department of Music Education, Masaryk University, Brno,  
Jan Pirner; The Institute of Ethnology of the Czech Academy of Sciences/ The National  
Information and Consulting Centre for Culture (NIPOS)  
& Jarka Kotulkova; Czech Orff Society**

Music is for everybody – introduction of presenters and Pavel Jurkovič

Czech Orff Society for Long life education of Czech teachers /Jarka/

- The way of Orff Schulwerk to Czechoslovakia (Budapest ISME conference in 60<sup>th</sup>)
- Tradition of democratic pedagogy tendencies in the work of Comenius
- The foundation of the Czech Orff Society 1995 after political changes
- From Treffen der Nachbarn to Orff Forum and ISME
- Cooperate, Communicate, Create
- Czech Orff Society through the lenses of a holistic pedagogical approach in the multicultural world, today and yesterday /Hana/
- Tradition of Czech Choir mastership and the role  
of the National Information and Consulting Centre for Culture /Jan/

### **Educators' guide to the orchestra: How to train your musician**

**Klára Boudalová, Czech Philharmonic, Prague**

Klára will share insights from her experiences, training musicians from the Czech Philharmonic.

