

International Society for Music Education



MUSIC EDUCATION ENTERING THE 21ST CENTURY

Editor: **Patricia Martin Shand**

Dedicated to ISME in celebration of its 50th Anniversary

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Education Commission and Papers and Workshop
Descriptions from the MISTEC 2000 and 2002 Seminars

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FOREWORD

2003-4 marks the 50th anniversary of the International Society for Music Education (ISME). The celebration of that anniversary is an opportunity for music educators to reflect on the past, consider the present, and plan for the future. The Music in Schools and Teacher Education Commission of ISME is pleased to contribute to the ISME 50th anniversary celebration with the publication of this book.

Part One focuses on the ISME Music in Schools and Teacher Education Commission (MISTEC), with a statement of its current mission, an overview and personal memories of its history and past achievements, and reflections on future directions for the Commission.

Parts Two and Three present 18 selected papers and workshop descriptions from the first two MISTEC seminars of the 21st century. The authors represent 11 different countries, and their presentations cover a wide range of topics and issues, dealing with the past, present, and future. Some authors focus specifically on the music to be taught: *e.g.*, traditional Greek music (Chrysostomou); New Zealand Maori *Waiata* (Parsons); Bulgarian folk music (Ognenska-Stoyanova); Canadian music (Andrews and Carruthers); and western art music (Cohen). Other authors focus on the students (*e.g.*, Burnard deals with children's approaches to improvising and composing; Sugie describes how music education in school and outside school influences students' musical tastes). Still other authors focus on teachers and teacher education (*e.g.*, Paterson writes about supporting teachers in curriculum change; Bartel, Cameron and Wiggins discuss generalist teachers' self-efficacy related to music; and Leung describes in-service training to assist music teachers in undertaking creative music-making activities). Issues related to assessment in music education are addressed by several authors, most notably Richard Colwell in his 2000 keynote address. The MISTEC seminars encourage participants to consider music education not only in their own countries but also in other countries. Included in this book are five papers involving cross-national comparisons. MISTEC encourages participants to network and collaborate with colleagues during and after the seminars, and we are pleased to include several papers which are the result of collaborative research.

As editor of this publication, I would like to express my gratitude to the music educators whose papers and workshop descriptions are published here, as well as to all those others who planned and participated in the 2000 and 2002 MISTEC seminars. I acknowledge also the valuable assistance of the ISME colleagues who contributed to Part One of this volume, dealing with the history of MISTEC. Special thanks are due to Glenn Nierman and Judy Thönnell who worked with me on the editorial committee for this publication. I am, as always, grateful to my husband Skip and my daughter Fiona for their encouragement and support. I dedicate this volume with love to the memory of my daughter Alison – a dancing spirit, gone too soon.

**Patricia Martin Shand, Editor
MISTEC Co-chair (2000-2002)**

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PART ONE

Music in Schools and Teacher Education Commission

ISME MUSIC IN SCHOOLS AND TEACHER EDUCATION COMMISSION (MISTEC)

VISION:

There will be music in schools for all children.

MISSION:

The mission of the MISTEC is to promote and support:

- Effective music teacher education and professional development
- Effective teaching and learning in schools through engagement with music
 - Understanding and respect for music throughout the world.

The mission is fulfilled through activities such as conferencing, disseminating research information, participating in workshops, and networking.

The ISME Music in Schools and Teacher Education Commission (MISTEC) seeks to promote and support the effective teaching and learning of music in school settings through increased understanding of curriculum development, instructional practices, and innovations in music teacher education. MISTEC sponsors biennial seminars prior to the ISME World Conference, to provide opportunities for music teacher educators and practising teachers from around the world to share ideas and discuss issues related to our mission. Papers given at these seminars are subsequently published by the Commission. MISTEC also conducts field-related research. Our most recent research project involved a survey, published in 1997, of National Music Curricula.

Previous MISTEC publications:

Music in Schools and Teacher Education: A Global Perspective. Nedlands, Australia: ISME Commission for Music in Schools and Teacher Education and the Callaway International Resource Centre for Music Education, 1997. Edited by Sam Leong. This publication includes selected papers from the 1992, 1994, and 1996 MISTEC seminars, descriptions of music curricula from 22 countries, the report of a music curriculum survey undertaken by MISTEC, and a brief history of the commission.

Music Education at the Edge: Needs, Identity and Advocacy. Published by the ISME Commission for Music in Schools and Teacher Education (Stord-Haugesund University College, Norway) and the Callaway International Resource Centre for Music Education (Nedlands, Australia), 1999. Edited by Sam Leong and Glenn Nierman. This publication contains selected papers from the 1998 MISTEC seminar in Kruger National Park and the 1998 ISME World Conference in Pretoria, South Africa.

HISTORY OF THE ISME MUSIC IN SCHOOLS AND TEACHER EDUCATION COMMISSION

Patricia Martin Shand

As we celebrate the 50th anniversary of ISME, we celebrate also the contribution made to ISME by the Music in Schools and Teacher Education Commission. As the historical outline below reveals, MISTEC has had an impressive history, beginning in the mid-1970s as two commissions (Music Teaching Training, and Music in General Schools). By 1980, when the first pre-conference seminar was held, these two commissions were combined as Music in Schools and Teacher Training. The change to the present name (Music in Schools and Teacher Education) was made in 1991. We celebrate too the contribution of our past and present commission chairs. The first chair, Bernhard Binkowski of the FRG, served till 1984. He was followed by Don C. Robinson of the USA (1984-1988), Jonathan Stephens from the UK (1988-1992), Martin Comte from Australia (1992-1994), Elina Laakso from Finland (1994-1996), Magne Espeland from Norway (1996-1998), Glenn Nierman from the USA (1998-2000), Patricia Shand from Canada and Judy Thönell from Australia (Co-chairs from 2000-2002), and Minette Mans from Namibia (2002-2004). The reflections from past and present MISTEC chairs, which follow the historical outline, provide valuable insights into the work of the commission over the years. Sincere thanks to Don Robinson and other ISME colleagues for their contributions to the historical outline below, and to our past and present commission chairs for their reflections.

* * * * *

ISME Music in Schools and Teacher Education Commission: An Historical Outline

1976 XII ISME Conference, Montreux, Switzerland

Program Book lists two commissions:

Music Teaching Training, Bernhard Binkowski, FRG, Chairman

Music in General Schools, John Ritchie, New Zealand, Chairman

(According to Bernhard Binkowski, prior to this time commissions were not known as we now accept them as provided in the By-Laws. He had been active in bringing about awareness by reading papers at previous seminars in Hanover and other locations.)

1978 XIII ISME Conference, London, Ontario, Canada

Program book lists no sessions sponsored by these two commissions (Music Teaching Training and Music in General Schools). Binkowski notes that the two commissions were combined into one commission in London, Ontario. Binkowski also writes that there were no official commission members; however, he writes in the *ISME Yearbook* 1979/VI, p. 150, of a very ambitious research project in the Federal Republic of Germany that involved preparing and evaluating questionnaires.

- 1980** Seminar in Innsbruck, Austria (June 27-July 2)
Binkowski writes that he considers this to be the *first* official meeting of the commission on “Music in Schools and Teacher Training” and his commissioners were Olaug Fostas (Norway), Marjorie Glynne-Jones (UK), Graziela Cintra Gomes (Portugal), Magdalena Stokowska (Poland), Henning Bro Rasmussen (Denmark) and Joseph Sulz (Austria). *Yearbook* 1980 Theme: “New Trends in School Music Education and Teaching Training.”
- 1980** XIV ISME Conference in Warsaw, Poland (July 6-12)
Theme: National Culture as an Inspiration for Music Education.
ISME Yearbook 1981/VIII.
- 1982** Seminar in Madrid, Spain
Theme: “The Impact of Mass Media on Music Education and Teaching Training.”
The commission at the Madrid seminar consisted of Binkowski, Fostas, Glynne-Jones, Gomes, Sulz and Yasuharu Takahagi (Japan). Nine presentations were approved by the commission.
- 1982** XV ISME Conference in Bristol, UK (July 21-28)
There were twelve sessions sponsored by the commission for this conference.
- 1984** Seminar in Seattle, Washington, USA (July 2-7)
The theme of the seminar was “Music in School for Tomorrow’s Leisure Time Society.” Members of the commission were: Binkowski, Fostas, Glynne-Jones, Takahagi, Pieter Roos (Namibia), and Don Robinson (USA). Ten papers were presented at the University of Seattle.
- 1984** XVI ISME Conference, Eugene, Oregon, USA (July 8-14)
Theme: “Music for a Small Planet.” Fifteen papers were sponsored by the commission.
- 1986** Seminar, Hanasaari (Helsinki), Finland (June 30-July 4)
Theme: “New Tasks for Music in Schools and Teacher Training.” (Emphasis on pre-service and in-service teacher training) Commission members: Don C. Robinson (Chair), Bernhard Binkowski, Olaug Fostas, Marjorie Glynne-Jones, Pieter Roos, Yasuharu Takahagi. Nine presentations were made. *Yearbook* 1987/XIV.
- 1986** XVII ISME Conference, Innsbruck, Austria (July 6-12)
The commission members selected eleven papers to be presented on the conference theme “New Tasks for Music in Schools and Teacher Training.”
- 1988** Seminar at Musashino Academy, Tokyo (July 10-14)
Theme: “Folk Music: Conserving our National Heritage in Pedagogy and Practice.” Commission members: Don C. Robinson (Chair), Yasuharu Takahagi, Pieter Roos, Olaug Fostas, Karl Ehrenforth (FRG) and Jonathan Stephens (UK). Ten presentations were approved by the commission.

- 1988** XVIII ISME Conference, Canberra, Australia (July 17-23)
Theme: "A World View of Music Education." Nine presentations were approved by the commission.
- 1990** Seminar in Leningrad, USSR (August 1-5)
Theme: "Facing the Future - Contemporary Approaches for a Changing Curriculum." Commission members: Jonathan Stephens (Chair), Martin Comte (Australia), Karl Ehrenforth, Pieter Roos, Sam Leong (Singapore), Sally Monsour (USA). Fifteen papers were selected to be presented.
- 1990** XIX ISME Conference, Helsinki, Finland (August 7-12)
Theme: "Music Education Facing the Future." The conference included papers selected by the commission. Selected papers were published in *Music Education: Facing the Future*, edited by Jack P.B. Dobbs.
- 1992** Seminar in Kyong-Ju, Korea (July 19-25)
Theme: "Sharing Musics of the World: Perspectives and Challenges of Multicultural Music Education." Members of the commission were Martin Comte (Acting Chair), Jonathan Stephens, Sally Monsour, Karl Ehrenforth, Sam Leong and Elina Laakso (Finland). Name of the commission was changed to "Music in Schools and Teacher Education." Fifteen papers were selected to be presented.
- 1992** XX ISME Conference, Seoul, Korea (July 26-August 1)
Theme: "Sharing Musics of the World." During the conference six papers were chosen to be read plus four workshop/demonstrations.
- 1994** Seminar in Atlanta, Georgia, USA (July 11-16)
Theme: "Musical Connections: Tradition and Change Across the Arts." Commission members were Martin Comte (Chair), Elina Laakso, Sally Monsour, Sam Leong, Erica Swart (South Africa) and Magne Espeland (Norway). Thirteen presentations and workshops were held.
- 1994** XXI ISME Conference, Tampa, Florida, USA (July 18-23)
Theme: "Musical Connections: Tradition and Change." There were five presentations by the commission.
- 1996** Seminar in Joensuu, Finland (July 15-19)
Theme: "Music Experience and Reflective Practices in Supporting Inter-disciplinary Learning and Teaching Processes." Commission members were Elina Laakso (Chair), Sam Leong, Magne Espeland, Erica Swart, Glenn Nierman (USA) and Shinobu Oku (Japan).
- 1996** XXII ISME Conference, Amsterdam, The Netherlands (July 21-27)
Theme: "Music Education: The Universal Language for all Generations." The conference program indicates there were three presentations plus seminar reports and round table discussion.

- 1998** Seminar in **Berg-en-Dal Rest Camp, Kruger National Park, South Africa** (July 12-18)
Themes: Needs of Music Education, Music Education and Identity, and Advocacy of Music Education. Commissioners: Magne Espeland (Chair), Erica Swart (South Africa), Glenn Nierman (USA), Shinobu Oku (Japan), Patricia Shand (Canada), Judy Thönell (Australia). Special Advisers: Sam Leong and Liora Bresler. There were 12 presentation/workshops plus special presentations by Khabi Mngoma (South Africa) and Paul Lehman (USA).
- 1998** XXIII ISME Conference, **Pretoria, South Africa** (July 19-25)
Theme: *Ubuntu*, an age-old African term for humaneness, caring, sharing and being in harmony with all creation. There were three Commission sessions plus seminar reports.
- 2000** Seminar in **Lincoln, Nebraska, USA** (July 9-14)
Themes: The Impact of Technology upon Cultural Development
The Survival of Cultural Traditions in a Changing World
Assessment in School and Music Teacher Preparation Contexts
There were 9 papers and workshops plus special presentations by George Litterest and Richard Colwell (USA)
Commissioners: Glenn Nierman (Chair), Shinobu Oku (Japan), Patricia Shand (Canada), Judy Thönell (Australia), Minette Mans (Namibia), Colin Durrant (UK).
- 2000** XXIV ISME Conference, **Edmonton, Alberta, Canada** (July 17-22)
“Music of the Spheres.” There were 3 commission sessions: (1) a panel discussion entitled “Past and Present Images and Future Visions: A Look at the Music in Schools and Teacher Education Commission,” (2) a workshop presentation, and (3) a session involving 3 papers.
- 2002** Seminar in **Malmö, Sweden** (Aug. 3-9)
There were 16 paper presentations and workshops plus special presentations by Swedish music educators, including a keynote address by Sixten Nordström (Sweden). Commissioners: Patricia Shand and Judy Thönell (Co-Chairs) Minette Mans (Namibia), Colin Durrant (UK), Graham Parsons (New Zealand), Marvelene Moore (USA).
- 2002** XXV ISME Conference, **Bergen, Norway** (Aug. 11-16)
Theme: SAMSPEL – Together for our Musical Future. 3 focus areas: SAMSPEL – Across Borders and Musical Cultures; SAMSPEL – Across Music Education and other Disciplines; SAMSPEL – Across Virtualities and Realities.
MISTEC presented a panel discussion about the work of the commission, and participated with other commissions in 2 Conclusive Debates sessions.

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Reflections from Past and Present MISTEC Chairs

DISTANT MEMORIES

Jonathan Stephens (Chair 1988-1992)

My involvement with ISME and the Commission for Music in Schools and Teacher *Training* (as it was then known) began in 1982 at the Bristol, UK conference where I was invited by Bernard Binkowski, then Chair of the Commission, to present a paper. In 1984, the Commission met in the USA -- in Seattle, Washington and Eugene, Oregon. The Seattle seminar was arranged jointly with the Early Childhood Commission and provided a valuable opportunity for collaborative events during the week. At the ISME conference in Innsbruck, Austria (1986), I was invited to join the Commission. Following the seminar in Tokyo, Japan (1988), I took over from Don Robinson as Chair -- a position I held until 1992.

In 1989, the Commission considered developing a corporate and representative international statement on the current position and possible future situation of music education in schools and teacher training. The intention was to produce a position paper and booklet that would provide a clear focus to the work of the Commission, and support music educators in many countries where music education was deemed less secure. The importance of working together to further the work of music education was emphasised at this time, as colleagues were identified who could contribute to the work of the Commission. Such collaboration remains an important part of the identity of MISTEC as it continues to support the cause of music education in an international context.

One of the highlights of my time as Chair was the 1990 seminar in Leningrad, USSR, at a time shortly after the momentous political and social changes that marked a new direction in that great country of Russia and, indeed, the world order. The theme of the seminar was appropriately entitled: 'Facing the future -- contemporary approaches for a changing curriculum'. On 1 August 1990, a group of international music educators gathered in the House of Composers in the historic city of Leningrad, which this year celebrates its 300th anniversary as St Petersburg. In addition to a busy schedule of papers and discussions, the social programme included visits to the Hermitage Museum and a reception in Repino at the summer resort for composers on the Gulf of Finland, where Shostakovich once had a chalet. On the final evening of the seminar, a boat tour and reception on the River Neva gave delegates a different view of the impressive architecture of Leningrad, providing an appropriate conclusion to a memorable and stimulating week.

The Commission has sensibly withstood any attempt to separate its work into the two areas of schools and teacher education. Close interaction between the work of music educators across the spectrum of educational provision is essential in order to avoid fragmentation in thinking and practice. One change that was accepted in 1991 was the substitution of 'education' for 'training' in the title of the Commission, as this was considered to represent more accurately the way the profession had developed. Without such a change, one wonders what atmospheric acronym would now identify the Commission...MIST-(A)T-C, perhaps?

May the work of MISTEC long continue to make a valuable contribution to the world of music education as it seeks both to reflect and shape national and international theory and practice in learning and teaching.

* * * * *

REFLECTIONS

Martin Comte (Chair 1992-1994)

I was very pleased to be invited to make this contribution in relation to ISME's 50th anniversary celebrations.

I was Chair of the Commission for Music in Schools & Teacher Education from 1992 until 1994, having been a member for four years before that. However, my association with the Commission and some of its key members goes back long before this. I have had a great deal to do with both Bernhard Binkowski -- the founding Chair -- and his successor, Don Robinson, over many years. I have nothing but the highest regard for their contribution to the Commission and music education in general. Bernhard was always a great support and a generous colleague. My friendship with Don continues to the present day and is one of great affection and camaraderie.

Some time I would love to write a 'pen sketch' not only of the many excellent members of the Commission over its lifetime, but also of the many memorable participants. One could also write a very interesting recollection of some outstanding social occasions -- which in an international society like ISME often helped to 'soften' people and pave the way for more profitable discussion.

I would like to single out two Commission seminars, both because of the excellence of the organisation and the calibre of the organisers. The first was in Helsinki in 1986, the year of the ISME Conference in Innsbruck. We were extremely fortunate in enjoying the hospitality of Professor Ellen Urho, then Rector of the Sibelius Academy, and subsequently an ISME President and Honorary Life Member. This was the beginning of an ongoing friendship with Ellen. Only last year, in 2002, I was reminded again of her hospitality when attending the seminar of another Commission in Helsinki and again we were invited to her home. She is an exceptional person.

I remember 'Ellen's seminar' not only because of her warmth and that of the Finnish people, and the many discussions that took place, but also because of the food. I have never seen so many varieties of fish! We were given a banquet several times a day. The seminar was also memorable because of the social activities that Ellen arranged -- a trip on an historic boat, a recital and dinner in the country house of one of Finland's most famous folk performing families (whom I met up with again last year), the visit to Sibelius' summer home, and a trip to Turku. I should qualify the term 'social activities' because they were more than that: they were a wonderful informal way of sharing ideas with colleagues from many countries.

The second seminar I remember most fondly was in Tokyo in 1988, the same year that the ISME conference was held in Canberra. The Organiser was another former President, Professor Yasuharu Takahagi. His dedication to music education in Japan and through ISME has been acknowledged in many ways, including the award also of an Honorary Life Membership. Professor Takahagi arranged many outstanding experiences for us, but for me the visit to the Musashino Academia Musicae's 'country' campus and, in particular, its Musical Instruments Museum, was the most memorable.

I assumed the role of Acting Chair when Jonathan Stephens, the then Chair, was unable to attend the seminar at Kyongju in Korea in 1992. If I may consider my own contribution as a Commission member from 1988 to 1994 and as Chair from 1992 to 1994, it would be the following:

- Instigating a 'statement' of beliefs regarding music in teacher education that could be used by ISME colleagues in their own countries for advocacy. This project took over two years and was presented in its final format at the Commission's seminar in Atlanta in 1994. It was always intended to be a working document; we realised that the principles would perhaps change as the face of music education and society changed.
- Advocating -- and this was supported by the ISME Board -- for a change of name from Music in Schools and Teacher *Training* to the present name of Music in Schools and Teacher *Education*. I believed that this reflected better the nature of our task: educators rather than trainers.
- Re-establishing a Commission Newsletter which was sent to recent past attendees of seminars or of Commission sessions at ISME conferences, where this information could be obtained, and others who had indicated a desire to be a 'friend' of the Commission. In this connection I must acknowledge the support of my own university who paid for printing and postage costs for this small publication. It was also used as a means of getting feedback on the 'statement of beliefs' in teacher education that the Commission was preparing.

I wish the Commission continued success and ISME a very happy 50th birthday!

* * * * *

REFLECTIONS FROM A PAST CHAIR

Glenn E. Nierman (Chair 1998-2000)

As we enter the new millennium, we are experiencing some tremendous changes. Technology is changing the way we communicate, thus indeed making our world a "global village." There is so much we can learn from one another. We have the capability of drawing upon another for help and teaching ideas within a matter of seconds! Yet our Commission publications and other ISME publications have an important function in our world of instant communication. Even though we may know *how* to contact our colleagues around the world instantly, we may not know *who* to contact about problems in a specific area such as music in schools and teacher education. Publications bring together "cutting edge" ideas of leading music educators and music teacher educators for the benefit of all in one easily accessible collection. I'm proud of the fact that our Commission has a sustained record of publishing the excellent papers given at Seminars over the years, and I'm thankful for the important role

Commission members like Sam Leong, Judy Thonell, Patricia Shand and others have played in this dissemination of information.

During my time as a MISTEC Commissioner, national curricula and advocacy were major foci of the Commission. In 1997 Sam Leong edited *Music in Schools and Teacher Education: A Global Perspective*, which included a survey of national music curricula from 24 countries around the world. In many of our countries, music is formally recognized as part of the core curriculum. However, a law may be viewed as the minimum legal ethic that society will accept. Moving beyond virtual acceptance toward actual core curriculum status will continue to require us to deal creatively with the questions raised at MISTEC Seminars just before the turn of the century. Themes and questions such as : (1) Music Education and Identity (What is the role of indigenous music in an educational setting in different cultures and in different nations?), (2) Music Education and Needs (What do teachers and children need to become better teachers and learners?), and (3) Music Education and Advocacy (How can we become more active in promoting music education in our school curricula?) are still relevant and require our best thinking today.

In the future we will need to continue to increase advocacy efforts, to assess our progress toward meeting standards, to reward excellent music educators who foster exemplary programs, and to recruit the “brightest and best” teachers into the profession. I look forward to continued interaction with my colleagues around the world through ISME and the Music in Schools and Teacher Education Commission as we continue to move forward toward the dream of “Music for every child; every child for music!”

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ISME MUSIC IN SCHOOLS AND TEACHER EDUCATION COMMISSION

Judy Thönell (Co-Chair 2000-2002)

Being involved since 1990 with the Research Commission, I must admit that I felt a loyalty and strong allegiance to that commission. I was surprised on our return from the ISME 1996 conference to be advised by my colleague, Sam Leong, that he had nominated me to serve MISTEC. I have him to thank for this, and for the next few years as I gained a real insight into how this commission operates. It also taught me the value of attending other commissions, which I think is an important way of broadening one’s views on music education. It gave me the aim to attend seminars of all the commissions in due course. In 2000 at the seminar in Lincoln, Nebraska (prior to the ISME conference in Edmonton), which was superbly organized by Glenn and Shari Nierman, Pat Shand should have become Chair of MISTEC, but due to difficult personal circumstances at the time, it was agreed that we should co-chair. Out of this partnership grew a very special bond, which made the MISTEC meeting in Malmö most memorable, particularly as our Swedish hosts were my colleagues from the many years I lived in Sweden. And what would MISTEC be without accompanying supportive partners and in particular Skip Shand, Elliot Cohen and others who also become part of the ISME family!

MISTEC plays a vital part in advocating music education in schools and in devising and advising on school music curricula -- world wide! Anyone who has anything to do with music in schools would be well advised to follow the content of these seminars, whether it be by attendance, or by reading the papers in the publications, and importantly, by assisting in disseminating the findings and information on return to their home countries.

MISTEC will always have an important role to play, whether there is music in schools in your country or not. This phase of education in people's lives accounts for the preparation and groundwork of musicians and educators for future generations, and therefore should not be taken lightly. We have a responsibility to prepare the way for better and more music education in schools.

To really make a difference, MISTEC seminar attendees could reach out on their return home, by reporting and sharing with their colleagues, school principals and education authorities. The voices need to be heard. In future, the ISME website (www.isme.org) can become a significant tool in advocating music education, supporting teachers, and spreading the word.

As we celebrate the 50th Anniversary of ISME we celebrate too the contribution made by ISME commissions, and acknowledge their importance in the "big picture." I wish the ISME Music in Schools and Teacher Education Commission well for the future -- a future in which issues will be heard and more people will receive excellent music education through schools.

* * * * *

LOOKING TO THE FUTURE

Minette Mans (Chair 2002-2004)

As the most recent chairperson following a long line of distinguished music educators, I feel privileged to have been a part of this commission -- the Music in Schools and Teacher Education Commission -- both as presenter and as commissioner since 1994.

To me MISTEC addresses the key issues of almost every music education situation. The broad range of topics addressed at seminars have in my time included curriculum development matters, instructional issues, assessment procedures, and action research. The focus has moved between multiculturalism and nationalism in music education, and investigated the musical lives of children as well as the continued nurturing of teachers' love of music and children. In many contemporary schools this might seem increasingly impossible, yet music educators continue to bring their enthusiasm to seminars to share with all of us.

Certain educational issues seem to raise their heads again and again. How can we focus both on special individual needs and those of the broad school population? How can teachers deal with general music education as well as creative musical performances and still find the time to continue their own professional development AND convince administrators and parents of the importance of the subject? How can we teach in culturally sensitive ways, supportive of the cultural value systems underlying musical practices? For me, MISTEC seminars have

always provided inspiration, new insights and lots of fun coming from the excellent presentations and especially the intense discussion groups.

It is my belief that this sharing of problems, the academic, musical and social interaction, and the insights gained will continue at the 2004 Granada seminar, and that this publication will provide some form of academic backup, as have the previous ones.

The current Commission has chosen to focus on our Vision and Mission statements for the next seminar – going back to basics, as it were. How can we ensure that there WILL be music education for all children in schools? This implies a strong advocacy input, which is fully in line with ISME's current focus on advocacy matters. Our Mission is to promote and support:

- Effective music teacher education and professional development
- Effective teaching and learning in schools through engagement with music
- Understanding and respect for music throughout the world

At our next seminar it is hoped that these matters will be explored in depth, relating as they do to what we do, how well we do it, and what our ultimate aims are.

My congratulations and thanks to the members of the MISTEC editorial committee for their willingness to take on the onerous task of preparing and publishing this book, and for the excellent way in which it has been brought to fruition!

PART TWO

Papers from the MISTEC 2000 Seminar

Lincoln, Nebraska, USA (July 9-14, 2000)

PEEK AT AN INTERNATIONAL PERSPECTIVE ON ASSESSMENT

Richard Colwell

“Begin at the beginning,” Glenn Nierman said gravely, “and go on and discuss assessment till you come to the end; then stop.” Or was that in *Alice in Wonderland*? It takes a bit of chutzpah to come to Nebraska to talk about assessment – Nebraska, the home of Barbara Plake and the home of the Buros Center and where recently there was a famous assessment of a conference on assessment! My charge today is broad indeed. I hope to discuss eight topics – (1) the reform movement and its impact upon assessment, (2) international assessments, (3) assessment issues in music, (4) aptitude measures and their impact on developmental and sequential instruction, (5) authentic assessment, (6) advantages of not assessing, (7) what we need to know about assessment, and (8) efforts in teacher evaluation. I will be careful to number each of these topics as I come to them so that you will know how long your attention span has to be.

1. The Reform Movement

It is necessary to begin by mentioning the educational reform movement because assessment is such a critical part of its goals and objectives. Without the emphasis on educational reform, assessment would likely be plodding along as it has for decades. The educational reform movement is a drama in antinomies. Antinomies do not bother political leaders, and with education politicized, we should expect differences between promises and actions. In the US, the president can argue for a missile shield to guard against rogue states (renamed states of concern) like North Korea on the same day that he is lifting sanctions against that country. The US can use human rights or the dumping of subsidized steel as a reason for actions while supporting countries that do not have pure records on human rights and subsidizing their own sugar farmers. Such inconsistencies provide a challenge to assessors as these same government officials make educational policy.

Although my examples may center on the US, education reform in the 21st century is not unique to the United States; every country in the civilized world is reassessing its allocation of resources to education (News from the Community, 1998). Resource allocation involves establishing priorities through a political process, a process that requires not only public discussion but an attempt to learn more about the effectiveness of past practices. I describe this learning step as needs assessment – a crucial issue in music education. As politics has at least two sides, one side would like past practices to be shown to be ineffective while the other side champions past success. There are many reasons for the interest in reforming any (or all) nation’s schools, among them being: diaphanous borders between countries, the restructuring of commerce, new political leadership and, of course, technology. The causal agent may be difficult to identify, but for me “globalization” (which to the French means Americanization) in all of its forms and the interdependence it brings among many countries are of critical importance to education and therefore causal agents in reform. Causal analyses have to rule out history, family background, and more, so we know it is the program that makes the difference. Causal relationships will be especially difficult to ascertain in music, due to student experiences with music outside of school. This interdependence of countries and cultures has peeked its nose into every nook and cranny from raw materials to the environment, culture, democracy, and, of course, the preparation of a country’s citizens to survive and prosper in a changed world. The physical wall (Berlin) that tumbled in 1989 was primarily symbolic of a wall that had protected a citizenry from global ideas, practices, morals, customs and more. A more important mental wall had been breached prior to 1989 by

radio and television, and today ideas seep into the consciousness of the world's citizenry through many electronic means. There are communities in Afghanistan where changes in education are not discussed, but these examples are increasingly rare, isolated, and of relatively little importance to the advocates of the advantages of globalization. Globalization is a way of thinking, thinking which has significant implications for music and music education, a topic that's important to me and something that I'll touch on later.

The educational reform movement is important to educators in every subject because what is at issue is control of the curriculum -- it's a power struggle such as education has not experienced, and a struggle in which assessment will play an important part. For example, the final report from the April conference of the United Nations' World Education Forum in Dakar, Senegal stated: "We are worried about the single line of thought that permeates all educational policies of the last few years. It concentrates solely on the economic and administrative aspects needed for reform" (*New York Times*, Editorial, A24 April 30, 2000). My argument today is that this line of thought, economic to administrative, hints at the role education is to play under "globalization." At the local level of concern -- the opposite of globalization -- there are 113 million youngsters, worldwide, without access to schooling, and 880 million illiterate adults. The goals established a decade ago by the UN are not being met; adult education is failing completely. Today's struggle to control the educational curriculum is a complex political issue with every topic having at least two sides, both attractive to its constituency and both meritorious in their own way. In the year 2000, the dominant sides are designated liberal and conservative. Although these designations need not relate to political parties, political connections can be made. In Great Britain, Secretary of Education David Blunkett is being accused by the conservatives of lowering standards as he attempts to link business and industry to education. Theresa May, the Shadow Secretary, suggests that labor is sacrificing the academic integrity of the degree standard -- one cannot have a sub-degree degree (Ying-Ho, 1999). What is happening in Britain happened in the US to the City College of New York. When there are low admission standards, the drop-out rate is high. British universities that have lowered admission standards have seen the drop-out rate rise to one-third.

Globalization is synonymous with a marketplace philosophy where politicians and their supporters want the schools to prepare the youth to compete successfully, not only for jobs within their own country so better products are made and grown, but with competitors throughout the world. Globalization brings marketplace values to education. For these individuals, education is deserving of huge quantities of money only if it places priority on the knowledge and skills that the nation requires to survive in the 21st century. The emphasis on globalization weakens loyalty to local communities up to and including nations. One example: with globalization, professionals feel more obligation to their profession than to their place of birth. Simon Rattle, for instance, has a closer tie with orchestras, musicians, and conducting than he does with the politics or election issues in Birmingham or Berlin. Globalization means there is little angst over the demise of Yugoslavia as a nation or the decades-long indecision about the fate of Western Sahara -- only about how these situations affect business! Marketplace educators want to know whether students will be better prepared to compete if taught in smaller classes, with better prepared teachers, in renovated buildings with many, many more telephone lines, and primarily in basic subjects with rigorous standards. The answers to these questions are equivalent to the bottom line in business; such answers are reported through the use of assessment. Just what this assessment should consist of is unclear, although some would be satisfied with test scores, but basically the assessment must be some valid measure of student competence.

My key point is that the resulting power struggle over the curriculum has blurred important assessment questions and has divided the assessment community. I have long argued that assessment is the most powerful arrow in the teacher's quiver but that its enormous power makes it dangerous in the hands of Lilliputian educators. The criticisms of assessment have traditionally focused on how results are interpreted, disseminated, and implemented, not on the wisdom of assessing or the quality of the instruments used. The importance of education in today's political discussions clearly indicates that the resulting curriculum will greatly influence society in this century. Many influential assessors have joined either the liberal or the conservative forces, not because of their beliefs about assessment but because of their beliefs about education and its pervasive role in shaping a nation's culture.

Politicians spend money to show what they believe in. They focus on budget making, not assessment. Governments don't spend money to *achieve* anything; spending is largely symbolic. Assessment data will not change decisions about globalization or local control, although it may have some limited influence, because the value placed on globalization or local control is philosophical rather than objective. In the political arena, the primary concern is not the best policy but the best policy that will pass the legislative process. Politicians are quick to use assessment data when it supports a program they believe in, but politicians are also quick to ignore what we would call impressive data. In democratic countries, important controversial issues in education are decided through the political process, not by educators with success stories, and that is the way it should be. The Canadian government is most cautious about any educational evaluation that is critical of its reform efforts, especially those efforts that stress value for money spent or the effectiveness of non-governmental agencies, as what the Canadian government is promoting is an *ideology* about education (Davies, 1999). Thus, evaluation has structurally become part of the political process; liberal and conservative assessors are to be expected. When an evaluator participates in an assessment of a national program or a federal policy, that evaluator can be presumed to generally accept the core legitimacy of that policy.

A basic premise of educational reform is that the important knowledges and skills can be identified and taught. To identify the areas upon which the nation's educational system is to be judged, most countries have, or are going through a process of compiling, a list of citizen competencies and what progress in these competencies should be expected of students at various age levels. (The most obvious citizen competencies are reading, writing, and mathematics, but there are many others.) These competencies are then used to determine whether a discipline (or subject) is of sufficient importance to be required of all students. In the US and Great Britain, this process results in a list of standards in "basic" subjects. (One must mention that Nebraska's standards have been found to be too vague to be mandated so one cannot test students on these standards.) Unfortunately there was no public debate in the US about the value of the selected basic subjects and whether the competencies fostered in these subjects resulted in the best mix for American-style democracy. A list of standards for the arts was also quickly assembled, again without any public debate about the relevance of these standards to the disciplines, to the arts, to education, or to quality of life (Consortium of National Arts Education Associations, 1994). Having a consensual understanding of the role of schooling in the "new" society and the role of the arts in that society would have been helpful to future assessors. A primary concern of arts educators was to have music appear to be a rigorous subject comparable to mathematics or language arts. In the US, the Music Educators National Conference invited colleagues from visual arts, dance, and theatre to join music, so as to have a larger political constituency; this enlarged body quickly reached agreement on five "arts" outcomes with an accompanying list of discipline-specific standards. A similar effort is underway in Canada where the outcomes are to be couched in terms of

understandings rather than the *standards* of the US (Personal communication from Betty Hanley, May 13, 2000). (The Canadians may have noticed that by its very definition, a standard requires an assessment.) Those of us in assessment are speculating on just how the standards for music would have differed had the committee functioned under the College Music Society rather than the Music Educators National Conference. An interesting speculation. The question facing us today is not whether to assess or not, it is how to assess, in what ways, and how often, plus a host of technical questions in the assessment field including interpretation and dissemination. Teachers prefer assessment to accountability by regulation and the resulting increased state control.

Music standards are essential if that subject is to be considered as a required subject in the curriculum, but standards are just one element in the struggle for control of the curriculum. The reformed curriculum is not just a collection of subjects, it is about attitudes and values as well. If curriculum assessors have become politicized as I suggest, music educators must become knowledgeable and discriminating about assessment data and assessment procedures as one small step in self defense.

2. The International Scene

International efforts in assessment are primarily about program assessment. The US and Canada have been leaders in this area but there are now assessment associations in most of the civilized world to include Sri Lanka which formed an association in March of 1999 (News from the Community, *The International Journal of Theory, Research and Practice*, 2000). Jean-Claude Barbier argues that, in France, evaluation has barely any professional profile and no code of practice (1999). In Scandinavia, evaluation is perceived as a highly political and subjective activity (Gunvaldsen and Karlsen, 1999). They, like the US, have significant irrational elements involved in present decisions about why, when, and how to evaluate as well as how to use the results. The charge to evaluators in Norway since 1996 has been to promote excellence and enhance efficiency. Since 1918, however, Norwegian evaluators have had the authority to gather any information or demand any explanation deemed necessary from educational institutions and civil servants (Gunvaldsen and Karlsen, 1999). In Europe, it is estimated that as many as ten percent of all policy decisions are now being assessed, and I assume that this percentage includes policy decisions for education (Leeuw, Toulelmonde, and Brouwers, 1999). I know that taking stock of teaching and various training programs is one of the assessment emphases in the European Community.

In the Netherlands the recent issue of privatizing the museums involved a struggle for power comparable to that of the present educational curriculum struggle, ending only in 1991 with success for privatization (Frans-Bauke van der Meer, 1999). In Italy, there is a feeling that assessment should not be completely objective but that evaluators should also be advocates for the policy being assessed. This attitude contrasts with that of France where the central government desires highly formalized and institutionalized assessments as opposed to assessment at the local level where concern has been for programs that facilitate change, and an encouraging atmosphere for an entire evaluation culture exists (Kessler, Lascoumes, and Setbon, 1998). Evaluation has been a major function of the World Bank as it attempts to reduce corruption, especially in Tanzania and Uganda (Marra, 2000). Throughout much of Africa, assessment has required communication media workshops, as dissemination of results is necessary for change. Evaluations have more impact the more closely they are linked to the repertoires of individuals or factions within the unit assessed. In Ghana, the recent assessment has focused on outputs that resulted directly from the educational interventions of the past 15 or so years, as well as long term results. In 1984, 65% of adults in Ghana had never been in school; 72% of those unschooled worked in agriculture. When the army took control under President Rawlings, the goal was to reduce illiteracy by 10% a year. Progress

has been made in enrolling individuals in schooling although the data on outcomes appear to be fraudulent (Bhola, 2000). There has been some empowerment of women but anecdotal evidence is needed. Israel has no directives to government agencies requiring them to evaluate their own programs nor is there a central government agency that conducts evaluations for government agencies (Gera-May and Pel, 1999). This policy contrasts with the US where in 1993 Congress passed the Government Performance and Results Act which requires federal agencies to gather program performance data (Shadish, 1997). AND, all evaluators have to cite Poland under Communism where the performance of furniture factories was measured in the tons of furniture shipped. As a result, Poland now has the heaviest furniture on the planet. Hong Kong made an effort to evaluate the quality of institutions of higher education and used a theoretical model in which the search for quality would be related to productivity-efficiency, quality, cohesion, adaptability-readiness, information management-communication, growth, planning-goal setting, human resources development, and stability-control. *Quality* was not recognizable as a concept — only information management, goal setting, and cohesion effectiveness were reliable components (Pounder, 2000). In Britain, a bill that went into effect in 1994 was designed to allow citizens to compare results of their children's school with those of other schools, even though Britain changes programs so frequently as to make comparison meaningless. Where the conservatives were interested in efficiency, the labor government wants "best value," essentially the same thing. Britain's Urban Programme of the 80s was replaced by City Challenge in 1991. Then it was replaced by the Single Regeneration Budget Challenge Fund in 1994, only to be replaced by the New Deal for Communities introduced in 1998, each before an evaluation could be conducted of the extant program (Ying-Ho, 1999).

Evaluation data for student competence are absent in most educational subjects except the few international comparisons such as in math. My impression is that we have no data in music. A number of years ago I attempted to collect international data on musical competence to determine if it matched any sequential learning and I was informed that even in the most centralized countries, Poland excepted, no data on any musical competency existed. Assessment, as difficult as it is, is a classroom responsibility, world-wide. A problem we face is that we have, unlike other subjects, skimpy data from which to begin — because no standardized test data exist.

3. Assessment Issues in Music Education

The reform movement caught music educators unprepared to enter the assessment arena as formal assessment has seldom been a priority in the schools; what data we had was primarily from rating scales and little of that recorded in a usable data base. The rating sheet, used in high school music contests, especially for solos, doesn't address the concerns of the arts advocates or those who support advocacy objectives. The rating sheet is an effective tool for specific categories of performance and, although "musical interpretation" sounds appropriate, a judge is free to use this category to indicate everything from musicality to musical understanding. The music contests that involve large ensembles also use rating sheets and from three to five assessors for each ensemble performance. This assessment protocol is better than the single music critic whose newspaper columns assess performances of the major symphony orchestras. A single critique, a method suggested for schools by some qualitative assessors, is reasonably unreliable. Professional music critics are being criticized today for their rich descriptions that don't analyze the musical performance but rather describe the setting, the composer, the history of performances, and even the scenery. Musical criticism is not a skill that can be easily imparted to students. It is a skill that requires considerable knowledge, perception, and musicianship as well as the ability to interpret the meaning of the music perceived. If music educators are to venture into assessment, the assessment tasks must fit the educational or even the political objective. A

rich description of a fourth grade music class' encounter with music will not convince a school board to raise the priority of music instruction or reward it with additional resources. Data that indicate that 90% of the students can read music or qualify for membership in the Vienna Philharmonic has a better chance. The public's perception of how the results of any assessment might be used is important. In Great Britain, when the first music standards were announced in the mid-80s, music as a required subject was to be assessed along with other basic subjects. The music teachers did not accept the challenge of developing a reasonable assessment system (admittedly difficult with composition as a primary component), with the result that the assessment requirement has been lifted and music has slipped considerably in importance in the curriculum (Harland *et al*, 2000). More than a few music teachers in the US are resisting any formal assessment and are arguing for music's contribution to multicultural education, music's role as a part of multiple intelligences, and an array of other worthy experiences to avoid any consideration of assessment. Their apprehension is understandable given that so few music preservice teachers come in contact with assessment and then only if the educational psychology instructor elects to deviate from the prescribed curriculum. School administrators receive limited training in the field as well. Only 3% of administrator certification programs have an assessment requirement despite the fact that a critical component of their job description is assessing and interpreting assessment results.

The curriculum control wars forced us naive music educators who had no assessment data to rely upon arts advocates for leadership. There is a legend that European wars were caused by diplomats lying to the press and then believing what they read in the papers. Our lie was that music was no longer being taught in the schools -- when this statement was circulated, music educators and the arts advocates believed it and embarked on a marvelous campaign that included, this past June, a national morning TV program's focusing for a week on the need to reintroduce music in the schools. The program culminated with the appearance of the President of the United States. Sadly, the music featured uneven rock groups. The interesting reality is that, for the long-term struggle, no believable problem with music has been identified. High school bands are larger and better than ever, school orchestras and choruses prosper, and most high school administrators are satisfied with their music programs. It is true that some music supervisors have been dismissed because of the perceived (and actual) bloat of the central bureaucracy in many school districts and it is also true that the time allocated to general music instruction in the elementary schools has been slipping for a couple of decades. These data could mean that general music correlates only marginally with performance and that there are really two music programs in the US. This unique, dichotomous, situation has caused music evaluators to bite their tongues and not present enrollment data for performance groups lest those data retard or confuse the great publicity in support of the arts. The first broccard in assessment is to do no harm, paralleling Florence Nightingale's maxim that at least hospitals should not spread disease. When one's tongue is still, is this a violation of ethics? I think not when we have not been asked a direct question. Music educators are being more honest than the US Secretary of Education, Richard Riley, who seems to have a problem with consistency and logic but who is a skillful politician. He argued for rigorous standards until the teachers' union began to question high stakes tests, and now he suggests a "mid-course correction." He argued that teachers with a master's degree were not as well paid as other professionals with graduate degrees, knowing full well that a master's degree in education is not perceived by the public as a comparable accomplishment to an MBA from the Kellogg Business School at Northwestern or even one from Harvard. He tells teachers that they should be paid on a 12-month basis, knowing not only that an increase of 30 to 40 billion dollars for salaries is not feasible but that little data exist to show that such an increase would improve student competence. The results of mandated summer school, even for those who are most likely to improve in a single subject, remain mixed.

The arts advocates were united in this campaign cry for arts education, eschewing that music education was basic. Theatre and dance now have to be treated as equals even though many states do not certify teachers in these two fields. The most vulnerable resources to accommodate these new arts subjects are those in music. How this struggle will play out is yet to be determined but it is only one of many reasons I'm arguing for a needs assessment. The power in the music curriculum is with the ensembles, especially at the high school level; however, the arts advocates, seeking to even the playing field among the arts, focus on breaking the curricular hold of these ensemble directors. That's a risky maneuver. The general music teachers, understandably not satisfied with the distribution of resources within music, passively have joined the arts advocates in championing a new set of instructional priorities in music while not openly attacking objectives in musical performance. The arts advocates and presumably the general music teachers are convinced that the hours of practicing required for performance could not be satisfying to the students, parents, and others, and so the battle for the music curriculum was joined. It is likely that the killing fields will be on assessment if assessment is mandated in music, an unavoidable consequence of adopting standards and of being designated a "basic" subject. The ensemble directors covertly believe that their present assessment system is adequate while the arts advocates, knowing that what is tested is what is taught, are actively promoting assessment schemata for areas that have been low priority objectives in music. The Getty Educational Institute with its ample financial resources has aided the cause through its successful promotion of Discipline Based Art Education, a four-fold approach with less emphasis on performance and a focus on competencies in art history, aesthetics, and art criticism. Curriculum evaluators with interest in the arts such as Ruth Mitchell, Robert Stake, and Dennie Wolf have focused on these nonperformance objectives, Wolf suggesting that "reflecting intelligently upon music" is the primary outcome goal. The chair of both the standards and assessment committees for educational reform in the arts, A. Graham Down, frequently has attacked the importance of instrumental (mainly band) music experiences, especially those at athletic events. The struggle over what is to be assessed as a result of national and state standards in music continues to be waged in each state in the US as assessment recommendations in the arts are formulated and competency tests developed.

It was not deemed sufficient to promote these new music assessments; education officials elected to attack the music assessments that were presumed to exist. Mel Pontious, the State Supervisor of Music in Wisconsin, in order to be *au courant* with other basic subjects, decried the use of standardized achievement tests in music when none existed. There was some use of published, but not *standardized*, tests in general music more than 80 years ago; his polemics chase only a chimera. Any nascent efforts in music assessment are not aided by such friends.

The resources that the music educator can use consist of program evaluation concepts that are applicable to music and any results from the three national assessments in music, the first being the only one with a sufficient national sample that also included a performance assessment. National assessments and state assessments often are only loosely related. In 1996, in Wisconsin, the national assessment (NAEP) reported that 35 percent of fourth grade students were mathematically competent whereas on Wisconsin's own math exam 80 percent of these students were rated as competent. Program assessment data on a school might report on offerings in music, and on facilities, enrollment, and support from administration and community, but an assessment of student learning is not likely. It is alarming the number of educational program evaluators who make no mention of the time, space, and monetary resources allocated to music unless these are remarkable. An evaluation of the nation's

largest middle school, where more than 600 students were enrolled in band, did recognize the priority of scheduling band first. Grades in music courses do not reflect competence on the objectives of the profession or on the national or state standards, as grades are usually based on locally valued (read *different*) competencies or achievements.

Formerly graduate students in music education who were interested in assessment developed measures to assess new techniques or presented a dissertation devoted to test development. That interest area has lain fallow for a number of years with almost no interest in developing either qualitative or quantitative devices. How provocative can research be with no dependent variable? This weakness in assessment comes at a critical time when quantitative data are especially influential in the struggle for curriculum justification and control. In the US, over 40 states have abandoned social promotion and suggested remediation, but only 29 have backed this move with state funds and only 13 require and fund remediation in all four core subject areas (*Education Week*, January 9, 2002, p. 10, Amrein and Berliner, 2003). Twenty-nine states tie or plan to tie award of high school diplomas to achievement of standards. One of the stronger arguments to be advanced on behalf of music education is that students with musical training obtain higher scores on the general ability tests, ACT and SAT. It is worth a giggle to listen to an arts advocate or to a Mel Pontius deride standardized tests and then use scores from two standardized tests as evidence of the importance of music education.

4. Music Aptitude

Music educators have used standardized music aptitude tests and these tests have been generally accepted by the profession with little or no criticism. This lack of consistency is a bit ironic in view of the fact that measures leading to tracking have been severely criticized by the liberal element in the educational reform movement. In the middle of the 20th century, several standardized musical aptitude tests were widely distributed -- Seashore, Bentley, Gordon, Wing -- and a number of abbreviated tests were distributed by instrument manufacturers.

During the past 50 years, Edwin Gordon has continued to develop aptitude and readiness measures, ranging from those appropriate for preschool level through college level with his *Advanced Measures of Musical Aptitude*. He has most recently published a harmonic readiness test which functions as an aptitude measure. The consequences of the use of aptitude tests extend beyond tracking, as whether talent is fixed or developmental is one of the issues of the educational reform movement, and one being addressed by the research results of educational psychologist Carol Dweck and others. Dweck found, in dealing with IQ, that the student population was rather evenly split among those who believed that intelligence was fixed and those who believed that intelligence (or ability) could be developed. The difference was first noticed with girls in elementary school. The girls who believed that ability was fixed flourished in the elementary school and were generously rewarded by teachers as long as the academic challenges were simple. When the first difficulty was faced (usually in middle school), these previously successful girls failed, losing in self-esteem and self-confidence as well as in academic achievement. In fact, problems that they could previously solve were now frustrating. Dweck conducted this research in core subjects such as math and science, areas that have a sequence and where tasks of differing difficulty were available -- that is, there is 4th grade math and 6th grade math. She was able to create difficult "learning problems" by giving 4th grade students a 6th grade problem to solve. For us to replicate her research in music, we would need to know what is easy and what is difficult in music, a knowledge base we have in skill development but which is vague in classroom music. Ensemble directors use rough guidelines about levels of difficulty in

selecting music but, on occasion, may have to teach sections by intensive drill because performance music is seldom written to be pedagogically consistent. But, back to Dweck (Dweck, 1999). Boys in elementary school were less often rewarded for success, being less conformist than girls; a larger percentage of them, never having received praise for success, displayed the attitude that they could “do it” if they wanted. When these boys encountered their first tough problem (in middle school), they assumed that it could be solved with effort and that if they tried hard and were given a few chances, they could be successful. The moral here is that the rewards the general music teacher bestows upon a class for being successful at modestly challenging tasks are, therefore, counterproductive when a student has to learn to read music on his or her own. The issue is not one of gender; girls also believe in effort although their experiences in elementary school may discourage this belief among a larger proportion of girls. What I find of interest in Dweck’s research is that this division between fixed ability and developmental ability transfers not only to self-confidence but to stereotypes, to interpersonal relations, to personal character, and more. Her research was conducted with students ranging in age from kindergarten through college, with consistent results. College students who believed in fixed ability were those who put off writing a paper until the last minute, who stayed up all night studying for a final exam, or didn’t study at all, each providing an excuse for not doing well. Those who believed in effort took extra classes to improve and were not daunted by lack of success, whereas those with the idea of fixed ability judged success as being better than others in the class, not on solving challenging problems. The implications of this theory for assessment are great.

5. Authentic Assessment

Reformers who are searching for the silver bullet to improve learning have suggested that education would be better if we would only adopt authentic assessment in lieu of the traditional (and this must be said with a sneer) multiple choice exams that require a student only to regurgitate facts. Authentic assessment is claimed to promote higher order thinking and problem solving. First, it is doubtful that any assessment device is sufficiently powerful to have a real impact upon the *what* and *how* of education. Knowledge of results, yes, type of assessment, no. Few extremely competent students fail a course or are labeled incompetent because of a machine scored test. Standardized tests are informative; they help us identify the mentally handicapped as well as the gifted, and we don’t object to these uses. All valid assessment measures provide a range of scores in any subject; assessment is not about only pass-fail. No test, whether authentic or traditional, is perfect, and error is to be expected. Professional assessors should be able to provide the user with information on error and on meaning. The ability of tests to explain 25 percent of the variance is good; 10 percent is medium. The original reason for developing multiple choice tests was the enormous error occurring in teacher graded essays or other authentic tasks. The multiple choice test was and is more objective although this does not mean it should be used unless applicable. I find that many decisions I make about music I hear casually on radio or CD require categorization -- I decide from a few probable choices the period, the style, the composer and even the title of the composition I’m listening to, eliminating the least likely answers and listening for more clues -- this multiple choice exercise seems pretty authentic to me. Having a student record his performance and at some later date listen and comment on it is far-fetched authenticity. Errors are corrected and reflections are imparted by conductors in a live situation and are always immediate or nearly so. That’s authenticity. Having only one chance when one auditions for the Lincoln Nebraska symphony is authentic; one is not given several tries. There are tasks that are authentic for classroom music experiences, but few classroom tasks are authentic for the actual musical world. The ability to read music and maintain one’s part is authentic if this is done in a church choir or elsewhere; listening to a piece of music and deciding about the quality of the performance and the music is authentic. Group experiences like harmonizing would be authentic for camp fire singers but these competencies are not

often emphasized in general music. I find references that composition is an authentic task but the number of adults who compose is fewer than the number who continue to perform in community ensembles. If authenticity in teaching as well as in assessment were a principle, more guitar and group piano experiences would be offered in the schools.

6. Avoid Assessment

There are substantial reasons for avoiding assessment in music. Music does not have sufficient trained personnel or the resources to conduct valid assessments. We have little stability in the elementary and middle school music curriculum; experts cannot agree on the goals of the program or at what level they should be achieved; and, most importantly, the consequences of teachers thinking they have conducted an assessment when they have not does impact on our credibility. In music we have successful situations and programs where implementing an assessment program would be unwise because the results could be misused to gain power or control over the program, to its detriment.

Any assessment requires technical knowledge and professional attitude. Opinions do not constitute assessment unless one is to argue that we assess continually every day when we shop at the local market. (That argument is fine for openers but not technically accurate.) The opinion of movie critics on TV is more opinion than assessment; “two thumbs up” is almost at the level of preference, but preference is seldom arrived at systematically. High school ensembles that enter contests and festivals and receive written comments (and results from an objective check-list) from three to five judges obtain a valid assessment. The statement of the teacher who informs a gaggle of students that their last rendition was “fine!” is not an assessment. Much of the time the students know that it wasn’t “fine!” -- at least their own part wasn’t fine. Teachers who require portfolios believe that they are assessing when they have no objective for the portfolio and no valid system for assessing items within the portfolio. Many portfolios resemble the student’s locker or Sam Walton’s warehouse -- lots of good stuff but no one knows what to do with it. Often teachers believe that establishing rubrics for portfolio contents will make the portfolios authentic. Good rubrics are usually not written in advance, however, and when they are they narrow the curriculum and lower the performance standard. Linda Mabry argues that rubrics may increase the reliability of performance assessments but lower the validity (Mabry, 1999). With rubrics, students know just where the bar is set and they do only the minimum amount of work to clear the bar. Specific rubrics encourage students to learn only that which is specified. When a professional testing company constructs rubrics, they listen to all of the performances and then attach descriptive rubrics for the agreed upon number of categories, usually five. Establishing the cut-score for levels of proficiency is a separate process and follows one of many procedures -- the best known is the Angoff method but there are others. With any assessment procedures, ambitious programs that push the envelope may be unfairly penalized while mediocre programs attempting the commonplace are more likely to achieve their objectives. In such cases, professional knowledge and expertise are required to ensure that the appropriate knowledge is brought to bear on decisions. One first has to know the discipline of evaluation -- Beethoven used parallel fifths but he knew why he was using them.

7. Assessment Procedures

The assessment world has been progressing. Educational Testing Service, the foremost testing firm in the US, has developed a number of “problem” solving examinations, and several other testing companies have been developing and trying assessments with state education agencies. Scoring of the best essay tests, including those in language arts, has been plagued with the traditional lack of reliability. Assessments given by computer have shortened and improved many examinations -- the tests are shortened by branching students to more difficult questions once lower-level competency is evident. The fledgling computer

effort in music assessment has been conducted with aptitude measures and these can be shortened. To the best of my knowledge, no one has experimented with computerizing Gordon's aptitude measures although Gordon himself has shortened his MAP (the version is called PMMA) without substantially affecting the reliability but with detriment to validity.

Arts Propel is considered an authentic assessment. The Propel process requires the student to assess herself in musical performance and assess the performance of her peers, a valuable teaching device. Arts Propel does not provide any means to determine whether the student's decision is correct or even adequate for her level of musicianship, or the extent to which the student's performance has improved. Lacking these qualities, the procedure is not assessment. The assessing of skills is reasonably complex and self-assessment of skills especially so. If the task were easy, Olympic caliber athletes would not require coaches who identify errors and suggest a means of correction -- the same tasks as those required in Arts Propel. There would also be fewer bad habits and less need for weekly music lessons if one could progress musically by recording one's practice and then becoming a self-coach. (This is not to deny the value of such an exercise but "just doing it" doesn't qualify as assessment.) An article appearing in many of the US newspapers this past February offered some interesting facts about self-assessment: Incompetent folks don't know that they don't know. Americans and Western Europeans have an unrealistically sunny assessment of their own capabilities. Japanese and Koreans tend to give a reasonably accurate assessment of their own performance. There is less self-delusion in athletic performance as it is more easily quantifiable. Self-assessment is extremely difficult in subjective areas like logical reasoning and presumably music.

"Value-added" assessment is an idea that has received support, especially in teacher evaluation. Value-added, a take-off from the European taxation system, assesses the student or the program on the basis of *progress*. Progress is certainly important to recognize, and especially progress on specifics, but value-added assessments are more closely related to formative than to summative assessment. (Bob Stake is given credit for defining the difference between these two assessments: when the cook tastes the soup, that's formative evaluation; when the guest tastes it, that's summative.) One can make remarkable progress and still be incompetent or, conversely, make little progress and still be competent. How much growth in musical competence is average? Or above average? Or below average? It is not clear that anyone can answer these questions. With value-added assessment much depends upon the student's background and perhaps his belief about his ability! As much as I would like to support the inclusion of pre-post material (value-added) in portfolios, I remain skeptical about their value as a summative assessment tool. Students enjoy hearing the difference in their performance ability with pre-post recordings and the value of this experience appears to be more for motivation or even self-confidence than for assessment. I like to think that all assessment measures provide instructive feedback, and better if this feedback is immediate.

The overall aim of evaluation is to assist students, teachers, and schools to improve their plans and practices in behalf of the supporting unit's (usually a country or a school district's) goals for the students. To do this, assessment must also affect the development, adoption, and amendment of educational policy. Assessment should sharpen and enrich the rhetoric of policy formulation and assessment should verify information coming to decision-makers from other sources. After measuring, comparing, synthesizing and integrating data, the assessment is a judgment of merit or worth. I have referred to changes in the schools as a result of the reform movement; one of those changes is the increase in political decisions affecting education. Increasing political involvement greatly increases the need for assessment not

only at the student level to improve individual learning but throughout the system to include assessment of all phases and levels of the system that bear on teaching and learning.

Expertise in assessment is needed because of the variety of methods available. One hundred names for different types of evaluation have been identified. These include theory-driven, responsive, summative, empowerment, goal-free, C.I.P.P., discrepancy, utilization-focused, cost-benefit, meta, and on and on (Stufflebeam, 2001). We evaluate, appraise, assess, analyze, critique, examine, grade, inspect, judge, rate, rank, review, score, study, and test. Evaluation is a decision endeavor and has a formal methodology. Some mention needs to be made of quantitative and qualitative assessments. The difference doesn't exist in my mind, as qualitative and quantitative are not types of designs but types of data. Quantitative designs assume that there is a real world — that is, hard, cold facts are needed in order for us to function. However, few assessments collect only one type of data. A case-study, to be sure, primarily collects qualitative data. Qualitative data usually have the advantage when questions relate to program process. With qualitative designs, the investigator is unsure what parts of the program are important to study and it is reasonable to change focus in mid-stream. Lincoln and Guba (1985) suggest that the process for collecting qualitative data must meet these requirements: fairness, the ability to authenticate for validity, and an educative outcome.

Qualitative data are attractive in America because our media has trained us to be interested in human interest stories -- a six-year old Cuban boy rescued at sea, a mother drowning her two children or a mother abandoning her newborn son in an airport washroom, an innocent person scheduled to be executed and saved at the last moment, an elderly person who has inadequate funds for medicine, or a youngster with HIV. These stories focus not on the welfare of society but on that of the individual. To many these seem to be more real than stories detailing the thousands of Chechens who were victims of war.

Qualitative data are associated with individuals and even political causes, with the result that we no longer can accept assessment as objective and unbiased. Professor Robert Stake (Stake, 1997) wants evaluation to emerge from observing the program (qualitative) while Professor Scriven wants assessment to distance the evaluator from the massive bias built into the goals and objectives by stakeholders (quantitative). In qualitative data, the stakeholder is supposed to see the truth upon being given a rich description, but the truth is likely to be that which the stakeholder wants to see. Unbiased answers are most difficult to come by through informal means.

Many of the evaluators who specialize in qualitative data believe that bias in assessment is OK. For them, objectivity has been replaced by social justice, assessment is to contribute to the good society, to democratic dialogue, to empowerment of those oppressed. These evaluators prize rich description and dirty data whereas the marketplace economist is inclined to parsimony and limits data collection to the minimum needed for a clean model. For qualitative evaluators, all findings are conditional and contingent; the element of quality lasts only a short while in any experience. We might remember it for a long time but we experience it only briefly. Participatory evaluation is a means of data gathering that may be seen as the most extreme approach to qualitative data. The process is one in which those being evaluated take part in establishing the values and interpreting the findings — a process which Scriven labels as about as sloppy as one can get short of the participants themselves authoring the final report (Scriven, 1997). It is true, however, that assessment weaknesses present in any design can be overcome through use of a combination of methods, one of the most useful being the *interrupted time-series*, a technique familiar to research designers.

Qualitative data seem to fit many of the objectives of the arts advocates' movement, where advocacy has overcome authority. Arts advocates realize that education has been driven more by process than by objectives, and that advertising, salesmanship, politics, and campaigning are far more persuasive than teaching, fact-finding, and research.

The other major political issue with respect to assessment is the extent to which the assessor withholds data that may be damaging to an educational program he believes in because he wants to see the effort continued. Of course, it is not only the assessor whose orientation is important. Some assessments are expected to get at the range of values, motivations, and prejudice that impact upon learning. Communicative planning is particularly weak in this respect. It is easy for assessment to be asked to deal with cultural rather than technical matters.

8. Teacher Evaluation

A few words on teacher evaluation seem appropriate for the group assembled here. In the US, 42 states have implemented an assessment as part of the licensing process for teachers. This requirement is a type of antinomy in that colleges were given license to prepare and "basically" certify teachers more than fifty years ago, at which time only the institution and the program were assessed. At the turn of the last century, teachers were licensed on the basis of a state test -- a high-stakes test, if you will -- without regard for their institutional training. Colleges successfully argued that their assessment of a prospective teacher based upon four years of observation and supervision was superior to judging a teacher on the basis of a single test. Having been given the task of certifying teachers, US colleges proceeded to blow it, big time. They had nearly open admissions in teacher education, grade inflation throughout the four or five year program, failed to properly assess and grade student teachers (96% of student teachers receive a grade of A), and graduated students they knew would be marginal in the classroom. It has become the duty of the state to require admission tests to teacher training in order to ensure that prospective teachers have the most fundamental competencies. The Educational Testing System has developed three PRAXIS Tests to be used at the college freshman, junior, and senior levels and a Pathwise examination designed for use during student teaching. In addition, most states are suggesting competence tests in the subject matter field and in language arts. The high failure rate of teachers in Massachusetts was great press; most teachers lacked fundamental knowledge in listening, in reading, and in knowing an adjective from a preposition. On the other hand, teacher preparation in places like Singapore is rigidly controlled. A Singapore teacher almost needs to come through the Singapore school system and pass the Cambridge University exams. There is no alternative route.

Of interest is that teacher organizations have accepted the need to have external assessments in lieu of relying upon teacher education institutions to improve. The American Federation of Teachers is proposing a national exam on subject matter and pedagogy, in the belief that this concession will save the process of state teacher certification. The AFT advocates two years of core subjects, a grade point average of B, pedagogy based on new research, a major in an academic subject area, strengthened clinical experience (probably as long as a year), a lengthy induction program, and a tough licensing examination. (Incidentally, only limited data exist to indicate that teacher command of subject matter makes any difference in student achievement.) The teacher unions are supportive of the efforts of the national board of professional teaching standards and are willing to give up some security for more public confidence in the standards the profession sets for teaching excellence. Both teacher accrediting agencies, NCATE (The National Council for Accreditation of Teacher Education) and TEAC (Teacher Education Accreditation Council), responding to a negative report from the National Commission on Teaching and America's Future, recommend better assessment,

NCATE being the more aggressive. The National Education Association has held back, arguing that taking the necessary time to develop a new test for teachers might delay the implementation of higher standards (an example of the fact that assessment can also be used to delay the implementation of valid programs). The NEA is suggesting that each state construct its own test and “set the bar high for passing it.”

Visual arts has developed its test as part of the National Board of Professional Teaching Standards and the music test is in process. The board has the belief, supported by most chief state school officers, that there are many commonalities to teaching and that tests can be built upon ten general principles that reflect those commonalities. Charlotte Danielson, one of this nation’s experts in teacher evaluation who is employed by ETS, disagrees that a test on commonalities would be adequate in music; she has suggested that music educators be cautious in accepting any national test based on this philosophy (Danielson and McGreal, 2000). Teacher evaluation, however, like the reform movement, is roaring down the track and music is likely to jump on the train no matter its direction.

One popular effort is to tie teacher evaluations to student performance. So far this idea has been implemented only in the state of Delaware, but Connecticut, Tennessee, and Florida are among the states moving toward making the connection between student achievement and individual teachers. The teachers are in opposition to such a move, claiming that education is complex and that learning is affected, and greatly so, by external factors — the socio-economic status of the student, her home environment, her basic mental furniture, and her interest in the subject. Further, the teacher’s ability to teach is impacted by the resources and facilities available to her to deliver the required instruction. *Who* assesses seems to be as sensitive an issue as *what* is assessed and *how* it is assessed. Educators would prefer that they assess themselves and that external assessment be banned. College teachers do not like to be evaluated by their peers, preferring student comments. The marketplace, however, resists any internal assessments of education, believing that global competition requires an openness to all components of the education process. At present in the US, the marketplace philosophy has triumphed. State departments of education, grabbing for the power, have instituted assessments for students at all levels and for teachers as well, but their swift actions have not been matched by incisive theory-based assessment. The national teacher tests are easy — only one percent of Iowa teachers would fail the ETS exams. Neither does the national board examination discriminate between *excellent* and *good* teaching; the important element required to pass the present exam is not excellence but the effort expended to meet the criteria.

Everything we know about design, measurement, and analysis must come into play in planning and conducting an evaluation study, especially given the present pressure of the marketplace. Evaluation is like research in that it attempts to describe and understand the relationship between variables, to tease out the causal sequence from one variable to another. Assessment uses interviews, questionnaires, tests of knowledge and skill, attitude inventories, observation, content analysis of documents, records, examination of physical evidence, and tests of perceptual abilities. It is more complex than research in that it has to match scientific knowledge with social action. Evaluators get their questions from policymakers and practitioners, and the results have to be understandable to non-researchers and understandable in the midst of controversy. The results of an evaluation may not be sufficiently definitive, and policy decisions seldom can wait upon the arrival of definitive knowledge. The evaluator must provide an honest report of his premises, objectives, research protocol, the techniques used to collect data, his inferences, his generalizations, and the way his conclusions were

drawn. Then he must expect to be assailed and excoriated and suffer many indignities in the name of satisfying Yogi Berra's admonition — you don't want to make the wrong mistake.

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THINKING ABOUT IMPROVISING AND COMPOSING AND CHILDREN'S FORMS OF REPRESENTATION

Pamela Burnard

Abstract

This paper focuses on how a group of eighteen self-selected 12-year-old children reflect upon their experiences of improvisation and composition. The data is drawn from final interviews that used an image-based elicitation technique to compare the experiential qualities of improvising and composing. It was found that children experienced improvising and composing differently according to context and intention. Children's high levels of insight into their own improvisatory and compositional processes were revealed. Implications for developing pedagogy that encourages children's reflection on the music they create will be discussed.

Introduction

Integral to an understanding of musical creativity are our assumptions about how children improvise and compose. Critically, it is these assumptions that shape our approaches to teaching improvisation and composition. Teachers take individualistic approaches to the teaching of composition, being the dominant curricula practice, whilst improvisation is more often introduced as an aid to composition rather than an educative tool in its own right (Upitis, 1992; Littleton, 1998; Bunting, 1999). The question arises as to whether we may be limiting children's creative options by assuming that composing and improvising arise from the one act of creation.

This paper is taken from doctoral research which sought to discover how children engage in and reflect on their experiences of improvising and composing (Burnard, 1998; 1999a/b; 2000a/b). Two questions guided this investigation: (i) what constitutes the dimensions along which children move between improvisation and composing; and (ii) how do children's reflections of their lived experience provide insight into the intention which directs their processes of music making. The paper focuses on the description of the forms of representation children use to reflect on the lived experience of improvisation in relation to composition. This paper has particular relevance for music educators' understanding of creative modes of experience as diverse forms of meaning.

Literature review

Extensive research has been conducted on adult understanding of improvisation and composition of highly skilled specialists in the process of musical creation (Wallas, 1926; Ghiselin, 1952; Sloboda, 1985, 1988; Pressing, 1988; Berliner, 1994). However, the extent to which this literature on adult practice informs our understanding of the significance of children's musical experience is not clear.

The question about what distinguishes children's experience of improvisation and composition has produced contradictory claims that extend from: (i) existence of different musical processes (Kratus, 1989; 1991); (ii) distinct abilities (Webster, 1990; McPherson, 1998); (iii) different aptitudes (Gordon, 1989), to (iv) indistinguishable processes (Swanwick and Tillman, 1986).

The earliest seminal studies of children composing made no distinction between the terms 'improvisation' and 'composition', using the term composition to include forms of improvisation, invention and creative music (Swanwick and Tillman, 1986; Davies, 1986). Later writers began to delimit these terms more (Webster, 1990; Kratus, 1994). However, studies have not been forthcoming which widen the investigative focus from how children think to what the phenomenon is that is being experienced, how it shows itself, and what meaning is attributed to it.

Present Study

A multi-ethnic, comprehensive Middle School in West London, England, served as the research site. Eighteen self-selected 12-year-old children participated in 21 weekly music-making sessions over six months. Drawn from phenomenological traditions and framed by a constructivist-interpretative perspective, an ethnographic approach using a multi-method research plan was designed. Ethnographic strategies of observation, interview, and the examination of musical artefacts produced data for analysis which was informed by grounded theory (Strauss and Corbin, 1990).

For the purpose of clarification, improvisation came to be considered a spontaneous, single event performance of music made on the spot whilst composition referred to a revised piece created over time.

Of the 18 children, there were 12 girls and 6 boys. Fourteen children had received instrumental tuition and five had presented for graded examinations; four had received no formal instrumental training. There were fourteen of British descent, two Afro-Caribbean and two Asian children.

The fieldwork took place over a period of six months and divided into three phases that were referred to as the Early, Middle and Late Phases. Individual interviews framed the Early and Late Phases. At the final interview an elicitation tool, involving an image-based, draw-and-talk technique, provided the opportunity to see patterns of meaningful relations between improvisation and composition (Prosser, 1998).

Children's representations of their experiences of improvising and composing

The critical question in the final interview was: 'Thinking back over your experience of music making, what, for you, does it mean to improvise and compose?' Next, the children were asked to draw an image or pictorial representation to convey some aspect (or aspects) of what it was to improvise and compose. Then, they were asked to explain further how these pictures related to their own experiences. The images and language of the children were then analysed in the form of a picture-by-picture comparison to gain impressions of similarities and differences.

What follows is a discussion of the images and how they cluster into three forms of relationship which fall into categories of experiencing 'differences', 'interrelatedness', or 'sameness'. It was found that children experienced improvising and composing differently according to context (*i.e.*, how the music was played and the characteristics of the activity setting where the performance took place) and intention (*i.e.*, activity directed by that which orientates it). Most of the children described improvisation and composition as distinct forms distinguished by bodily intention, whilst others focused on there being interrelated forms, co-existing functionally in context. A few children regarded them as inseparable processes, highlighting a 'sameness' in orientation.

The following discussion focuses on a sample of exemplary forms of representation which convey not only a recount of an experience but also a possible interpretation of the nature of improvising and composing (Van Manen, 1990).

Experiencing difference

The following drawings convey improvisation as continuity in action whilst composition is expressed in terms of fixing thoughts by setting parameters. Figure 1 shows a vivid depiction of improvisation as, metaphorically speaking, 'a roller coaster ride' and composition as a flow 'chart' of action sequences. The 'roller coaster ride' reflects the momentum of a short-lived and fast-paced experience in which 'you just play' and 'it keeps going until you finish'. The metaphor offers a potent way of representing the temporal quality of being carried forward in the immediacy of time.

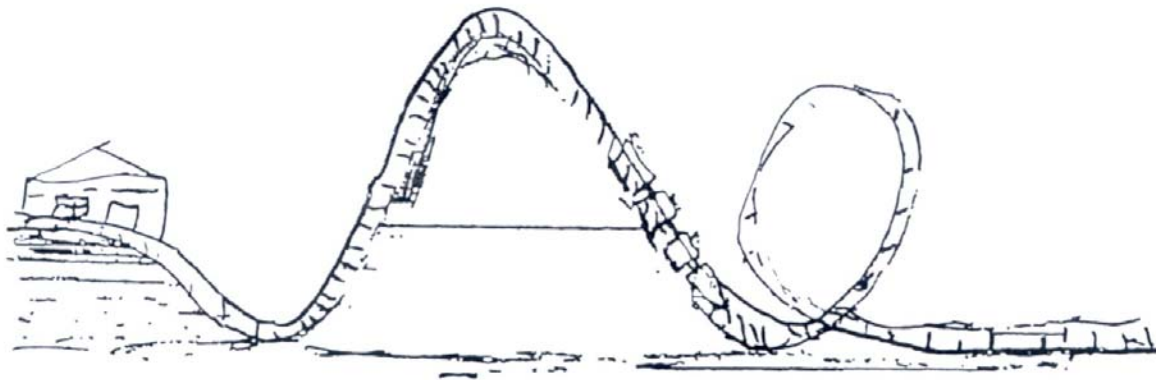


Figure 1. Improvisation as a roller coaster

Drawn by the same child, the following compositional image (see Figure 2) conveys a multi-directional rather than uni-directional mode. The arrow directions, geared toward building structures, indicate a back-and-forth movement of revising parts in relation to the whole, as a way of forming a musical Gestalt.

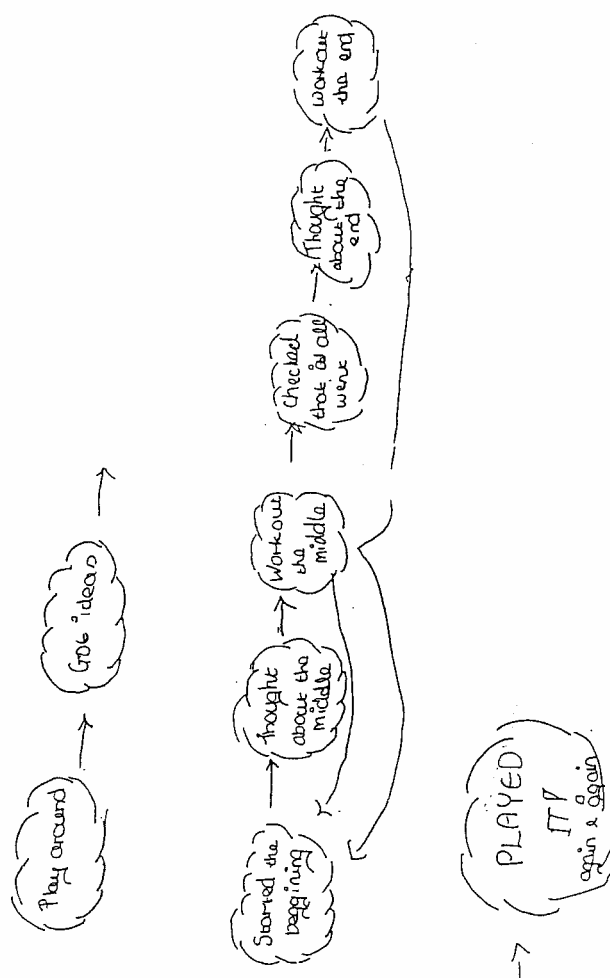


Figure 2. Composition as a flow chart

Figure 2 makes explicit the setting of limits by bracketing the musical events into segments. Clearly, the intention was to build a structure as was said, 'I was thinking back over it to the beginning to make sure it went with the middle . . . then I worked out the end'. The arrows show the compositional path of revision, shifting back and forth across bracketed segments as she sorts, selects and assembles the piece.

Experiencing interrelatedness

Figure 3 conveys activities that are conceived largely as a journey toward a composition which is generated through the improvisatory process. The mutuality is shown by way of the improvisation which 'starts with a pattern I've played before' [the child points to the straight line], progresses to 'bursts of going higher and then lower' [a finger follows the curved lines] and 'then you stop' [the precise point on the page is hit]. The composition is described as 'a proper piece' which incorporates 'a bit of structure and a bit made on the spot and a bit more structure'. These images create the impression of improvisation in the service of composition as a closely associated, role-related activity.

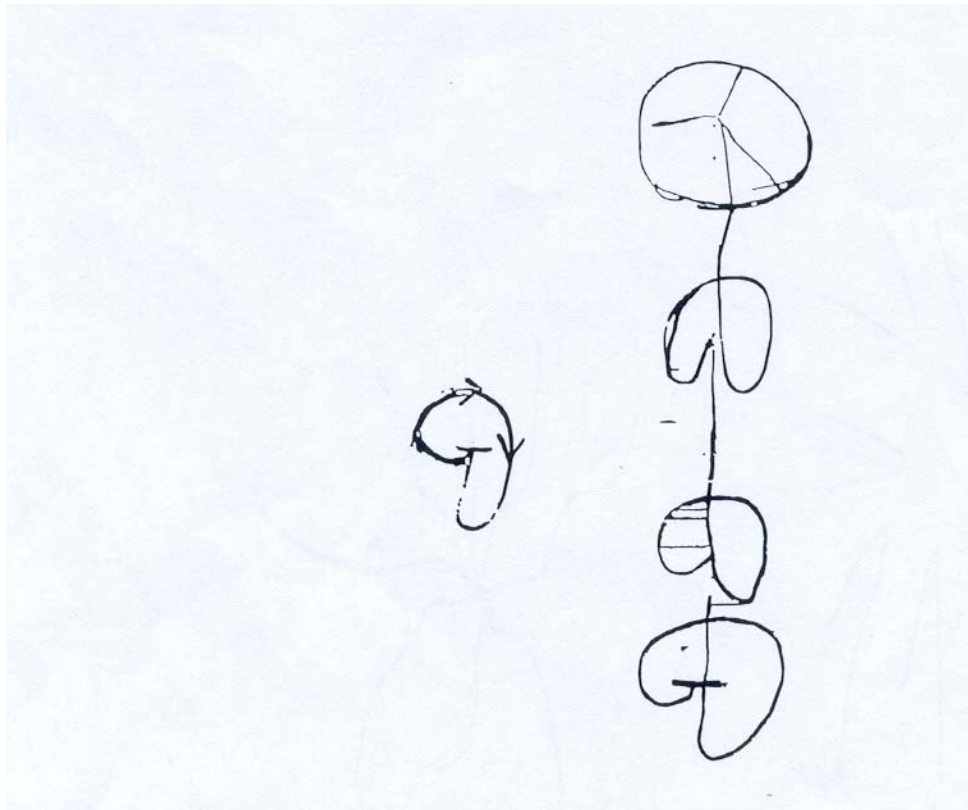


Figure 3. Improvisation as a shape: composition as elongated shapes

Composition begins with improvisation and it is improvisation which acts as the creative catalyst to externalise musical thoughts. So, improvisation and composition function synergistically, through the process of performance.

Experiencing sameness

In Figure 4 we see two versions of an intersection which reflect a child's performance-directed desire to make pieces afresh. The child explains:

Improvising is different ideas jumbled up coming in from all directions. It's no different to composing 'cause your ideas come from different places and they meet in what your playing. They are not really set because you're always improvising in some ways. I like changing my ideas around. It's not about remembering it. [Source: Final Interview]

These remarks illustrate several issues about improvisation. Firstly, the experience is characterised by spontaneity making the music fresh, free of the need for memorisation and fear of making mistakes. Secondly, that the process of performance is, by nature, improvisatory means there is little need to encode or 'set' the music in memory. Thirdly, the 'sameness' becomes a manifestation of musical divergence as infinite combinations of ideas come 'from all directions' or 'from different places'. Finally, the image of an 'intersection' suggests a musical convergence of all these ideas at a place where sound meets and play exists free of expectations 'about remembering it'. Unlike the previous images, improvising does not represent a stage of a process that is going on to another point but rather, represents the continuity of each moment being led up to and led away from.

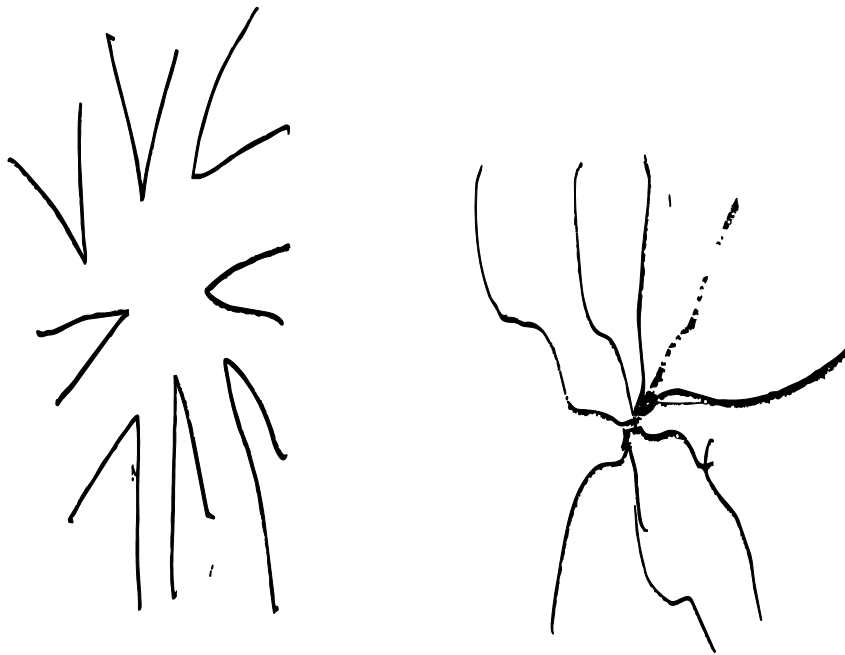


Figure 4. Composition and improvisation as intersections

Synthesis

Thinking about improvising and composing seems to be as much about the children's relationship to musical activity as improvisation and composition are to each other. These form relationships which comprise:

1. Improvisation and composition as ends in themselves and differently-orientated activities;
2. Improvisation and composition as interrelated entities whereby improvisation is used in the service of making a composition; and
3. Improvisation and composition as indistinguishable forms which are inseparable in context and intention.

Thus, it emerges that although children compose through improvising, their intentions lead to differences in ways of experiencing improvisation and composition.

Implications for teachers' thinking about improvising and composing

Inevitably, teachers have their own personal conceptions of improvising and composing, based on their own experience. This must influence the content and activities they employ. However, the findings from this research suggest that it is important to explore the potential for *both* improvising and composing to act as constructive learning activities. Teachers should, therefore, try not to impose their own values but to be more accepting of alternative ways to view what constitutes improvising and composing for children.

If our aim as music educators is to facilitate a form of music education which involves genuine experiences on the part of children as improvisers and composers, we must encourage and assist them to reflect in order to think critically and creatively in order to gain control

over learning. As Dewey (1916) claimed ‘each [individual] has to refer his own action to that of others and to consider the actions of others to give point and direction to his [sic] own’ (p. 87). Specifically, the children should be encouraged to: (i) talk about and reflect on their own musical experiences; and (ii) come to identify themselves as music makers who improvise and compose music.

The ways children compose and improvise revealed varied experiential meanings. This information should inform teachers of the value of involving children in a full range of creative activities. As with all learners, children are entitled to have a range of learning experiences. Whilst knowledge and skills are necessary outcomes, so too are the descriptions of the forms children use to make their conceptualisations of what they learn is to make a difference to them in some real sense.

Reflections

One of the most rewarding aspects of this research was the opportunity and privilege to gain access to the musical world of children from their perspective. I gained a new awareness of children’s natural fascination with the unknown, their urge to learn and willingness to take risks. They are more than capable of creating their own ongoing musical opportunities. It seemed that their creative enterprises were given more opportunity when my role was limited to that of participant observer rather than constrained by the adult constructs frequently associated with the role of teacher. Indeed, the individual moments of shared delight when children come to recognise their own meanings and ways of relating to music as a human phenomenon are priceless.

Questions

- What skills, attitudes, and understanding do we need to develop as teachers of improvisation and composition?
- How can teachers help children develop improvising and composing skills?
- What are the purposes and outcomes of teaching improvisation and composition?
- How can these inform the way assessment is developed?

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TRADITIONAL GREEK MUSIC: WAYS OF PRESERVING OUR HERITAGE AND TRANSMITTING IT WHILE ENHANCING ITS HOLISTIC QUALITIES

Smaragda Chrysostomou

Abstract

Greek traditional music is represented by the formal Byzantine music and folk traditional music. These two traditions are strongly connected through the use of the same musical language. During the 1970s, Greek traditional music, dances and culture started to fade away. During the last decades, however, Greek traditional music has been experiencing a revival. It has lately been viewed as an endangered species and efforts were and are being made to preserve it. Nevertheless, its renewal faces a number of problems. Firstly the issue of notation. Byzantine music uses pneumatic notation capable of attributing mini intervals that exist in the Byzantine modes and cannot be described with the use of the major and minor scale. Nevertheless, many questions arise relating to the use of this notation and its accessibility to the majority of students and teachers, as well as its role in the preservation of traditions. Another dimension that was added lately to the problem is the plurality of cultures and musics slowly permeating Greek society. One of the few countries left in the world that can still claim a majority of homogenous population (in religion, culture, language), Greece is entering the new millennium together with the area of multiculturalism and its problems. The challenge Greece has to face is to avoid losing its identity but instead to preserve and renew it constructively, collecting the positive aspects of the new elements in Greek society and, at the same time, minimising the losses.

The Greek heritage of traditional music and its preservation have been important issues during the last decades. The parameters of the problem are many and there are various difficulties that emerge from its study. This paper will present two major problems that have troubled professionals in Greece and continue to form a challenge. The steps followed towards their solution will be analysed and discussed. Hopefully our discussion will point out the elements of the current debate and new ideas will emerge.

Initially, an attempt will be made to set the scene of Greek traditional music today. In our path, some information on the background and origins of this music will be necessary. Two major issues will then be discussed relating to the preservation and renewal of this tradition. Both of these issues are directly relevant to the process of education. This paper will finally attempt to answer the following major questions:

- How can this musical tradition be taught in schools? and
- What type of training will teachers need in order to rise to this challenge?

Greek musical tradition includes two basic categories: *classical* traditional music, which is represented by the *Byzantine music*; and *folk* traditional music. These two types of traditional music could be considered as two sides of the same coin as they have many common characteristics and interrelation.

Greek traditional folk music originates from around the 9th to 11th century AD. It was initially created through two types of songs:

Akritika songs, which narrated the adventures of Akrites, the guards of the Byzantine Empire's borders.

Paraloges, which were slow songs describing important or dramatic events in the society. The themes usually used for these songs related to everyday life, marriage, love, death, as well as to religious celebrations like Christmas, Easter, the first day of the year, *etc.*

At the time these traditional folk songs were created, the Byzantine musical tradition prevailed. Therefore, folk music used the modes and many musical characteristics of the Byzantine music, and thus has developed in parallel. It is important to mention that the Byzantine musical tradition was mainly developed through and for the church. As a result, the music was composed mainly for religious purposes where strict rules applied and the inclusion of musical instruments was not allowed.

The tradition of the Orthodox Church preserved the music, the words and the strict rules. No new music was composed and modern developments, like church instruments, were not allowed. That is why it is possible today to talk about the Byzantine tradition that was preserved and is being experienced today, through the Orthodox Church in the same way as then.

Greek folk music has been an oral tradition. From generation to generation the songs and the dances were learned, from mother to daughter, the instruments were taught from father to son, and the whole community or village would gather in common celebrations, marriages, funerals, religious or national anniversaries, and experience music together.

However, everyday life has changed across the country, not only because of the technology that permeated everything — and more so nowadays — but also because of the changing social and economic conditions that created the urban pull and urbanisation. Small and remote villages were dying because younger generations were anxious to move to big cities searching for jobs, studies and a better life. Therefore the traditional oral transmission of songs, dances and instruments was not possible any more.

In addition, during the 1970s a strong wave of 'xenomania' (the opposite of xenophobia) swept all over Greece. Everything that was European or American (music, food products, culture, *etc.*) had a special appeal. In accordance, everything that was Greek, including traditional Greek music and dances, as well as culture and traditional customs, was rejected and viewed as an impediment to progress. As a result, many of these traditions started to fade away.

Luckily, organised efforts commenced during the last decades in order to revive the traditions and preserve the songs and the musical instruments. The following steps were taken:

- | Folk groups were formed in all cities and towns across the country, which had as their main aim to teach the younger generation traditional songs and dances so that they will make a connection with their roots. Festivals and local celebrations, national as well as religious, were enhanced with the participation of these groups, which are in their majority young people, students and high school pupils.
- | Also, Greek traditional instruments were gradually added to the curriculum of private institutions (Conservatories) that specialise in teaching music and musical instruments. As

a result, new life was given to the construction of these instruments as well as their performance, and many composers started using them in their compositions.

- | Musicologists across the country have been trying during recent years to transcribe the traditional folk songs in remote areas and small villages in the fear that these songs are bound to disappear, since the circumstances for their continuance do not exist any more.
- | The curriculum in secondary schools was modified to embrace traditional music in order to give special attention to the teaching of folk songs and to study their creative process through the latest Greek history.
- | Special music schools that were created towards the end of the 1980s are teaching at least one traditional folk instrument as part of their mandatory curriculum and provide pupils who finish the 6-year high school education with professional qualifications in traditional instruments. Also, Byzantine music (its theory and practice) is included in the curriculum.

It is evident, then, that the importance of tradition has been realised and professionals across the country (teachers, musicologists, anthropologists) are engaged in its preservation and continuance. However, the renewal of traditional music faces a number of problems.

The first and the one that has troubled specialists, musicologists and teachers during recent years, is the issue of notation. Byzantine music uses pneumatic notation that can reflect the mini intervals that exist in the Byzantine modes and cannot be described with the use of the major and minor scale theory. Therefore, many analysts have used Byzantine notation to transcribe folk songs, considering it more suitable and more accurate. However, on the other hand, there are many that have tried to transcribe the folk songs using the European major and minor scales. They have expressed the opinion that by using this form of notation this music becomes accessible to a wider audience who may not possess the ability to read Byzantine notation. They consider the loss of some melodic characteristics as a necessary sacrifice in favour of a wider accessibility.

The above-described issue has torn the professional world in two. Apart from the musicologists, though, music educators are facing a similar problem. There are some that are familiar with Byzantine notation and can read and teach the folk songs as well as the Byzantine hymns, with accuracy, without losing any of their original characteristics. On the other hand, the majority of currently appointed music teachers cannot read Byzantine notation and they have to rely on the transcriptions made in European notation. The questions that arise are obvious:

- Is the Byzantine notation making folk songs and traditional music inaccessible to the majority of Greek pupils and teachers?
- Is the use of Byzantine notation preserving the originality of the songs but at the same time endangering their transmission?
- Could the European notation be used in place of the Byzantine and what are its limitations?
- Is there a golden mean, a path that could combine the strong points of both sides of the above argument?

Byzantine music tradition is an important tradition that is part of Greek idiosyncrasy. It is part of our roots, our musical history, and our religion. I believe that it is important, especially for music educators, to learn its language and be able to read and use it. Many contemporary Greek composers were influenced by the Byzantine music. Their compositions bear evidence to the renewal and evolution of musical tradition. However, in general school music lessons today, where music is taught for only one hour every week, a working knowledge of

Byzantine notation is not considered a necessary part of the curriculum. Pupils will be familiarised with the symbols but will not be expected to learn to read the pneumatic notation.

However, music teachers should be more than familiar with Byzantine notation, and their in-service training should add towards this goal. Already, during the last few years, many seminars were offered to music teachers that taught the basics of Byzantine music. Also, in the University departments for Musical Studies, Byzantine music is included in the mandatory syllabus. In addition, in smaller towns around the country, regular classes in Byzantine singing are available to the community. Hopefully the next generations of music teachers will be better informed and equipped to teach Byzantine and folk traditional music. However, during this transitional period and for easier access to all, traditional folk and Byzantine songs could be taught through the European notation. The tradition should be made accessible to as many music teachers as possible so that they can in turn make it accessible to future generations.

It should be realised, though, that the European notation has its limitations regarding the accuracy of transcription of these songs. Music teachers should listen carefully to the recordings of the songs that they want to teach, and should try to transmit through their voice the nuances that are lost by the European notation. Besides, this has been an oral tradition for centuries and therefore we can utilise some of the advantages of such a transmission to minimise the losses due to the use of the European notation. Therefore, it has been proposed that schoolbooks should use both types of notations for the musical examples and the songs and hymns that belong to the Byzantine and folk tradition.

Moreover, another dimension was added lately to the problem of transmitting and renewing Greek traditional folk music. The cultural landscape in Greece is changing. It is gradually becoming a multicultural society. Refugees from the Balkans and the former Soviet Union have altered the homogeneity of the population. They bring with them their culture, traditions and music. It is not possible to ignore these traditions in the classroom. A different approach is needed. All musical traditions are important and these ethnic groups should be allowed to grow as part of the new community in which they find themselves. Their music will always be a part of their history and roots but should be allowed to develop through the interrelations with the Greek traditional music. In this way new ideas and new traditions will develop as a result of cultural fusion.

Music, as well as civilization and culture, cannot be confined inside the man-made borders of countries. The flow and exchange of ideas is what creates development and evolution of human beings and their creations. It is important to realize our origins and recognize the route that we followed in history, but we cannot stagnate and deny development and progress. It is equally important, therefore, to make these ethnic groups a productive part of our society; to allow them to know our values, our society, our history, our culture and our traditions, and to get to know them, their traditions and their history.

Education is very important in the above efforts. Through formal education children will be part of a community and they will start to realize and recognize the parameters of that community. School will offer the knowledge that is necessary, information on history, language, and aspects of civilization and culture. However, it is important that these ethnic groups be encouraged to present their own cultures and traditions. Inside the protected community of a school the initial stages of cross-cultural fusion will evolve.

A number of interesting questions and issues arise from the above discussion: How can we encourage these ethnic groups to grow and at the same time make them a part of our society? Is evolution of our society, civilisation and our music going to occur if we resist new ideas? How can we control and accelerate through education such a process? Is preservation possible in such a changing society? What can be renewed without disturbing our fundamental values? Are there any benefits to be gained in the process of cultural fusion and interaction? What is the potential loss? How can music teachers be educated pre- and also in-service so that they would be able to rise to the challenges described above?

One of the few countries left in the world that can still claim a majority of homogenous population (in religion, culture, language), Greece is entering the new millennium together with the area of multiculturalism and its problems. The challenge Greece has to face is to avoid losing its identity but instead to use it, preserve and renew it constructively, collecting the positive aspects of the new elements in Greek society and, at the same time, minimising the losses.

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WESTERN ART MUSIC: AN ENDANGERED SPECIES?

Veronika Cohen

Abstract

Although guidelines for attainments in the arts in most countries include familiarity with Western art music, in actual classroom practice, little time is given to listening activities in general and even less to masterworks of the Western tradition. Performers step in to fill this vacuum, often without involving music educators as partners in these endeavors. Has World Music supplanted Western classical music in the curriculum, making the latter "politically incorrect"? It is proposed that music educators reclaim primary responsibility for transmitting Western musical culture, in partnership with performing musicians and in parallel with giving non-Western music its long overdue place in the curriculum. A project of such educational partnership, with active listening components, is described, in which musical experience coupled with intuitive reflection upon the experience form the bulk of the music lesson. Conscious reflection follows upon and grows out of intuitive reflection, consolidating both the experience of "doing music" and the cognitive-affective activity accompanying it.

Although guidelines for attainment in the arts in most Western countries include familiarity with art music, in actual classroom practice, little time is given to listening activities in general (Baldridge, 1984) and even less to involvement with masterworks (Bresler, 1999).

In the public debate about ways to prevent the imminent demise of Western art music, music education in the schools is seldom mentioned as a place to look for a solution to the problem. The implication appears to be that the school music education program is part of the problem and thus can not possibly be part of the solution. It would appear that professional music educators en masse have transferred responsibility for preserving and handing on the heritage of art music to performers and composers. It is true that some artists are great teachers and that contact with them, perhaps even a single encounter, may touch a child more deeply than years of reasonably good but uninspired teaching. However, many performers are not naturally gifted teachers, nor are they necessarily inspiring artists. Should such a performer who lacks the knowledge which one can acquire in psychology and methodology courses be a preferred alternative to the music teacher as the transmitter of Western or any other musical culture?

It is proposed that music educators reclaim primary responsibility for transmitting musical culture, in partnership with performing musicians. What should such a partnership entail? Music educators should do what they were trained to do: TEACH! Performers should do what they were trained to do: PERFORM! Music educators should prepare the children for the musical encounter they will experience at concerts provided for them. The children should prepare for this active (**mentally** active) musical encounter with the same intensity and clarity of purpose with which they prepare for other musical events such as a school concert where they themselves perform.

The principal of one of the schools where such an active partnership exists summarized the value of the project as follows:

Because of the music lessons the children are taught, they truly enjoy the concerts. On the other hand, because of the concerts there is more vitality, more focus to the music

lessons. The lessons give meaning to the concerts, the concerts in turn give direction and meaning to the music curriculum.

Why do music educators shy away from this challenge? Has classical music in the schools become politically incorrect? Is World Music in and Western Art Music out? It is undeniable that in the past there has been an inexcusable cultural imperialism that has denied both legitimacy and a place in the curriculum to most musical cultures outside the European tradition.

I take the recent interest in World Music to be a sign of the advent of greater openness, a lessening of prejudice, and, maybe, even a harbinger of a more caring world. But does this openness to other musical cultures have to make the performing and teaching of Bach (or Bartok or Crumb) politically incorrect? The task before us as music educators seems to me to be the acculturation of pupils into at least one musical culture, but preferably more.

The study of musical cognition today is sufficiently advanced to force the music educator to confront the fact that his task is not merely to provide casual exposure or to develop aural acuity but rather to develop, as Bamberger (1991) suggests, 'the mind behind the musical ear.' Like different languages, each musical culture has its organizing principles and its grammatical rules. . . the listener . . . has to have the cognitive faculty to organize incoming sounds according to the organizing rules appropriate to the specific style. A music education program that exposes children to many musical cultures without enabling them to acquire the mental schemes by which they can enter into the music they hear is superficial. (Cohen and Laor, 1997)

I believe that our problem with the above task is more methodological than ethical-philosophical, and relates to the challenge of involving children in listening experiences as a form of musical "thinking-in-action" (Elliott, 1995). It may be that teachers are finding it difficult to find appropriate teaching strategies to involve children in serious encounters with masterpieces of classical music. The professional debate regarding the validity of aesthetic education as the goal of the general music program in the schools touches, I believe, on this same problem. It is not the goals of aesthetic education that have been found wanting, but rather the means that have been employed to reach these goals. The aim of facilitating the development of musical perception/reaction seems to have become detached from actual involvement in musical experiences.

I recall the comments of a teacher, a participant at a conference session some years ago. She was clearly feeling pressured to fall in line with the trend of making creative and aesthetic development the ultimate goal of her teaching. She gave vent to her feelings with the following outburst: "Well, I don't have my kids deeply involved in listening yet, and I can't say that anything other than ghastly noise has come out of their so called creative work. But hey!!! I must be doing something right because my kids can't sing anymore." Something about the implementation of aesthetic goals has been seriously misunderstood, and not only by this teacher!

The challenge, then, is to create learning situations and teaching strategies that capture the interest of the pupils and facilitate cognitive growth. The first and most crucial step in this direction is to place the actual musical experience, DOING MUSIC, at the center of the curriculum.

We start not from ‘concepts’ but from music and we end with it; beginning with intuitive response to music and then analyzing *by ear* some perceived feature of materials, character or form. (Swanwick, 1994, p. 140)

Experiencing music coupled with intuitive reflection upon the experience should form the bulk of the music lesson. Conscious knowing should follow in order to consolidate both the experience of “doing” and the cognitive-affective activity accompanying it. Conscious knowing, knowledge about which the pupil can *talk*, is important but only as a follow up to the actual musical experience. It should provide the pupil with insights as to how the musical text created the intuitively comprehended experience.

I would therefore urge that both individual music lessons and the curriculum as a whole provide opportunities for the following:

A. Experiencing and reflecting intuitively on the musical work

B. Reflecting upon and bringing to conscious awareness significant aspects of the experience

C. Analysis of the experience in terms of **music analytical concepts**

D. Intuitive application of new knowledge through pupils’ **creative expression** (*e.g.*, analysis expressed in movement, graphic notation, musical composition). This also provides the teacher with means of **assessment** via the teacher’s analysis of children’s work.

Since teachers tend to find teaching through verbal means easier than teaching in an intuitive manner, the rest of this paper is devoted to an exploration of intuitive teaching/learning strategies, i.e., ways to facilitate “in-action reflection” (Schoen, 1987). Experience combined with intuitive reflection creates “hands on” as well as “minds on” (Easley) activities which synthesize cognitive, affective, and psychomotor behaviors (action, cognition, and emotion)¹. In effect, such “thinking-in-action” fuses analysis with performance. Intuitive knowing does not require mastery of a professional vocabulary. It does, however, require that the teacher find means to enable intuitive teaching and learning to take place. Intuitive teaching tools can be used in two different ways:

1. Teaching through guided experiences through which the teacher transmits his/her musical perception to the pupils.
2. Facilitating pupils’ own reflection upon their experiences.

The most natural tool for “in-action reflection” upon the musical cognitive process is movement. Many varieties of movement activities can be used in music teaching. The one that I have evolved and rely on as a primary teaching tool is musical mirrors (Cohen, 1997). Mirrors are movement gestures that function as kinaesthetic analogues for musical gestures. A mirror expresses all salient aspects of the listener’s perception of a piece. The movement gestures function as a concrete, visible tool for communicating the abstract cognitive process of musical perception. They capture and project to the observer the musical thought process of the listener. What Elliott (1995, p. 165) has to say about performance is equally applicable to a musical mirror. A mirror is not “simply an audible reproduction of what a score indicates . . . not the aural equivalent of making a photocopy of an original painting or print.” Rather it

¹ “Only to the extent that we structure learning events so that all aspects of the triarchy are in balance will the learner become truly musical.” (Boardman, *Toward a Theory of Music Instruction: A Generative Approach to Music Learning*, 1997, p. 21.)

conveys “musical understanding, musicianship.” This form of analysis has no need for verbal designations or learned visual symbols. There is no need to define the connection between kinaesthetic and musical gestures, the connection is perceived intuitively.

In an intuitively guided situation, the teacher develops a mirror and the children watch and mirror her movements. The teacher’s expert hearing of the piece focuses the children’s attention on aspects of the piece they would likely have missed. Focusing their attention on such complex aspects not only deepens the children’s perception of the particular piece but also challenges them to grow mentally, *i.e.*, to evolve ever more complex musical schemas. The second way in which mirrors are used is to have children reflect on their own musical perception. Through such reflection they become intuitively aware of the musical experience they are undergoing and the experience is deepened. Because of their close developmental connection to the musical cognitive process, mirrors are the most natural and complete but by no means the only tool for intuitive musical learning. Other means have to be used for variety as well as for accommodating the preferences of different pupils. Pantomime, puppetry, and conducting are alternative movement activities which, in addition to providing variety, permit more reserved, shy children to participate. For example, pantomimes depicting sports activities have proven to be very popular with boys. Thus, boys who might never have agreed to dance, do beautiful dance analyses of pieces. Choreographed dances (developed either by the teacher or by the children) also provide variety.

Graphic representations of the musical flow are another excellent alternative. Although the two dimensional representation limits the amount of information transmitted, the permanence of the symbols and the fact that more inhibited children can participate both in the following and the creation of a graphic score make this a very important teaching tool. As with the musical mirror, teachers should alternate between providing guided listening by having children follow the teacher’s graphic representation (which should focus on all essential aspect of the piece) and encouraging “in-action reflection” by having the children create their own graphic representation.

Of course, one may experience the music through performance -- provided that the performance is not mechanical. Performance activities should include both those that are suitable for the whole class and those that make use of the special abilities of children engaged in musical study outside the school music lesson. In this way we can bridge the unhealthy gap that separates school music from music lessons outside the school. Activities suitable for the whole class include: learning to play (by ear) themes, characteristic rhythms, harmonic progressions, *etc.*; singing melodic lines; and inventing words for instrumental pieces.

Improvisation and compositional activities are ideal tools for intuitive teaching and learning. One of the most powerful tools of teaching is improvising with a pupil. The skilled teacher presents to the pupil musical ideas that are just slightly beyond his present level of improvising. If the idea is appropriate, it will be incorporated into the pupil’s improvisation. If it is not, it will simply be ignored. Creative activities can include composing pieces based on compositional devices featured in the pieces being studied. (For example, in preparation for listening to “La Folia,” children were asked to create melodies on the xylophone to fit the harmonic progression of “La Folia,” played by the teacher.)

These activities should be carried out as part of the on-going music program. The learning of concepts and the acquisition of musical skills must not be allowed to become the central focus of the curriculum. Rather they must be put in the service of involvement with musical encounters.

The presentation included video examples of classroom activities including a video of a pantomime composition expressing the musical content of the last movement of Shostakovich's *Concerto for Piano and Trumpet*.

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PORTFOLIO ASSESSMENT IN MUSIC EDUCATION METHODS COURSES: EXPERIENCING, MODELING, TEACHING, ASSESSING

Jody L. Kerchner

Abstract

Recently educators, researchers, and administrators are realizing the need for a more holistic look at our students. The term "authentic assessment" can take on many forms (i.e., portfolios, journals, projects, child observation, anecdotal records, student interest surveys, parent observations and input about their child, checklists, rubrics, student work, video and/or audio taped materials, etc.). Authentic assessment is an "inside-out rather than outside-in" look at students' development. In the business of music teacher preparation, one challenge is to provide a concrete assessment process and experience for pre-service music teachers. In this paper, I will describe my effort to incorporate portfolio assessment into a music methodology class for college juniors and seniors. The process follows the model set by Harvard Project Zero's Arts PROPEL project. A description of student course goal-setting, peer and teacher portfolio evaluation of process and product, videotape and written reflections, and negotiating a portfolio grade will be included in the paper.

Introduction

The term "authentic assessment" can take on many forms (i.e., portfolios, journals, projects, child observation, anecdotal records, student interest surveys, parent observations and input about their child, checklists, rubrics, student work, video and/or audio taped materials, etc.). Authentic assessment requires students to construct responses, to apply their knowledge, to pose problems for which they have to use multiple resources in order to solve, and to present them with tasks that have a realistic focus (Farr, 1991). Authentic assessment tools give holistic perspective (physical, social, emotional, mental) of students' development. Teachers become students of their students.

It has been a challenge to provide an assessment process and product for my pre-service music teachers, one that they could use in their future teaching settings. I teach a course called "Teaching Music to Adolescents," a class for college juniors, a class covering methods for music ensembles and general music at the secondary school level. I decided to have my students experience authentic assessment by having them keep a process portfolio throughout the course semester.

I followed the model of the Arts PROPEL program (Winner, 1991; Winner, Davidson, Scripp, 1992). It consists of three components — perception, production, and reflection. My goals for having my pre-service music education students maintain a process portfolio were 1) to have the students experience the interlocking process, product, and reflection cycles linked to authentic assessment tools; 2) to have the students create and construct their own knowledge of music teacher education by identifying and pursuing topics and skills related to secondary school music education (topics of their own interest and choice); and 3) to have the students develop their educational interests and pedagogical/musicianship skills.

Portfolio Process

Idealistically, learning drives assessment and assessment drives learning. An important ingredient of portfolio assessment is discovery learning. In order to understand the

perceptions and conceptions held by my students as they entered the course, I had them create a "holding pond" of ideas. I asked the students to take a blank sheet of paper and write down their expectations, ideas, adjectives — all dealing with their current knowledge of adolescents and music education. They typically describe their perceptions of teaching this age-level and their perceptions of the social, physical, emotional, and musical development of teenagers. This activity is performed in order to "prime the well" of thinking as a potential music teacher of adolescents. It is also a means for informing me of the issues that I will need to address, of each student's personal expectations and prior experiences, and even of students' fears about teaching music.

An example of a student's preconceptions and then observations while actually teaching middle school students in a general music setting follows. The initial statements reflect perceptions of teaching and of adolescents before working with them throughout the semester; the italicized statements reflect observations made throughout the semester while working with the middle-schoolers.

I expected middle school students:

1. to ask random questions and give random answers. [*I didn't observe exactly what I expected to; I thought that they would frequently find ways to "get off the subject". The students would really try to give me comprehensive answers, but their responses were sometimes so incorrect. It was like they had a million words floating around in their heads and they were just trying to grab one that made sense. Maybe they were looking for a way to expand upon a given response of another student?*]
2. to have occasional periods of uncontrollable energy. [*Yes! These kids are always moving! I found myself accepting a noise level slightly higher than that of elementary school classes — but the students were usually on task.*]
3. to respond better to "positive" types of discipline than negative. [*Proven by the teacher's comment to the class reinforcing appropriate behavior. It created immediate imitation from other groups. Most of these kids just wanted to be noticed.*]
4. to act as though they are just "too cool" and wary of activities which could be seen as "childish." [*Their posture and sometimes their clothing spoke about their attitudes, but I think that as long as you acknowledge that they're people and indulge them in their desire to have a positive experience they'll respect you. Usually, the students were willing to try activities that the teacher is also engaged in.*]
5. to show major differences in maturity, from student to student and from day to day. [*Definitely true! There were so many differences in physical AND emotional maturity, too. I had forgotten!*]

The next step in the portfolio process (performed within the first two weeks of the course) is for the pre-service music teachers to look at their "holding pond" of ideas and to begin questioning; for some students, I play a more active role in assisting them to formulate questions. As a part of the course syllabus, I provide the students with my goals for the course, but I also ask them to write two of their own personal goals as they reflect on their

own secondary school music education experience, their prior music teaching experience, their presentational style, and their areas of "wonderment" — those content areas and topics related to secondary music education about which they are curious enough to pursue them throughout the semester. The actual assignment is found in Figure 1.

Students submit their first version of their goals statement, and I write my comments, questions, and suggestions. Then, the students incorporate my comments into editing, refining, and focusing their goals. The process of submitting goals and negotiating viable means for successfully achieving their goals continues until both the students and I agree upon the two stipulated goals. The goals "contract" provides the structure for the students' independent exploration throughout the remainder of the semester. The contract includes not only the statement of goals, but also a specifically prescribed or anticipated path that the student will follow (books to read, sources to investigate, lessons to plan, *etc.*) in order to fulfill the goals. Furthermore, students list the documentation — the concrete "evidence" — of goal progress/fulfillment that will appear in their portfolios. Examples from two students' goal statements include:

My content goal is to research and/or develop a plan for incorporating history, theory through composition and improvisation, and interdisciplinary arts at the secondary school level. I will develop a five-lesson sequence to introduce these, and include it in my portfolio. Journal entries will reflect my readings of methods of teaching other arts as well as specific discussions of my lesson sequence's progress. I will also try and overcome my own fear of composing, and write several pieces to include in my portfolio. After all, it's rather difficult to teach something you yourself don't know.

I need to work on my overall use of language within the classroom. Occasionally, I have a tendency to sound more like a student than a teacher. I sometimes let my speech become lazy and informal because it gives me a greater comfort level in front of students. I want to be able to snap into a "teacher speech" [clean, clear diction, grammar, and tone of voice]. I need to rid my speech of useless fillers — okay, all right, yup. I will show my progress with my teaching videotapes and an observation sheet. I will document these "undesirable" words and observe how fast my speech is. By the end of the fifth lesson, I will hopefully see a decrease in the fillers and a slowing of my speech.

Portfolio Product

Portfolios are submitted twice throughout the semester. At midterm and at the conclusion of the semester, the students submit evidence of their progress toward achieving their goals. I also require students' portfolios to include weekly journal entries, lesson plans and materials that they have designed, a videotape and reflections of their teaching segments at our secondary school general music lab in a local public school, and materials related to their goals.

At midterm, students first exchange portfolios for a peer review. Students benefit from this process by gaining new insight and ideas for "solving their problem" — accomplishing their goals. The students share their goals with each other and then share their concrete evidence that points toward progress of each goal. Students can easily get into one mindset as they attempt to accomplish their goals. Another student can provide another perspective on a direction that might yet be explored. Peers help each other by providing constructive

suggestions for accomplishing the goals by the end of the semester. Students rate whether goals were "achieved", are "in progress", or are showing "no evidence". Following the peer review, I use the same evaluation sheet that was used by the peers, at both midterm and final portfolio review points (Figure 2).

At the conclusion of the semester, I have a portfolio conference with each of my students. During this meeting, they provide a summary of their goals and show a variety of concrete pieces of evidence that reflect their goals journey — progress and/or fulfillment of each goal. Students share their videotapes of teaching, segments of their journals in which they were "thinking aloud" about a particular topic, annotated bibliographies, speeches on advocacy, curriculum guides, lesson units, and the list continues. They are also asked to reflect on their goals and to suggest what the next steps in pursuing their goals would be or to provide questions that they have as a result of their goal exploration. The idea behind this part of the conference is to suggest strongly to the pre-service music educator that learning is continuous and that there is no single way to pursue a topic of interest. Finally, the student and I travel back to the "holding pond" of ideas and discuss how the expectations, ideas, descriptors of teaching and working with adolescents have been confirmed, denied, or somehow altered. The last step is for the student and me to negotiate a portfolio grade, based on the goal evidence and effort. Without fail, this has been an honest and open experience; invariably the students are more critical of their process and product than I would have been.

Portfolio Reflection

The process of reflection is not a disparate entity in the portfolio process. Rather it is integrated into the process, perception, and production of the students' work. I believe that leading students to one of the highest levels of thinking — evaluation and self-evaluation — is one of teacher preparation programs' primary goals. In the reflection process, pre-service music educators need to identify those qualities and pedagogical strategies exhibited by effective teachers and then recognize those features in others' and their own teaching.

Reflection is required as the students write their goals, as they refine their goals, and as they review their progress toward fulfilling their goals. Goal reflections of the two students whose goals were stated earlier in this paper follow:

I feel confident in saying that I have successfully accomplished my goals for this semester. . . . When I first approached the teaching of composition and improvisation, I was very nervous. But now, I feel it has grown to be a part of me. During a lesson at the middle school lab, I randomly found myself integrating improvisation with the students. Reading several articles and books has helped get me past my desire to structure a student's learning for the student. If one thing has emerged, it is the idea that students are naturally curious.

In an attempt to clean up my speech, I kept a checklist of undesirable words for each lesson I taught. I also kept notes on other things I noticed in my speech and how to correct them [such as slight mumbling when I'm not confident in my explanations, when I'm flustered or nervous]. In my first lesson, I counted the word "so" 20 times in 20 minutes. WOW! Since that first lesson, the number decreased drastically. I sound more like a teacher and less like a student.

Reflection is also required as students teach and after they teach; a portion of the students' portfolios is comprised of their teaching reflections as a result of videotape analysis. Students review their videotaped teaching episodes and identify "notable moments" in four categories: pedagogy, climate, musical thinking, and classroom management. For each notable moment, the students rate the moment as a counterproductive act, a missed opportunity, a neutral action, an effective action, or a masterful action (Frederiksen, 1995). The students write a rationale for each of their ratings. This is an example of a student's teaching reflection after reviewing his videotape:

Pedagogy Moment: Missed opportunity

I am usually decent at sequencing, but this is the first time I've taught a lesson involving tennis balls. What I tend to forget is that physical actions that are natural to me may not come naturally to students. To bounce a tennis ball in time is actually a two-step process: bouncing and catching. Students were having difficulty bouncing in time because they were trying to slap it back and forth to each other.

Musical Thinking/Performing: Neutral action/Missed opportunity

Wow, my improvisations were insipid! They lacked metric clarity. I would have been wise to use two highly contrasting styles of improvisation that didn't keep the same accompaniment figure at first, to help the students more quickly distinguish the two. It's no surprise that when I started switching without telling them, only one or two groups followed the change.

Classroom Management: Neutral

The lack of control of the tennis balls created classroom management issues. I assumed the students would be mature enough to deal with it -- and was for the most part right about this. What I failed to communicate clearly to the students was my expectation that they would use the balls to reflect clearly their hearing of the music.

Perhaps this is to be expected on a first experience with tennis balls, but I would have been wise to do some work just on the physical. The classroom management techniques I had to employ reflect a lack of planning and forethought on my part.

Climate: Effective

During the cooperating teacher's lesson, there was a boy sitting next to me who kept whispering the correct answer under his breath. He knew his stuff but was too shy to raise his hand. At one point, after he had answered a particularly tough question, I leaned over and told him "good job" -- that his answer was exactly right.

It's funny that sometimes you don't notice when you've made a specific connection to a student. It certainly didn't occur to me, until much later, that many teachers were probably unaware of him, and that my telling him he was doing a good job probably stood out to him. Anyway, it was a moment that somehow moved me.

Practicing and developing student and teacher assessment and reflection might enable pre-service music educators to move beyond thinking only of themselves and their teaching tasks,

but rather to focus on student learning. By experiencing first-hand alternative and authentic assessment and reflection, I hope that my students will implement these strategies when they are on their own and with their own students of all ages in general music and in performance settings.

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Figure 1. Portfolio Goal-Writing Assignment

Formulate **TWO specific goals for this class**. One goal should be of teaching/presentational style, the other should address a particular content area within the field of music education. Please do not just write two goals that have no meaning for you. Part of your course evaluation is based on the goals you stipulate in the beginning of the semester and your progress toward attaining those goals. Clearly state and explain your past musical experiences in the secondary school, the role of music in the past/present/and future, and the two goals you hope to fulfill during this semester in this class. Speculate on the independent projects or readings that might contribute to fulfilling these goals.

Setting goals for yourself is not always simple. Be realistic! Be specific! Remember, this course is a survey of music education in the SECONDARY SCHOOL. Don't be modest, but don't set goals that are unattainable either. Set goals that provide you with realistic challenges, given your musical interests and abilities at this point and time. A fair challenge never hurt anyone.

Goals are rarely set in stone. As we journey through this semester, you might find your goals are heading in a different direction than that which you originally anticipated. Maybe you have discovered new interests. Fine! Do not discard your original goals, but rather attach an approved addendum to the original goals stating the modifications. Follow your instincts and interests. This is YOUR class. These are YOUR goals.

Figure 2. Midterm/Final Portfolio Evaluation Sheet used by Peer and Teacher Evaluators

Name of Student:

Date of Review:

I. Organization: portfolio contains information distributed in class and acquired in support of personal goals.

☐ Outstanding

☐ Good

☐ Resubmit when you have. . .

II. Connections statement: draws relationships between information and ideas used/discussed in class and from your teaching at the middle school laboratory setting.

☐ Outstanding

☐ Good

☐ Resubmit when you have. . .

III. Evidence: specific pieces of supporting materials appeared for each personal goal.

A. Goal 1:

☐ Outstanding (Indicates high quality, creative, extensive independent work)

☐ Good (Indicates quality, some independent work)

☐ Evident (Evidence exists to fulfill requirement, but extra independent work not present)

☐ Not Evident; Resubmit when you have. . .

B. Goal 2:

☐ Outstanding (Indicates high quality, creative, extensive independent work)

☐ Good (Indicates quality, some independent work)

☐ Evident (Evidence exists to fulfill requirement, but extra independent work not present)

☐ Not Evident; Resubmit when you have. . .

IV. Video Clips: uses videotape excerpts effectively to show development of teaching skills in these four area: student/teacher musical thinking, classroom management, learning climate, pedagogy.

☐ Outstanding

☐ Good

☐ Resubmit when you have . . .

V. Self-Evaluation/Assessment: able to offer relevant suggestions for self-improvement and/or portfolio improvement.

☐ Outstanding

☐ Good

☐ Resubmit when you have...

VI. Teacher comments:

LIST OF EVIDENCE FOR EACH GOAL:

GOAL 1:

GOAL 2:

Student grade:

Peer grade:

Teacher grade:

Changes in the Balkans and Bulgarian Folk Music

Nikolina Ognenska-Stoyanova

Abstract

This paper focuses on recent directions in changes to the Balkans and the role the folklore music can play in these changes. The folklore musical art has always had an important part in the life of the people. We examine the problem of folk musical art, its place at school and its relationship with Bulgaria's neighboring countries. The purpose of the paper is to analyze the opportunities for using folklore art in the education of the growing generation and for building a non-conflict community in the Balkans. This aim determines the next tasks of this research work:

- *to analyze the place of the folklore musical art in music education at school;*
- *to offer ideas for preserving and using the folk art to bring the peoples of the Balkans together and to build long-lasting peace.*

Now, when governments have already done so much for getting closer with the Balkan countries, it is time that art is used to confirm what politicians have begun. In this process, the place of music and all other arts, together with sports, is very important.

The states on the Balkan Peninsula are called Balkan states. They are: Bulgaria, Greece, Turkey, Romania, Albania, and after the breaking of the Federal Republic Yugoslavia -- Slovenia, Serbia, Republic Macedonia, Croatia, and Montenegro.

Folklore musical art has always had an important role in the life of the people. It bears the national originality of the people, and results from its life, suffering, happiness, and hopes. There are a lot of problems about folklore music, which can be a question of discussion. Because of the limited length of this paper, we will consider only the problem of folk musical art, its place at school, and its relationship with Bulgaria's neighboring countries.

The aim of the paper is to analyze the opportunities for using folklore art in the education of the growing generation and for building a non-conflict community in the Balkans. This aim determines the next tasks of this research work:

1. To analyze the place of the folklore musical art in music education at school;
2. To offer ideas for preserving and using folk art to bring the peoples of the Balkans together and to build long-lasting peace.

Folklore musical art at elementary schools in the Balkan countries, neighboring to Bulgaria

During the collecting of materials and information about musical education in Bulgaria, Greece, Turkey, Republic Macedonia, and Serbia, it turned out that there are no textbooks in music for pupils in elementary school. Teachers in Republic Macedonia and Serbia work with only one textbook for third and fourth grade. There are no music textbooks for pupils in Greece and Turkey.

Musical education in Bulgaria is realized with the help of four textbooks from first to fourth grades. There are music books for the teachers for every grade with developed methodical and note materials. Instead of books, as a result of the political changes in the last years, some of

the authors started to publish private teaching materials for kindergartens and schools. They add to the textbooks' material and make the teacher's work easier.

From the conducted investigation at the elementary schools it was established that the musical art, and in particular the folklore songs, are involved to a certain degree in the Balkan countries. There are a considerable number of folklore songs in the Serbian musical textbook for third and fourth grade. Most of them are presented only by text. There are only three folklore songs in the Republic Macedonian textbook, which is for the third and fourth grade together. Maybe the reason is that the Republic Macedonia is a comparatively young state. These folk songs cover the whole content of the folk musical art in the musical education of children in both countries. The research shows that in Greece and Turkey the folk music is used insufficiently in work with children.

The analysis of the musical material in Bulgarian textbooks shows that about half of the songs in each of the four textbooks (from first till fourth grade) are folklore. Besides the compulsory songs, there are additional songs that are recommended to the teachers. Some of these additional songs are folklore too. Some of the songs in third and fourth grade are studied by note. Others are studied in an auditory imitative way. Besides songs, many instrumental folklore melodies are included in Bulgarian textbooks, which the children listen to by a recording. Through these musical compositions, the children are acquainted with the folklore instruments typical for different folklore regions. These textbooks also include the introduction of folklore traditions and habits. Some of them have folklore plays and dances which children study and perform with pleasure. The folklore dances are studied also in physical education classes.

Folklore art has always been an object of great attention in Bulgaria. There are many research works for examination and collecting of children's folklore, its classification and characteristics from the past till now. Such are the research works of Raina Kacarova, Mihail Bokureshtliev, Nikolina Ognenska, *etc.*

During the second half of the twentieth century, two highly specialized schools for folklore music have been established. There are majors in *Bulgarian folklore music* and *Bulgarian folklore choreography* in several universities. In order to preserve the Bulgarian folklore music through children at school, it is necessary to prepare very good teachers who love folklore art. That is why a prerequisite for the majors that prepare music teachers in Bulgaria is that students play not only folk but also classical instruments. Every two years, regional and international folklore festivals are organized in different regions of the country (*e.g.*, in Koprivshitsa, Bourgas, Predela, Rozhen, *etc.*).

As a result of the analysis, we can generalize that the folklore musical art is not used in equal degree in the work with pupils at schools in the Balkans. The greatest variety and richest quantity of folk music is found in Bulgarian schools.

The analysis of the nationality of the songs included in the textbooks reveals that there are some songs from different European countries, as well as American songs or songs in the English language in every music textbook in the Balkan countries. For instance, the Bulgarian book for first grade includes one song each from Germany, Russia, America, and France. There is one American song and one English song in the music book for second grade. The same is in the Serbian and the Republic Macedonian books.

What makes the greatest impression is that neither of these books contains a single song or author from the neighboring countries. In the Bulgarian books there is not a single Greek, Turkish or Serbian song, although we have borders with these countries. In the same way, Serbian and Macedonian books have no Bulgarian songs or songs from the other neighboring countries. In Greek and Turkish schools, songs from the neighboring countries are not studied either.

This innocent phenomenon at first glance suggests an internal conflict, an internal resistance of these countries to communicate with each other. It is natural that we ask ourselves the question: What are the reasons for the established alienation between the Balkan states, which brought the complex political events and the war in Kosovo?

Some consequences from the changes in the Balkans during recent years

During recent years, after the fall of the communist regime, a considerable brightening of the political situation is noticed. The governments make efforts for a peaceful overcoming of the problems. Especially great was Bulgaria's role in the troubled situations connected with the war in Kosovo and the earthquakes in Turkey. In spite of its internal economic problem, Bulgaria was one of the first countries that gave humanitarian help and sent rescue teams.

Education reacted most quickly to improve political relations, for example, the signing of contracts for cooperation between Universities. As a result of this activity at the moment many students from Greece, Republic Macedonia, Turkey, and Albania study in Bulgaria. In parallel with the efforts of the governments to establish peaceful contacts, however, there are still people with aggressive attitudes in our neighbour countries that impose chauvinism on young people. This creates conditions and is a prerequisite for constant tension and endless conflicts. These people are tomorrow's politicians, on whom peace on earth will depend.

Possibilities for the use of folklore art for educational impact

I will present to you some ideas for discussion that can be an object of future realizations. They are a result of the experience of the author in her work with children. There is a need to develop international programs for work with children and juveniles, as there are programs for economic cooperation in the field of tourism or other areas of life, at the basis of which will be folklore art of the Balkan countries.

What can be included in such a program? First, organization of mutual recreation of students of different ages in the different regions of the Balkans. Their program should include many games, competitions, concerts and fun in which the folk art of the different countries will be used. The mutual performance of dances, songs, painting pictures, and other forms of collective art will gradually bring the children together, will make them feel engaged and responsible in the groups of interest. This good will and responsibility in the mutual work will be transferred to everyday relations. Getting acquainted with the folklore art of each country (with the best samples), students will learn to respect their nationality, and will learn tolerance. Second, scientific teams should be built with the participation of specialists from each country who will develop textbooks, teaching materials, audio-visuals and other materials in the field of music, to include the folklore art of all people of the Balkans -- songs, games, habits. Long lasting contacts between the Universities in Bitola (Republic Macedonia) and Blagoevgrad (Bulgaria) are established. This long-term cooperation may become the basis for the development of a project to be financed by international foundations and programs. We should not forget that the conflict in one point of the world is a danger to the whole world and this is why we all must be engaged in these problems which tomorrow can

be yours. Third, to create an ensemble for folklore art with the participation of university students from all Balkan countries. This ensemble will perform in each of the countries and will bring the young people closer.

Problems in realization of the presented ideas

There will be difficulties in the realization of these ideas and they will be mainly in two directions -- the resistance of some people from the different countries, and financial problems. Probably slowly and with difficulty can we overcome the resistance built up during the years of hatred and coldness in the relations between the Balkan countries. That does not mean that we should wait for someone else to come and do it instead of us. It is well known that everything progressive and new finds its way with great efforts and struggle. Educational work with children should be started. The way of thinking must be changed, as well as the attitude of young people towards the values of the neighboring countries and from there towards the people who created them. Maybe generations will pass before this change is felt, but it will be long lasting and irreversible because it will be built on the values of our ancestors.

We are all familiar with the difficult economic situation of the Balkan countries after the changes and military actions in Kosovo. Priorities in the development of the countries are the economy, production, and overcoming social problems. Every year the financial resources for culture, art and education get less, and cultural and educational institutions and groups built after long years of hard work are destroyed.

Now, when the governments have already done so much for getting closer with the countries in the Balkans, it is time that art is used to confirm what politicians have begun. In this process, the place of music and all other arts, together with sports, is very important. Through art and especially through folklore art, more can be done than politicians can ever achieve. There is nothing more valuable in this world than love between people and than peace. Investments in them now will be returned many times in the future.

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SONGS OLD AND NEW - THE SURVIVAL OF THE NEW ZEALAND MAORI *WAIATA* IN A CHANGING WORLD

Graham Parsons

Abstract

For the past one hundred and fifty years, New Zealand has recognised the significance of two cultures -- that of the indigenous Maori people who have populated the land for over 1000 years, and that of the Pakeha, the Maori term for the peoples, mainly from England and Europe, who arrived from the early 19th century. The degree to which the education system in New Zealand has been able to cater for the musical traditions in this bi-cultural society will be the focus of this paper. In particular the paper will trace the apparent decline of the traditional Maori song or waiata in the wake of the dominant European culture, and identify initiatives which have been put in place to facilitate its revival. Crucial for this revival is the need for the Pakeha to examine European preconceptions of artistic and musical values in a way that may facilitate the acceptance of broader criteria for assessing value within the music of other cultures. Such acceptance may help to ensure that the predominantly European education system of New Zealand is in a position to offer the appropriate support necessary for the nurturing of the waiata, an art form central to the culture of the Maori.

A dilemma arises when discussing the survival of cultural traditions in a changing world. What do we mean by survival? Do we mean "survival intact" -- that is, a tradition which has remained unchanged over hundreds or perhaps thousands of years? Or do we mean a tradition which has been modified in order to maintain its relevance in contemporary society?

Certain cultural elements or artifacts which have remained unchanged are highly revered by those who share in that culture, for such elements provide a link with the past, and as such provide a sense of security or permanence. However, the continuance of traditions, no matter how valuable they may be to their owners, is constantly under threat, as is any aspect of society which does not play a practical part in personal survival. Wars have been fought over the maintenance of petroleum supplies but there is little evidence of rebellion in the Catholic Church when the introduction of the vernacular for worship heralded the demise of Gregorian Chant. Thus this ancient musical form, together with classical Greek, the art of thatching, the city of Venice, and other elements of civilisation which have lost the purpose for their existence, have become museum pieces, saved from the threat of extinction only by the energies of scholars, enthusiasts and the historically curious.

This paper is concerned with the *waiata*, the song of the Maori, which has a history stretching back many centuries. Western influences which have threatened the traditional *waiata* forms will be examined along with initiatives which have been taken to ensure its survival in a modern world.

From earliest times the Maori *waiata* or song has played a crucial role within the cultural fabric of New Zealand Maori society. It was, in itself, an educational tool. Much Maori history was well documented in *waiata*, for example the *waiata whakapapa* - - a genealogical table defining cultural identity, or the *waiata oriori*, full of tribal legend, history and traditions. Whatever other function it may have had in form of entertainment (e.g., *waiata poi*) or the enhancement of specific events (e.g., *waiata aroha* -- love songs), *waiata* helped to keep the Maori in touch with their past, thus providing a sense of perspective to the present and a shape for the future.

Within fifty years of colonial rule, however, Maori music, at least to western eyes and possibly to many of the growing numbers of urban Maori, had begun to take on quite a different form altogether. For many New Zealanders, the *waiata* with its melodic line characterised by a freely pulsed, unisoned monotone punctuated by occasional inflections, had been largely replaced by the lilting melodies, rich harmonies and the strong regular pulse of European song. The Maori songs which greet visitors to New Zealand and which are sung on the concert stages of the world have been, for much of this century, European in style.

The blame for the failure to maintain the musical traditions of New Zealand's indigenous people can be too easily laid at the feet of the Europeans who, in terms of sheer numbers, quickly dominated the total population. Ten years after the establishment of a colonial government, the European population was double that of the Maori. Thirty years later it was six times greater. However, reasons for the decline are many and complex. An understanding of the reasons for this decline may help in providing an environment for its revival.

Clearly the early European settlers were not enthusiastic about the music of the Maori. Captain Cook commented: "Their songs are harmonious enough but very doleful to a European ear" (Beaglehole, 1955, p. 285). Elsdon Best reported: "His singing in most cases is monotonous, and by no means pleasing to European ears, however melodious to his" (1952, p. 158). The missionaries complained of the "obscene and horrifying war songs and war dances" (McLean, 1996, p. 274).

Thus it seems that representatives from the European community wished to banish the Maori music which was to them alien and intimidating. Furthermore, a significant number of groups within the Maori communities were equally intent on embracing the European culture. As Belich (1996) points out, the Maori saw considerable advantage in learning the skills which seemed to make the *Pakeha* so strong. In 1877, no fewer than 992 Maori petitioned the government to establish native schools so that "Maori children can learn the English language, for by this means they will be on the same footing as Europeans, and will become acquainted with the means by which the Europeans have become so great" (Openshaw *et al*, 1993, p. 43).

Thus, from the establishment of the "Native Schools" in 1877, many of the Maori willingly submerged themselves in a European culture. It is possible that the Maori considered the "Native Schools" programme of no threat to their own culture. There was always the home *marae* to return to at the end of the day, where Maori language, culture and traditions were very much alive.

However, the influences of the Missionaries and the "Native Schools" were highly successful in promoting European culture, to the considerable detriment of that of the Maori. Well intentioned gestures were made towards the indigenous culture. However, the popular Maori ballads, for example, which had been included in a series of song anthologies for schools such as the "National Song Books" and the "Department of Education Broadcasts to Schools Song Books" did little more than reinforce the European musical style. Though these resources may have supported the Maori language, they continued to divorce the Maori from the distinctive melodic line of the *waiata*. Twenty years ago Maori culture and traditions seemed to be in a very precarious state. A 1973 Ministry of Maori Development survey found that only 18% of Maori could speak the language fluently, and that associated knowledge and skills were on the verge of becoming extinct (National Maori Language Survey, p. 16).

From a Maori point of view, sustaining the *waiata* in a European environment was a considerable challenge. *Waiata* were created for specific events in the day to day life of the Maori. It was not acceptable to sing *waiata* out of context, with the result that, if the event ceased to exist, so too did the *waiata*. Canoe songs, for example, quickly became obsolete with the introduction of modern transportation. The situation was exacerbated by the migration to the cities in the 1950s that cut people off from the structures of their cultural communities.

Maori had no written language, so the *waiata* were handed down orally by the elders. This method of learning required a considerable aural memory skill in order to learn the *waiata* quickly and accurately. Maori who had moved away from their families and into the cities lost the opportunities of constantly hearing the old songs sung. They had little opportunity to achieve the required accuracy considered so important to the performance of any *waiata*; the fear of making a mistake was considerable. As Pane Kawhia recalled in an interview, "If you can't finish [a *waiata*] it's bad luck. If you make the least little mistake they say you die" (McLean, 1996, p. 277). It is little wonder that the young people whose memories may have been stunted by the European skills of reading and writing, preferred to leave the *waiata* well alone, rather than attempt them and, if they failed, suffer the consequence.

If the determination of the Maori to master the culture of the European initiated the demise of the Maori culture, the European's penchant to value art from a structural rather than a functional perspective only served to hasten the process. The European's view of art in general and music in particular as an aesthetic experience to be valued for its own sake and devoid of functional purposes tended to blind the European to the richness of music from other cultures. Leonhard (1959, p. 90) points out that "Good music and great music differ in two essential characteristics: 1. the subtlety of expression and 2. the abstractness of expression," criteria which may have been acceptable to the Western European mind but would hardly apply to the diversity of music, valued and performed by the world's millions. Furthermore, the musical aesthetic experience was essentially focused on listening -- listening to the ebb and flow of the musical patterns imitating the undulating patterns of one's feelings. As Suzanne Langer (1953) explains: "The shapes and forms, the musical gestures are said to have embodied within them the general forms of humans feeling, the ebb and flow, the rise and fall, the motion and rest somewhat related to life experience" (p. 27). It might be suggested that the lack of melodic, harmonic, and tonal variety of the *waiata* caused the European to consider this art form to be primitive and lacking the subtle varieties which provide aesthetic refinement.

In the wake of growing interest in "World Music," the praxial philosophy, espoused by writers such as David Elliott (1995) and Regelski (1998), has broadened the view regarding the purpose of music and the criteria for musical value. Praxis is concerned with action. As Regelski (1998) points out, "praxis is a 'doing' that is guided by the ethical criterion to get 'right results'" (p. 45) . . . judged in terms of actual benefits for one's self or for others (p. 28). Praxial philosophy allows music to be valued according to its appropriateness -- the right music for the specific situation.

Such a liberating philosophy as one which values music for the part it can play in celebration, ritual, work, therapy, entertainment, aesthetic pleasure, *etc.*, places the seal of respectability on music as it is experienced and used within the multifarious cultural communities of the world. In particular it provides a pathway for the development of an understanding of the traditional music of the Maori. It provides the foundation from which the European can develop an appreciation of *waiata* from a Maori perspective.

These new educational initiatives are having a considerable effect in revitalising elements of the Maori culture. Though many of the elders still had the old traditions to pass on to the young (indeed the traditional *waiata* never actually died) a new style *neo-waiata* (McLean, 1996, p. 346), containing elements of European and Maori styles in varying proportions, began to make its mark. These works maintain a chant-like quality, but they tend to be diatonic and display a more regular rhythm. Even the new Maori songs which keep to the European idioms have a flavour of the old *waiata* style. Despite changes in life style, there are occasions when *waiata* are appropriate. *Waiata mihi* (greeting) and *waiata tangi* (lament) retain a purpose in contemporary Maori society and indeed in the entire multicultural society of New Zealand.

Maori education was not just for the Maori however. "Communication" across the cultures, so essential in a bi-cultural/multicultural society (Cameron, 1985) requires a level of understanding of the cultures of others. The New Zealand Curriculum Framework (1993) issued by the Ministry of Education states: "The School curriculum will recognise and value the unique position of Maori in New Zealand society. All students will have the opportunity to acquire some knowledge of Maori language and culture" (p. 7).

There are, however, practical problems in implementing programmes designed to develop an understanding of the Maori culture across the whole nation. Given the current imbalance of population, it is not possible for such programmes to be taught solely by the Maori. The Pakeha need to play a supporting role at least, but in a programme initiated by those who understand the cultural significance of the genre. A significant initiative in this area has been the production by Maori of the *waiata* anthology *Hei Waiata, Hei Whakakoako*, distributed free to all schools complete with a tape recording of all the material. This invaluable publication is one which informs the classroom teacher what and when songs may be sung as well as the appropriate manner of their performance.

With Tertiary Colleges of Education offering courses on Maori education for all student teachers, and a growing number of Maori graduating as teachers, New Zealand is well placed to facilitate education programmes on Maori culture which can be:

- authenticated by Maori, and
- taught with the support of Maori, by those who:
 - have gained the essential knowledge and skills, and
 - have adopted the appropriate philosophical stance (such as that provided by the Praxis model) which allows for an appreciation of the significance and value of cultural difference.

A cultural heritage is most appropriately handed down by those who 'live' that culture. Nonetheless, it can be nourished and valued by all who have had the opportunity to gain experiences and appreciate the values of the culture as a *Pakeha*. Experiences such as these provide the opportunities for the nurturing of understanding and respect between cultures in our ever increasingly complex societies.

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PART THREE

Papers and Workshop Descriptions from the MISTEC 2002 Seminar

Malmö, Sweden (August 3-9, 2002)

NEEDLE IN A HAYSTACK: THE STATUS OF CANADIAN MUSIC IN POST-SECONDARY CURRICULA

Bernard W. Andrews and Glen Carruthers

Abstract

The purpose of this study was to determine the status of Canadian music within the curricula of post-secondary institutions within Ontario, Canada's most populous province. Findings indicate that in Ontario, Canadian music courses are predominantly electives in upper years, Canadian recordings account for 6% and Canadian scores 12% of music library holdings, universities house several special collections of Canadian music, and institutions endeavour to actively promote the composers employed by them. In education faculties, the elementary curriculum is dominated by class sets, several of which are Canadian. However, the secondary school curriculum is inundated with American band music.

Introduction

Canadian music in the school system is supported by numerous curriculum documents and by classroom practice (Shand & Bartel, 1998). In a recent study, 27% of all curricular materials documented were found to be Canadian (Bartel, Dolloff, & Shand, 1999). However, teachers must be musically prepared to effectively teach contemporary music: "state-of-the-arts materials, by themselves, are no substitute for musicianship" (Harris, 1996, p. 29). Young performers must be musically prepared to effectively perform contemporary music (Qureshi, Lessem, Beckwith, Fischer & Truax, 1988). It is essential that post-secondary music and education programs include the study and performance of Canadian music within their curricula (Beckwith, 1997). However, the status of contemporary Canadian music within higher education is uncertain. For this reason, this inquiry was initiated by the Canadian Music Centre to determine the state of affairs within the curricula of post-secondary music and education programs in Ontario, Canada's most populous province.

Background

The Canadian Music Centre (CMC) was established in 1959 by a group of composers under the leadership of John Weinzwieg, who at that time was President of the Canadian League of Composers. According to the Letters Patent (CMC, 1993), the CMC was incorporated:

- To encourage publication, recording and distribution of Canadian music;
- To keep in touch with individuals and groups concerning the Corporation's activities with a view to the securing of donations;
- To disseminate information generally, at home and abroad;
- To maintain a library of photocopied scores and of recordings available to conductors, musical organizations, Canadian missions abroad, exhibitions and conferences;
- To stimulate the playing or other uses of Canadian music by orchestras and other groups and individuals at home and abroad;
- To issue an annual booklet containing a survey for the year's music in Canada; and
- To undertake such other activities as may from time to time prove expedient on behalf of Canadian music.

The founding composers of the Canadian Music Centre envisioned a strong organization with regional centres that would provide a means for promoting and disseminating Canadian

repertoire. For this reason, in addition to the original national office in Toronto, operations were opened in Quebec in 1973, British Columbia in 1977, the Prairies in 1980 and Ontario in 1983. As of this writing, there are now five regional organizations -- Maritime, Quebec, Ontario, Prairie and British Columbia. A regional director and support staff administer each region, and they report to a regional council. Each council is comprised of professional composers and representatives from various sectors of the music field, such as publishing, recording, broadcasting, performing, education (elementary, secondary and post-secondary), and government. There is also a national office in Toronto which is administered by an executive director and support staff. These individuals report to a national board, which is comprised of the chairs and vice-chairs of the regional councils.

The principal supporters of the CMC are the federal government through the Canada Council, provincial arts councils (e.g., Ontario Arts Council), municipal arts councils (e.g., Toronto Arts Council), the Society of Composers, Authors and Music Publishers of Canada (SOCAN), and to a lesser extent private foundations and individuals. Currently, the Canadian Music Centre has four hundred and seventy associate composers, and its national library houses fifteen thousand scores and three thousand five hundred recordings. A catalogue of published scores currently lists about two hundred and fifty works. Since 1981, the Centre's recording label, Centrediscs, has produced forty-four titles. The CMC Distribution Service, created in 1981 to market Centrediscs and other recordings with Canadian content, now carries over three hundred titles.

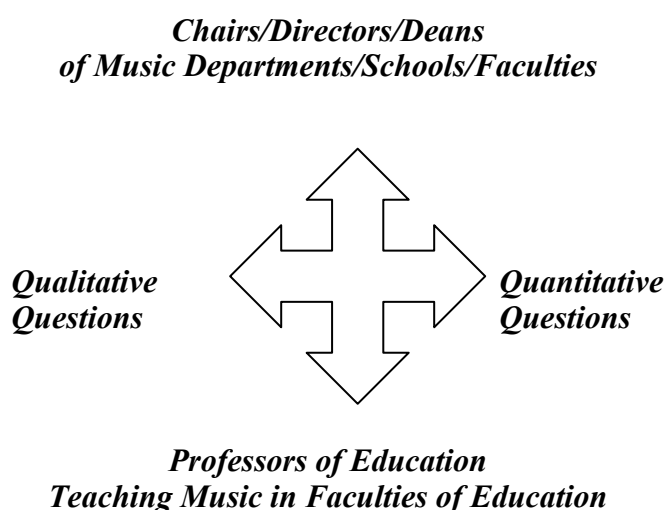
A key component of the CMC's mandate has been the development of links with the education community through such major endeavours as the John Adaskin Project, the ComPoster Project, Creating Music in the Classroom, and Composers in Electronic Residence. The John Adaskin Project is a multi-year task that involves cataloguing and grading Canadian music for young musicians. Several guidelists have now been issued (MacInnis, 1991; Maxwell, 1985; Shand, 1982, 1984, 1985, 1986, 1987, 1993; Stubley, 1985, 1990; Walter, 1994). The ComPoster Project was developed initially in 1988 and launched in 1992. The ComPoster Music Education Package comprises cassette recordings of Canadian compositions with an accompanying teachers' manual and directory of associate composers (Canadian Music Centre, 1988, 1992). Creating Music in the Classroom involves composers undertaking residencies in schools to create music with young people, and Composers in Electronic Residence involves established composers critiquing student compositions via the internet (see Barwin, 1998).

The earliest survey on the status of Canadian music in post-secondary curricula was not undertaken by the Canadian Music Centre but rather by the editorial staff of the *Canadian Composer*, a trade publication (*Canadian Composer*, 1965, 1966a, b, c, d). Using an in-house questionnaire, the editors surveyed schools of music across Canada. They found that student performances of Canadian music were encouraged, and Canadian works were included within lectures. The works studied at that time included compositions by John Weinzweig, Godfrey Ridout, Murray Adaskin and Walter Bucyznski. The major texts cited for teaching Canadian music were Helmut Kallman's *A History of Music in Canada 1534-1914* (Kallman, 1960), Arnold Walter's *Aspects of Music in Canada* (1969), and scores supplied by the Canadian Music Centre. Since 1965, there have been substantive increases in the number and variety of post-secondary music and education programs. For this reason, a more systematic approach was required to ascertain the status of Canadian music in post-secondary curricula.

Methodology

Integrated Inquiry was employed to develop a questionnaire for two target institutions, music departments/schools/faculties of music and faculties of education. This form of inquiry involves a holistic approach to research that involves combining multiple data sources representing different perspectives to develop an in-depth understanding of problems and to generate potential solutions (Andrews, 1993, 1999a). The multiple measures may be nested within the same instrument (Andrews, 2000, 2002a), independent instruments within the same study (Andrews, 2001), different phenomenological data from the same individuals (Andrews, 2002b), or interdependent instruments (Andrews, 2002c). The instruments may be qualitative, quantitative or both (*i.e.*, a mixed methodology). In this inquiry, a questionnaire integrated qualitative (open-ended) and quantitative questions (percentages), and data from multiple perspectives, that is post-secondary music and education representatives (*triangulation*) (refer to Figure 1).

Figure 1



The questionnaire was developed and refined by the investigators in consultation with members of the Ontario Regional Council of the Canadian Music Centre. The instrument reflects their concerns about the status of post-secondary music and education programs in Ontario, and consists of two sections. In the music faculties/schools/departments of music section, the questions focus on the allocation of course time to Canadian music in music history and appreciation courses; the offering of dedicated Canadian music courses; requirements for Canadian music in juries, recitals, ensemble performances and competitions; the percentage of Canadian music in library holdings and special collections; and the offering of special events (concerts, festivals, conferences) featuring Canadian music (refer to Appendix 1). The questions in the faculties of education section focus on the allocation of course time to Canadian music in the primary/junior (kindergarten to grade 6), junior/intermediate (grades 7 to 10) and intermediate/senior (grades 7 to 12) certification programs; the offering of dedicated Canadian music courses; the use of Canadian music in the practicum; the percentage of Canadian music in classroom music resources; and the percentage of Canadian music in the education library (refer to Appendix 2). The questionnaire was also critiqued and refined by the music educators on Council to ensure *content validity*.

The questionnaire was sent to the chairs, directors and deans of the fourteen departments, schools and faculties of music and to the professors of education teaching music in the ten faculties of education in Ontario. Ontario is the most populous of Canada's ten provinces, representing eleven million of a thirty million population (*i.e.*, 31%) (Statscan, 2001). The questionnaire was completed by seventeen university representatives -- ten participants from music (71%) and seven from education (70%). Twelve of these seventeen individuals (70%), seven participants from music and five from education, reviewed the findings (*member checking*). Content analysis was employed and means calculated to interpret the qualitative and quantitative data, respectively. Music educators on the Council also reviewed the findings (*peer debriefing*).

Discussion of the Findings

Overall, university music courses in the first two years appear to be textbook-driven. If such texts do not include contemporary Canadian music, then it is seldom addressed. For example, two of the most popular texts, Joseph Machlis' *The Enjoyment of Music* (Machlis, 1995) devotes two pages to Canadian music, and Donald Grout's *A History of Western Music* (Grout, 1996) includes none. Courses that do focus on Canadian music are electives, and they tend to focus on music in the Western European tradition. Some may include popular and folk music but First Nations' music is generally excluded. These courses are limited to the upper years of the degree program and are not designed for non-majors. Canadian composers mentioned by the participants include Violet Archer, Pierre Mercure, R. Murray Schafer, Harry Somers, Healey Willan and John Weinzwieg.

Contemporary Canadian music within juries and performances is encouraged but not required. Lack of publications of Canadian music is an expressed concern. Canadian recordings in university music libraries are limited (overall average 6%), and Canadian scores are slightly more numerous (overall average 12% of music library holdings). The interest of the librarian, plus the requests by professors for resources, appear to be important factors in obtaining a high profile for Canadian music. Special collections of Canadian music represent a wide variety of topics and periods (refer to Appendix 3). Not surprisingly, there is a marked effort by universities to promote the composers employed by them. Further, the process of undertaking the questionnaire raised an awareness of the need to ensure adequate Canadian content in the curricula. Intentions were expressed to address the lack of Canadian music as a consequence of direct participation in the study.

Professors in faculties of education indicated that a substantive amount of the teacher education curriculum includes contemporary Canadian music (average of 25%). In elementary teacher certification, the primary sources of Canadian music appear to be classroom resources, such as *Music Builders* (Hardie & Mason, 1980-1985), *Musicanada* (Brooks, Kovacs & Trottier, 1982-1992), and *Canada: Its Music* (De Frece, 1989). In secondary certification programs, American band methods and repertoire dominate, which is consistent with previous findings in secondary settings (Shand & Bartel, 1998). According to the participants, associate teachers strongly influence the musical repertoire studied in their classrooms during the practicum, and they may include or exclude Canadian music. The participants also expressed concern that Canadian repertoire is not readily available to teachers. There are some Canadian textbooks available. Participants identified *Careers in Music: A Guide for Canadian Students* (Green, Sauerbrei, & Sedgewick, 1986), *Music Education in Canada: A Historical Account* (Green & Vogan, 1991), and *Musical Growth: A Process of Involvement* (Kuzmich, 1986).

The high level of Canadian music resources reported in education libraries (average of 32%) appears quite unusual when compared to the levels reported by the music department libraries (average of 6% recordings and 12% scores). However, education professors were more inclusive in their definition of what constitutes contemporary Canadian music; that is, they included folk songs, children's repertoire and popular songs. In contrast, their colleagues in undergraduate departments of music define Canadian music as that which is written in the Western European tradition. Further, education professors are not reporting in comparison to the entire library at their institutions, as is the case with participants teaching in music programs. In education, the levels of Canadian music content reported represent one discipline within arts education (dance, drama, music and visual arts), which is but one area within the field of education. In addition to arts education, an education library generally includes sections with holdings in languages (English, French, Heritage languages), sciences (biology, chemistry, physics), social studies (history and geography), mathematics (calculus, algebra, geometry), technology (computers), and foundations (educational psychology, sociology, curriculum planning and evaluation). These two factors -- definition of what constitutes contemporary Canadian music and the nature of an education library collection -- may explain the higher level of resources reported for Canadian music within education libraries when compared to that reported for music libraries. Overall, contemporary Canadian music does not appear to be central to music teacher certification or graduate music programs. The primary concern in faculties of education is pedagogy; that is, ensuring that teacher-candidates know how to teach musical concepts (elementary) and know how to organize music programs (secondary).

Concluding Comments

Canadian music composed in the Western European tradition is not integral to post-secondary music and education curricula in Ontario, Canada's most populous province. Unlike many other countries where such music is central to the culture, notably in Europe, Canadian music in many post-secondary institutions is marginalized. Countries where similar circumstances exist may benefit from the establishment of an institution similar to the Canadian Music Centre. The CMC has evolved considerably since its inception in 1959 to play a major role in promoting Canadian music by printing and disseminating scores, by producing and distributing recordings, and by undertaking several educational initiatives. However, the findings suggest that further research will be required to determine appropriate guidelines for policy development that could assist institutions in increasing Canadian music within the curricula of post-secondary institutions.

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Appendix 1

Questionnaire

Status of Canadian Music in Post-secondary Music and Education Programs

Faculties/Schools/Departments of Music Section

The contents of this questionnaire are designed to develop a profile of the status of Canadian music in colleges and universities in the province of Ontario. Please complete each section and include additional comments where appropriate. Thank you.

Course Content

1. What percentage of course time does your institution allocate to the study of the works of Canadian composers in its first-year music history survey course? Please explain (e.g., number of composers, musical works, assignments, etc.).
2. In the music appreciation course for non-majors, what percentage of course time does your institution allocate to the study of the works of Canadian composers? Please elaborate (e.g., number of composers, musical works, assignments, etc.).
3. Does your institution offer courses specifically on Canadian music? Please provide course names, numbers and level (undergraduate/graduate).

Juries and Performances

4. Does your institution require Canadian content on performance juries? If so, please indicate what percentage, what level, and when this requirement was introduced.
5. Does your institution require Canadian content on student recitals and ensemble performances? If so, please indicate what percentage, what level, and when this requirement was introduced.
6. Does your institution offer a concert series, festival or competition featuring Canadian music? If so, please indicate to what extent students, faculty or guest artists are involved.

Library Holdings

7. What percentage of your library houses Canadian music? If possible it would be helpful to provide the number of Canadian scores and recordings in your library.
8. Does your library house any special collections of Canadian music (e.g., manuscripts, scores, recordings, instruments, etc.).

Appendix 2

Questionnaire

Status of Canadian Music in Post-secondary Music and Education Programs

Faculties of Education Section

The contents of this questionnaire are designed to provide a profile of the status of Canadian music in faculties of education across Ontario. Please complete each section and include additional comments where appropriate. Thank you.

Course Content

1. What percentage of course time does your institution allocate to the works of Canadian composers in the primary/junior certification program? Please explain (e.g., composers, musical works, recordings, textbooks, etc.).
2. What percentage of course time does your institution allocate to the works of Canadian composers in the junior/intermediate program? Please elaborate (e.g., composers, musical works, recordings, textbooks, etc.).
3. What percentage of course time does your institution allocate to the works of Canadian composers in the intermediate/senior program? Please elaborate (e.g., composers, musical works, recordings, textbooks, etc.).
4. Does your institution offer a course or a module specifically on Canadian music? Please provide course details.

Practicum

5. Is Canadian music included within the practicum experience at your institution? Please provide details.

Resources

6. What percentage of the classroom musical resources (within your teaching areas) is Canadian content? Please provide details (e.g., composers, musical recordings, textbooks, etc.).

7. What percentage of the library musical resources at your institution is Canadian content? Please provide details (e.g., composers, musical recordings, textbooks, etc.).

Appendix 3

Special Collections

The following special collections of Canadian music were identified by participants in the survey:

- Music and Musicians of Canada Centennial Edition
- Musical Portraits: A Fiftieth Anniversary Project
- Anthology of Canadian Music sets of recordings
- Canadian Musical Heritage series of scores
- Archives of the Guelph Spring Festival
- Canadian country music records from the 1940s
- Canadian sheet music before 1921
- Chant collections in a number of aboriginal languages
- Collection of Tom Kines dealing with Canadian folk music
- Collections of works by university-based composers (Istvan Anhalt, John Beckwith, John Burge, F. R. C. Clarke, Clifford Crawley, Graham George, Udo Kasemets, David Keane, Talivaldis Kenins, Lothar Klein, Norman Sherman)
- Edward Johnson Collection
- Microfilms of unpublished Canadian scores

IMPLICATIONS OF GENERALIST TEACHERS' SELF-EFFICACY RELATED TO MUSIC

Lee Bartel, Linda Cameron, Jackie Wiggins, and Robert Wiggins

Abstract

In this paper we focus on the self-efficacy of generalist teachers who teach music and on the contribution of prior experience and education to their work. Analysis of data collected through questionnaires, interviews, and observations in schools in Canada and New Zealand, provided insight into generalist teachers' perceptions of their own competence, confidence, and the relationship between their self-efficacy and competence. Using Bandura's model of self-regulated learning, we address issues of self-efficacy as a base from which to consider socio-structural and socio-cognitive sources of a teacher's sense of agency related to teaching music. Self-efficacy, which includes level of competence and confidence, clearly affected curriculum. Data indicated that most teachers did not show understanding of students' musical thinking and were (a) limited to concerns with absence or presence of an action, (b) limited to monitoring correct or incorrect actions and responses, and (c) unable to make judgments about the value or importance of the consequences of an action. Findings have direct implications for teacher preparation and for the appropriateness of expectations for what constitutes quality music education at the primary level.

Introduction

In this paper we focus on the self-efficacy of generalist teachers who teach music and on the contribution of prior experience and education to their work. In a broad sense we use this issue and our research data as a base from which to look at possible socio-structural and socio-cognitive sources of a teacher's self-efficacy related to music. Length restrictions force us to present a sparse theoretical framework, only few results, some starting points for analysis, and a cursory overview of the issues and implications.

Theoretical Connections

Self-efficacy has profound influence on personal endeavours and engagement. It is basically the belief about what one can or cannot do and is defined by social influences and feedback -- particularly from those deemed significant and respected. Self-efficacy develops over time and through personal and vicarious experience (Bandura, 1986). These beliefs permeate choices and decisions influencing actions, attitudes, emotions, and thoughts. It is a self-system, forming part of self concept -- the system that enables one to exercise some control over thoughts, feelings, motivation, and behaviour.

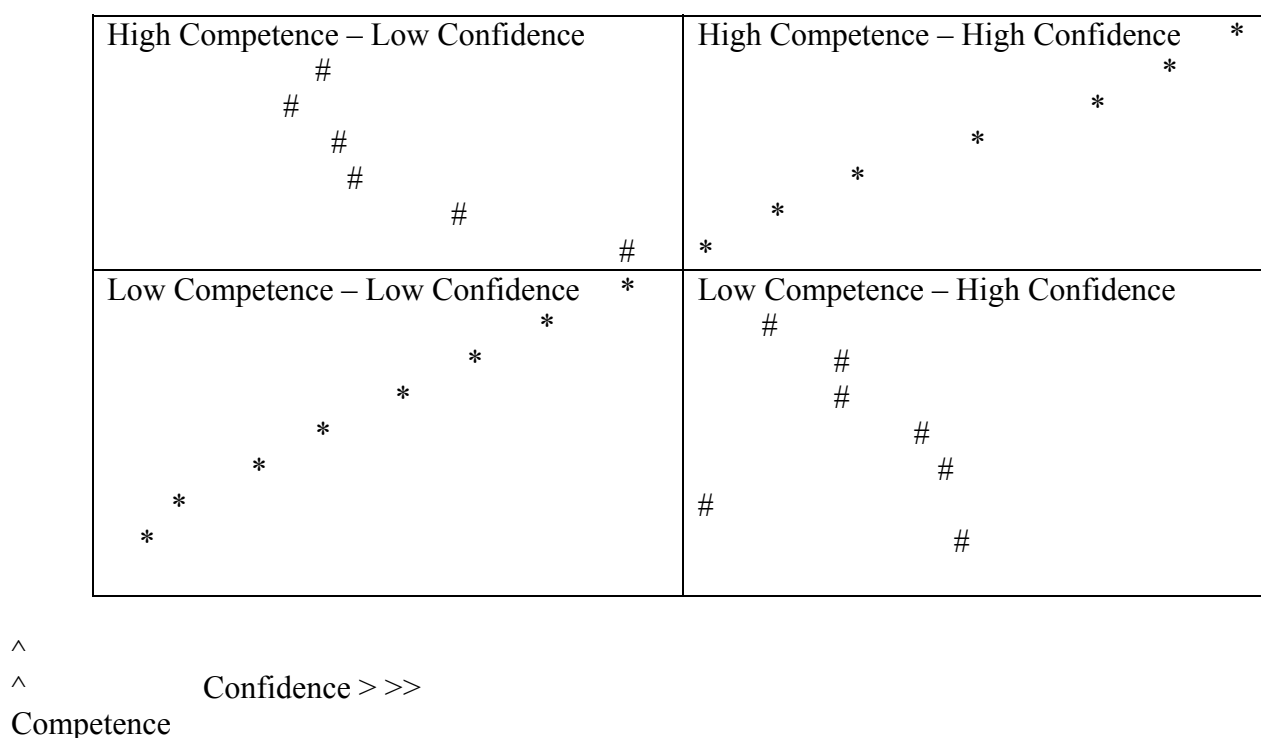
When one believes that she can do something she will aspire to higher goals, will persevere longer to attain them, and will consider a failure to be a learning opportunity that can be managed with more effort or another approach (Bandura, 1977). Zimmerman (1995) suggests that people with higher degrees of efficacy will perform with greater motivation, effort, and persistence on harder tasks.

Through a broad range of research, tenets of the self-efficacy component of social cognitive theory have received wide support. In education, studies of motivation and self-regulation have pointed to self-efficacy as a major factor (Pintrich & Schunk, 1995). The efficacy beliefs

of teachers are directly related to pedagogic decisions and to student outcomes (Ashton & Webb, 1986).

Cameron (1975) found that in a group of 51 very "high-risk and hard to assess" students sent to a centralised academic assessment centre for testing, assessment, programming, and counseling, 49 had a falsely determined and developed notion of what they could or could not do. Students believed that they could not read or write when they really could — their competence was not matched with confidence. Over time the students had been influenced by significant others, teachers in particular, to believe that they were lacking in literacy skill and ability. This became a self-fulfilling prophecy. Students whose confidence and competence were matched were not considered a problem and, therefore, were not sent to the Centre. The model in Figure 1 was created to represent this problem. Through this study, it became clear how self-efficacy affected the students' ability, engagement, motivation, fears, avoidance behaviours and efforts. Beliefs about personal capabilities powerfully influence behaviour. The unfortunate finding of this study was that the students' misconception stemmed from the poor judgement of teachers and significant others -- self efficacy is socially constructed.

Figure 1. Matching Self-Efficacy and Competence



The beliefs we have about ourselves affect our behaviour and agency. We are products and producers of our own environments and social systems (Pajares, 1997). It is a cycle: we engage in a behaviour, get feedback, interpret that feedback to develop our assumptions about our ability to engage in similar behaviours, and behave accordingly.

Data Acquisition Method

Our research was driven by these questions: (1) How do generalist teachers in Canada and New Zealand rate their confidence to teach music? (2) What is their level of competence? (3) What explanations do they offer or present for their level of confidence? (4) What is the relationship between their self-efficacy and competence?

We gathered data in Canada (106 teachers – primarily 7 intact school staffs) and New Zealand (295 teachers from 111 primary schools) through questionnaires, interviews and observation. We asked general background questions about teacher preparation and current practices, and specific questions like, “How confident to teach music do you feel today?” “How much inherent talent for music do you think you have?” and in New Zealand, “Do you know how to read music?”

A Few Research Findings

Analysis of the data revealed that just under half (47% in New Zealand, 44% in Canada) of classroom teachers feel fairly to very confident about their ability to teach music. This is so despite their indication that they had little formal preparation. Almost two thirds (67%) of the teachers in New Zealand reported that their preparation was beneficial. Preparation time reported in New Zealand routinely included preparation from private instruction outside of school. Teachers express this confidence despite the fact that fewer than half play any instrument, only 17% in New Zealand sing in a chorus of any kind, and less than half in New Zealand (49%) say they read music at least adequately. In Canada, however, the difference in confidence between those having studied music as part of their pre-service education (mean confidence rating 3.3 where 7 is very confident) and those who did not (mean confidence rating 3.0) is insignificant and indicates that pre-service music instruction is not successful, probably due to inadequate time (average reported time 16.5 hours of instruction). The self-rating of confidence to teach music was most strongly related to the verbal encouragement of music teachers during their teenage years ($r=.67$, $p<.001$) and recent music teachers ($r=.68$, $p<.001$).

The data also revealed that those expressing lack of confidence had as much musical preparation, and in some cases more musical preparation than those expressing confidence. For example, one teacher who had taken up to grade 8 level piano wrote, “I do not have enough skill. Also, my voice is terrible.” Another teacher’s explanation for lack of confidence was, “I found I could not correct any students’ mistakes.”

What does it imply about the teachers' ability to teach music? Bandura’s work offers some insight:

Perceived self-efficacy is defined as people’s judgment of their capabilities to organize and execute courses of action required to attain designated types of performances. It is concerned not with skills one has, but with judgments of what one can do with whatever skills one possesses. (Bandura, 1986, p. 391)

The judgment of what one can do may be aligned with actual competence. It may be higher than real competence. It may be lower. Although not analyzed statistically, our data reveal a tendency for teachers to fall along a vector running from the top left to bottom right quadrant of the model in Figure 1 rather than the desired bottom left to top right.

Musical self-efficacy is formed in a social context and so the opinions of others either directly stated or perceived in the context of a “discursive frame” have strong effect. One teacher attributed the lack of self-efficacy to an experience where “the music supervisor told me in

front of staff and students that I can't 'carry a tune in a bucket.'" Another teacher wrote, "I became frightened to perform in grade 7 when a friend was told not to sing but mouth the words."

In general our data supported the four proposed sources for self-efficacy beliefs (Pajares, 1997). The first, mastery experience, or the results of one's performance efforts, was evident, like the music supervisor comments above. Canadian data indicated that teachers rated the importance of self-evaluation on their self-confidence at almost 5 on a scale of 1 to 7 where 7 is very important. The second, vicarious experience, effects produced by the actions of others, was seen in comments like: "I became frightened to perform in grade 7 when a friend was told not to sing but mouth the words." The third is verbal persuasion, judgments made by others. For example, "In teacher's college I was told to use a record." Canadian generalist teachers rated this factor 5.5 in its importance on self-confidence. The fourth source is physiological state, how one feels when performing. For example, "I don't like singing in front of people." Canadian generalist teachers rated the importance of this at 4.9.

Level of competence and self-efficacy clearly affected curriculum. Data collected through observation and interview indicated that most teachers were limited to monitoring correct or incorrect actions and responses. They did not show understanding of students' musical thinking. They were unable to make judgments about the value or importance of the consequences of an action. They were limited to concerns with absence or presence of an action. This has a cyclical impact on the type of teaching that is routinely practiced in the schools and the type of preparation teachers receive.

Issues and Implications

As teacher educators our greatest concerns are the sources of teachers' self-efficacy related to music. Basic competence is the goal, but teachers will make little effort if there is little self-efficacy. Based on the data collected, it is reasonable to believe that the confident teachers are those who studied outside of school. Very few have a tertiary degree in music. As a result, they are unprepared to teach musical concepts in their primary classrooms. They cannot engage their students in musical thinking (Gardner, 1983) or teach through problem solving (Wiggins, 2001). In addition, many teachers implied in their responses that they conceived of teaching music as learning to read notes. However, one consideration in assessing teachers' perceived level of confidence in teaching music concerns how the question is asked (Pajares, 1997). If we had asked how confident teachers were that their students would sit quietly while listening to a CD, it is likely that many would have indicated a high level. However, if we had asked about their ability to provide students with an understanding of the tools musicians use to create an artistic work that reflects the human experience (Reimer, 1989), the level of confidence would undoubtedly be low. What are the skills we seek for teachers who will have the earliest musical influence on students?

Perhaps, the issues fold around a culture of music education which values large group performance with most teachers viewing rehearsal as "the way to teach music." Music education also involves noise making — audible to people outside the class and therefore judged by others. For some, music education assumes that the teacher must know everything — the chief interpreter and problem solver. Add to this, the dominance of replication — hence note reading and knowledge of style and practice take precedence. There is a strong performance imperative frightening many teachers, especially non-musicians, who feel compelled to "prepare the students to perform."

Clearly, some teachers who consider themselves non-musicians are successful as teachers of music in primary schools. Ironically, it may be these teachers who provide the strongest reinforcement for the notion that all primary teachers can succeed. They are the vicarious models (Bandura, 1986) influencing decisions about the level of preparation needed to be competent. Simultaneously, they serve as positive models for those who are musically capable and negative models for those who are not (Brown & Inouye, 1978). Systems basing the criteria for music education preparation on the efficacy of these few exceptional teachers need to reconsider how that negatively impacts the self-efficacy of otherwise highly capable teachers when they are expected to teach music.

Conclusion

Ultimately, the issue comes down to teacher preparation — the teacher as learner. If efficacy is low then how can the teacher learn? Many come into teacher education already convinced from their grade school experience that they are no good at music. This becomes a generational problem — one teacher influences numerous students who in turn believe they are no good at music, becoming the next group of ill-prepared teachers. This impacts the teacher as teacher — what teachers believe they can do and what they cannot do. Do they see all of “music” as something they do poorly? Is there some differentiation among limited skills? Can the teacher with limited competence but accurate self-efficacy focused on productive areas, accomplish something beneficial with students? If the practical solution to this problem is to seek teachers who have obtained levels of competence through private musical instruction, what then is the role of school music?

Finally, we need to consider the issue of school culture. What are the expectations for music teaching within an already crowded curriculum? To whom is it important and how is it assessed? What support and resources are given to non-musicians teaching music?

All of these issues impact the self-efficacy of teachers that, in turn, impacts the ability of teachers to develop adequate competence. Given the current circumstances, systems that rely on non-musicians as teachers of music are expecting the impossible despite the encouragement given to teachers. "Perceived efficacy alone cannot produce new-fangled performances if necessary subskills for the exercise of personal agency are completely lacking" (Bandura, 1986, p. 395). At the same time, giving teachers a sense of efficacy is critical if they are even to attempt the task. As Bandura (1997) later points out, individuals who feel they have no hope of accomplishing what they set out to do will make no attempt. The difficulty is balancing the amount of preparation needed to teach music and the level of encouragement required against the reality of just how complex a task it really is.

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ADOLESCENT REALITIES AND CHANGING PERSPECTIVES ON SCHOOL MUSIC

Pamela Burnard

Abstract

If we are genuinely interested in supporting what musically matters to our students, then we need to become professionally and personally engaged in raising questions about young people's musical experience -- their observations about the role music plays in their lives; what shifts occur in young people's engagement in music; what characterises school music cultures and whether they are appropriate. What follows is a brief report on research that examines young people's experiential realities of the transition from primary to secondary schools and their changing perspectives on school music.

Introduction

In recent years there have been great changes taking place in what young people think and value about music. The significance of music education has become a popular topic for reportage in the UK (Harland and Kinder, 1995; Harland, Kinder and Hartley, 1995; Ross, 1995; O'Brien, 1996; Ross and Kamba, 1997; Sefton-Green, 1999; Finney, 1999; North and Hargreaves, 1999; Kushner, 1999; Harland *et al*, 2000; Green, 2001) and in America (Campbell, 1998; Shull, 2000; Reimer, 2000). There have been educationalists (after Ross, 1995, who provoked a debate with his statement that 'music can't be taught' (p. 192) after rendering music as a 'boring' relation in the arts curriculum) who have despaired at the perceived unwillingness of music teachers to question the dominant musical paradigm that pervades school music culture (Pitts, 1998; York, 2001). It would appear we are still delivering music curricula in our schools predicated largely upon nineteenth-century practices and which turn adolescent pupils away from music.

Recent research suggests that school music receives a low rating for enjoyment compared with art and drama at secondary school (Harland *et al*, 2000); and that pupil enjoyment and involvement in formal music decline as students progress through their teens (Sloboda, 2001a/b). Active musical experience in the education of young people appears to be in decline. What follows is a brief report on research that bears directly on some of the barriers that affect young people's engagement with school music.

Methodology

The first phase of this research, from a study called the *Soundings Project* (see Burnard, 1999, 2000a/b/c, 2002) was carried out with 18 school children over six months during their final year in a multi-ethnic, comprehensive Middle School in West London, England. Some 60 interviews were carried out at the early and late phases of the initial project when the participants were aged 12 years (end of Year 7) with a further 18 interviews conducted with participants when they had reached 16 years-of-age and were approaching their final term of GCSEs (end of Year 11). Students were individually interviewed on three occasions, over a four-year period. During the first phase, two sets of individual interviews were conducted for the purpose of illuminating pre-adolescent pupils' attitudinal changes to music which had some bearing upon their creative practice; and about any aspirations they held as pre-adolescent pupils (findings reported at MISTEC 2000, see Burnard, 2000d).

The second phase of this research was carried out with the same cohort but four years later when I tracked some of these pupils into a secondary school that had a good reputation for its music. The individual interviews explained how young people, once so immersed in school music activities, now view their own involvement in music. The final set of individual interviews aimed to illuminate the nature of changes in musical involvement and values from pre-adolescence to adolescence. The interviews were semi-structured and conducted individually. Each interview lasted between 45 and 60 minutes and was tape-recorded and transcribed. On each occasion, interviewees were questioned about their past and contemporaneous experiences of music; about events and experiences which they felt had had some bearing upon their musical and creative involvement; and about any aspirations they held. The main purpose of this paper is to address some of the questions asked to the young people which identify key factors shaping young people's lack of involvement in school music. Understanding what switches a pupil off school music is essential in the task of changing school music practice and this is the focus of the paper.

Two-dimensional charts were developed to help organise the data from the transcribed interviews. On the horizontal axis was placed the identification of the young people interviewed and on the vertical axis, the themes emerging from the discussion. The completed matrix indicated the main themes and their frequency. Here, I focus on the analysis of responses to only two questions:

(a) *Can you tell me about your present involvement in music?*

(b) *Why did you choose not to take Music as one of your GCSE subjects?*

I also concentrate on the responses of only six pupils -- those who had shown a commitment to music but had stopped their musical involvement after the transition to secondary school. I am focusing on three themes that emerged strongly from the six interviews:

- Adolescent identity
- Barriers to involvement
- Shifts in musical values

Adolescent identity

Some of the young people felt that other arts subjects or music outside of school offered diversity -- something extra that helped to make sense of their life -- but they saw little point in school music. A typical response was Adrian's:

Music happens as break practices at school. But I see break as my free time . . . the only time I get in school to unwind . . . I dropped the trombone . . . coming home from school with it, I had my boot bag in one hand, trombone in the other and my carry-folder. It was all too much when you have to catch the bus home. But I sing in two choirs outside of school now. They know what the young people are going through. [Adrian]

Similarly, Lia, an autonomous, self-made musician who saw herself as a 'song writer' with aspirations to become famous, recalled her declining interest in school music. For Lia, music was her 'dream profession' which she was learning from the ground up, by listening, reading, copying others in the field, but mostly observing and trying things out:

Music is a very personal thing. I prefer it to remain personal. I can pursue Music in another way, in a better way, to what is offered at school. Because in school it's not really a wide range of things; it's not what I want to do . . . It

doesn't really interest me . . . I prefer to be at home doing my own thing music-wise. [Lia]

Unlike her experience in Primary School where she sang in the choir, performed in concerts, and participated in a lunch-time club for music creators (*i.e.*, the Soundings Project), she now had no involvement in school music. But her musical identity had remained constant, as with her musical values. She continued to value the development of her own musical creativity. Her aspirations were more than the wistful dreaming of an adolescent. Her ambition to be a songwriter seemed to be the principal driving force in her transforming aspirations (see Green, 2001 for similarities with adult popular musicians).

Dropping out of music was associated with discourses of identity. For one pupil, the reason for not taking music at GCSE was simply that:

It just didn't interest me any more. I chose drama because I had bad experiences with music teachers and needed to be inspired. Drama built up your confidence and that's where I got the basis for drama. But out of school I listen to heaps of music because it's a way that I escape . . . it shows your individuality. [Dion]

Other comments underlined that although music was loved and listened to a lot out of school, music in school seemed not to offer what was important to the peer group. Doing music demanded 'dedication' and was seen as achievement orientated -- and these perceptions did not help to sustain active involvement.

I think in Primary School, Music was the one thing I was interested in. I didn't admire anything else, particularly. When I got to high school I began to like sport and going out. This happens when you're older. I just wasn't dedicated enough to carry on with an instrument. You've got to be, like, a dedicated 'muso'. Everyone who does it are like the ones that want to do it when they're older, like they are taking it seriously . . . they wanna go on and do Music, and they play instruments. If I went it'd just be for enjoyment, just for fun. [Katya]

It is worth emphasising that those who liked drama over music dropped instrumental tuition because it was 'a real turn off'; 'less important now'; or 'boring'.

Barriers to involvement

Also significant in the shaping of young people's attitudes towards school music was a perceived lack of 'natural talent', 'musical background' or 'opportunity'. For Sidin,

Music is, for me, something of a damaged dream really. When I left Primary School I was into the piano. I was learning from my friend Maria. But when we came into this school we started with new friends. Maria went another way. I didn't have anyone to teach me. I just lost the opportunity. I stick with being scared of doing music. [Sidin]

Sidin had no formal musical training. At primary school she had a passion and aspiration to learn the piano. Sidin recruited Maria as her piano teacher at Primary School where they used to meet in a reciprocal arrangement during lunchtimes, a relationship that was made explicit through collaboration in *Sounding* sessions. However, at secondary school she was no longer able to work within a positive and supported environment. Her musical involvement stopped.

Several young people suggested that they preferred taking art or drama to music, explaining 'It's not as good'; 'If you're not a player you don't get good marks'; 'I haven't got the skills'; 'I don't have the patience or interest'; 'I don't see myself as one of the musos'; 'Having to

practice is boring'. A dwindling musical confidence and commitment often pertained to the activities that those taking Music were obliged to carry out as part of the school curriculum:

Hearing what people do in Music makes me think, "No! I definitely made the right decision not to do music." I am glad that I'm not doing it . . . I wouldn't have the confidence . . . I don't have the skills . . . art lets me explore different sides of me and ways that I am. [Chloe]

Pupils emphasised the positive feelings they acquired as a consequence of an increasing confidence in other subjects. For example, for Lia, doing Drama meant learning 'to be able to get up in front of people and perform something, put my opinions across through acting a different character'. Doing Music, however, presented barriers that included having insufficient musical skills, confidence, lack of relevance and a commitment to practice for long periods out of school hours.

Shifts in musical values

Music was perceived by sixteen of the eighteen interviewees as a subject at GCSE that held little currency for them. Many pupils who chose Drama as a subject at GCSE identified ways in which they were able to explore personal meaning in public ways and were able to share and 'work through' problems, empathising with others without embarrassment. One pupil summed it up when he explained what he enjoyed most about doing Drama: 'I guess it was a realisation of where I thought I belonged, of where I fitted in'. Another pupil who liked drama commented that:

In drama, the teachers can interact with the pupils very well. They don't patronise them; they tell them where they're going wrong. [Wajid]

Expectations about expression and creativity were kept securely within a comfort zone as expressed in such comments as 'in drama I enjoy doing what you want to do, expressing what you want to express.' The process of creativity most enjoyed in Art, for example, was 'coming up with all the ideas, putting them in our sketchbook and then finding different ways to make a final piece'. In music, it was the subjective judging of musical expression which Chloe found too problematic.

Music is more about other people hearing differently what you're doing. But then with Art you see exactly what everyone else sees. So you can like judge for yourself how it is, just as equally as everyone else can judge it . . . but when you're playing something, it's harder to hear and do it for yourself. [Chloe]

For the anxious adolescent, there may be a set of key criteria that is applied in their developing efforts to show genuine self-expression, which is not shared with music educators.

All these pupils experienced transformations that had common features.

1. Their **subject choices** were inextricably linked with their other life experiences, peer group and pupil/parent expectations.
2. Their **formal music choices** were inextricably linked with their enjoyment or lack of and pupil/parent expectations.
3. Their **personal identities** were significantly transformed during the transition from primary to secondary schools and influenced their continuing commitment to school music.

To Conclude

Young people are remarkably insightful in discussing their commitments to learning (Rudduck *et al*, 1998; Rudduck, 1999). If we are genuinely interested in supporting what musically matters to pupils, then we need not only a deeper understanding of how these changes occur but also to ask what music education should look like and what it ought to be. As music educators we can respond to these challenges by taking our agenda for change, at least in part, from both preadolescent and adolescent accounts of the ways in which young people come to know music throughout the world. We need to become professionally and personally engaged in raising questions about young people's musical experience -- their observations about the role music plays in their lives; what they use music for in their daily lives; what are the shifts in young people's engagement in music; what characterises school music cultures and are they appropriate.

If we are to open new musical realms for young people as musical learners, who delight in pleasure and choice, then we need to create new possibilities for experiencing music diversity. We need to redefine school music and its relevance to young people. We need to build bridges between the diverse musical realities of young people and the musical reality of the school from within the formal curriculum and complementary educational sites. One step is to listen to pupils not only in the evaluation and planning of music curricula but in the assessment procedure. They need explicitly our respect for what they have to say about music and music in their lives.

Questions for Discussion:

1. What should be considered the essential components of music curricula at the transitional years of Secondary School? What musics should be taught and how?
2. Which themes or variety of pursuits over a period of time provide important perspectives from the viewpoint of adolescent students in music pedagogy?
3. What, therefore, should music education look like? What is the main purpose of music in schools? What ought it to be in the early years of the Twenty-first Century?
4. What is an effective music educator? How do effective music educators go about opening new musical realms for young people as musical learners?
5. If our focus is to be educating for and about change then what should teacher training of music teachers and general classroom teachers include?

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THE ART OF QUESTIONING: A TEACHER TRAINING CHALLENGE

Veronika Cohen

Abstract

The workshop presented techniques of formulating questions that allow children to discover the connection between their intuitive musical experience (cognitive and emotional) and the compositional device(s) that gave rise to a particular experience. The Socratic tradition of leading the learner through skillful questioning to discover truths for himself is a valued pedagogic tool, one that is, however, not easily acquired. Because of the abstract nature of the musical experience, music educators often ask questions that focus the student's attention not on what is truly significant about the music but on something simple enough to be available for verbal discussion. This does not have to be so. Meaningful questioning is possible if the students have experienced the musical work and reflected intuitively on their experience, if they have some concrete way to refer to specific moments in the work, and if they have the aural skills and the knowledge of compositional devices needed for verbal analysis of a given event in the work. The teaching-learning model presented here places the musical work at the center of the curriculum so that experiencing music becomes both the goal and the means for teaching music. The workshop demonstrated concrete ways for realizing this ideal.

This workshop focused on a very sensitive area of teaching: the art of questioning. This is not questioning in the sense of testing whether pupils have learned some given bit of information. It is rather questioning as a means for setting in motion a process that leads to cognitive and affective growth; questioning which can induce reflection; questioning that can make a learner conscious of his intuitive knowledge.

The Socratic tradition of using questioning to lead the learner to discover truths for himself has long been a highly valued pedagogic tool. Today hardly any educational philosophy denies the value of this approach and hardly any subject matter is taught without regard for the importance of teaching through questioning. However, the core of the approach is to direct the student by means of *skillful* questioning. This is where so many student teachers and, indeed, some experienced teachers as well, run into difficulties.

So many questions posed by teachers lead students to helpless floundering, frustration, or what Piaget called “romancing”, inventing answers of no substance that will presumably please the teacher. Like the man in the proverbial joke who searches for his car keys not where he dropped them but where the light is better, teachers often ask questions that focus the student's attention not on what is truly significant about the music but on something simple enough to be available for verbal discussion.

This does not have to be so. Meaningful questioning is possible if teachers help students experience the musical work and reflect intuitively on their experience; if the students have some concrete way to refer to specific moments in the work and if they have the aural skills and the knowledge of compositional devices needed for verbal analysis of a given event in the work.

Teaching which involves the following sequence of experiences allows for meaningful, skillful questioning to take place:

- A) **Experiencing and reflecting intuitively** on the musical work
(Reflection may be teacher-guided or self-directed.)
- B) **Reflecting upon and bringing to conscious awareness** significant aspects of the experience
- C) **Analysis** of the experience in terms of **music analytical concepts**
- D) **Intuitive application** of new knowledge through pupils' **creative expression** (analysis expressed in movement, graphic notation, musical composition). This provides the teacher with means of **assessment**, *i.e.*, if the experience is integrated into pupils' intuitive knowing, then this knowledge will be evident in a spontaneous manner in their analysis and their expression of this analysis through whatever creative means they choose.

This recommended sequence of experiences was included in my presentation at the commission meeting in Nebraska, in 2000. There I was gratified to hear from several groups that in their discussion they focused on this learning sequence as a highly useful conceptual tool. During the past two years I have tested the usefulness of this learning sequence as a tool for teaching students better skills in formulating meaningful questions. Getting into the habit of following such a line of questioning has several benefits:

- 1) This line of questioning leads to a creative process of children discovering the connection between compositional devices and their own cognitive/affective musical experiences.
- 2) Teachers and students are spared the embarrassment of vague questions and meaningless answers:

"What happens to the melody?"

"It gets played."

"Why does the melody get shortened?"

"Maybe the players could not remember it."

3) Teachers discover that deep, meaningful analysis is possible, even with young children. They are not doomed to ask *ad nauseum* whether the music is slow or fast, loud or soft, what instrument is playing, and how many times the melody is repeated. They can get into serious analysis, focusing on essential characteristics of a given work.

4) Teachers can ask increasingly more complex questions in parallel with children's developing knowledge of compositional devices; *e.g.*, whatever aspect of musical craft has been focused on in lessons can immediately be applied to musical analysis.

5) The affective content of a piece can be discussed without asking questions which lead away from the music and encourage daydreaming. Instead of asking: *"What did the music make you think of?"* or *"Did you think that the music was sad?"*

We can ask *"Which of my movements showed tension rising?"* or *"What in the music made me feel that the tension is rising?"*

Experience has shown that student teachers need to practice with many pieces to become comfortable with this line of questioning. However, once they master the technique, they become very sensitive guides to children in their musical discoveries. This approach to questioning creates a pedagogic system that links the development of skills and understanding of the craft of music to the musical experience.

In the workshop, concrete ways for realizing this ideal were presented:

We listened to a medieval piece for voices and instruments.

The piece can be divided into two sections, A and B.

The A section is in duple meter, the B section is in compound meter. The melodic material of both segments is the same (*i.e.*, B is the A melody played faster and in compound meter, accelerating and getting louder as it reaches the climax and unexpectedly ends there). The melody is made up of four segments: a b c b, where 'a' and 'c' arrive at an open ending; they can be interpreted as two different questions, always answered by the same answer "b", which ends on the tonic note. The rhythmic pattern is the same for both the question and the answer phrase. As the melody is repeated over and over, the timbre is varied between instruments *vs* voices, solo *vs* many (voices or instruments); the melody is at times slightly embellished.

Workshop participants were taken through the four stages previously outlined (See A, B, C, D above).

A) Experiencing and reflecting intuitively on the musical work
(Reflection was teacher-guided.)

A simple activity involving the participants (in the role of the children) in copying the teacher's drumming and simple motions concretized all of the structural elements described above. This activity served as the means for guided reflection.

B) Reflecting upon and bringing to conscious awareness significant aspects of the experience

Participants were then asked to verbalize what we have done (*e.g.*, *"With what kind of motion did I end the piece?" "Hands flying over your head."*).

C) Analysis of the experience in terms of **music analytical concepts**

Participants were then asked to devise questions which would lead children to discover what compositional devices were responsible for various experiences. In this way the children would be led through analysis that focused on whatever aspect the teacher deemed particularly interesting and relevant for a given age group. These questions had to be formulated in accordance with the expected level of knowledge of the pupils.

Beginners could be asked:

"Did the rhythm I played when I played with two fingers keep on repeating?"

"Yes"

"Can you clap the rhythm?"

"If the rhythm I played was always the same why didn't I do the same motion all the time?"

"It sounded different when you made the drum go like this . . . (show motion) or like this . . . or like this . . . when it went back."

"Let's listen again and tell me what was it that sounded different."

"The melody changed."

Older pupils:

"Why did I move the drum sometimes away from me, sometimes towards me?"

"Some phrases ended in an open fashion, others ended closed."

Advanced pupils:

"What made me move towards my body at the end of every other phrase?"

"The melody in those phrases ended on the tonic."

"Was the 'answer' phrase always the same?"

"Yes."

"Can you sing it?"

Focusing on the over-all structure one might ask:

Beginners:

"When did the biggest change in the music happen?"

"When you changed the way you played the drum."

"How did the music change?"

"It got faster."

Older pupils:

"What else changed at that moment besides the tempo?"

"The rhythmic pattern changed."

"Why did I continue with the same motions I did in the first part? What in the music continued to be the same as it was in the beginning?"

"The melody."

Advanced pupils:

"How did the rhythm change?"

"It changed from even to uneven patterns."

Other follow-up questions one might ask and possible responses:

"There were so many repetitions in the piece, yet it was not at all boring. What kept the piece exciting?"

"The tempo getting faster and faster, like dancers whirling faster and faster, until they just can't go on any more."

"What part of the piece did you find the most interesting?"

"The change in the middle when the rhythm changed but the melody stayed the same and kept getting faster and faster."

"If you all liked the second part the best, maybe the composer could just have started the piece with the second part?"

"That would not have been a good idea. We needed to get to know the melody in a slower fashion. Because we already knew the melody that was why it was so much fun to hear what happened to it in the second part."

"Could you create a melody in which there are several questions that are all answered by the same answer?"

"Yes but you have to work on it carefully so that the answer would sound well with all the different questions."

"Were there changes in the music that my drumming did not show?"

"Yes. The changes from singer to instrument, from one singer/player to many."

"Why do you think I choose not to show those changes?"

"Maybe because those changes are really obvious, everyone can hear it by himself, but maybe without your motions we would not have noticed that the melody in the second half is the same as that in the first half."

"Was the ending as you expected or surprising?"

"Surprising -- it ended suddenly without any warning."

D) Intuitive application of new knowledge through pupils' **creative expression** (analysis expressed in movement, graphic notation, musical composition).

Next, children should be given the opportunity for creative work where they can incorporate into their own work what was significant to them.

Children can create a piece for singers and classroom instruments. The assignment might specify that we want to hear some repetition, some variation, and at least one big change in the music.

Children can be asked to create a dance for this piece.

Children can be given a new piece to listen to with some similar features and asked to work out a pattern of drumming and motions that show what happens in the piece.

In the workshop, participants saw a dance created by fifth graders for the piece we had just analyzed. The dance focused primarily on the surprise ending and the two-part structure. The choreography worked out for the 'A' section was repeated for the 'B' section with the new

meter and tempo made obvious. The dance closed with a very funny, surprise ending, indicating what part of the piece was the high point for the fifth graders. Repetition on the period level was expressed, but the a-b-c-b- structure and open-closed phrases were ignored, suggesting that these were not significant aspects of the piece for these children.

A second example presented at the workshop focused on the emotional content of a work, with the same sequence being followed.

Before listening to the first duet from Mozart's opera "Marriage of Figaro," children were told that Figaro and Susanna are not really listening to each other at the beginning of the duet. She wants him to be interested in her and admire her new hat, but he is only interested in the size of their future apartment. At some point, however, a change takes place in Figaro's attitude and he begins to pay attention to his bride. Even before the words make it clear that Figaro realizes that his future wife is more important than the size of his apartment, Mozart gives us a musical clue, and we know that Figaro's attitude has changed. We will now be detectives who will discover this clue and where in the music it happens. (Hint to the reader: Figaro sings the melody previously assigned to Susanna.)

In order to have the children discover this compositional device and the emotional message that it carries, children were led through the teaching/learning sequence described above:

A) Experiencing and reflecting intuitively on the musical work

In a second grade class couples of children, equipped with fancy hat and measuring tape, were asked to act out the roles of Susanna and Figaro. They were to listen for when it was the turn of Susanna and when it was the turn of Figaro to act. (A simple enough task, requiring recognition only of male vs. female voice.) The children listened to and acted out the beginning of the duet only. The piece begins with an orchestral introduction that introduces the melodic material of each character. At first children started acting only when the singers entered. However, as they became familiar with the music, couples began to act during the instrumental introduction, reacting appropriately to Figaro's melody and Susanna's melody.

B) Reflecting upon and bringing to conscious awareness significant aspects of the experience

"Did you notice that you knew whose turn it was to act even though you did not hear the voice of the singers yet? How did you know when it is the turn of Figaro or the turn of Susanna to act? Was there something in the melody that told you whose turn it was?" Next, all the children were asked to listen and raise their hand when they felt that Figaro started paying attention to Susanna. (Participants at the workshop saw the video recording of this lesson.) About 80% of the children raised their hand when Figaro sang Susanna's melody. One child raised his hands a few seconds later when they sang together.

Note how much more successful the children were when they drew on their intuitive knowledge (nearly always ignored in traditional styles of questioning) than when they tried explaining their experience verbally.

C) Analysis of the experience in terms of music analytical concepts

Children were now asked to explain what in the music made them feel this. It is important to note, that whereas 80% of the children had an intuitive understanding of what was happening in the music, only two children were able to verbalize, and explain what had happened: "Figaro stops counting and starts singing Susanna's melody." The child who raised his hand when they sang together was also able to verbalize his understanding of the piece: "They pay attention to each other when they sing together. They sang at the same time before, but not 'together'. When they sing in the same rhythm they are paying attention to each other."

D) Intuitive application of new knowledge through pupils' creative expression (analysis expressed in movement, graphic notation, musical composition).

Next all the children were asked in couples to act out the whole duet.

(Needless to say when the children attended a performance of a shortened version of the opera a few weeks later they hung on every note and movement of the singers with understanding delight.)

In conclusion, the sequence of experience-leading-to-analysis presented here allows the child to introspect both in an intuitive and in a conscious fashion about his cognitive and affective experience. As workshop participants themselves formulated questions, they saw how the approach to the Art of Questioning suggested here promotes discovery learning and, above all else, keeps the actual musical experience firmly at the center of the music lesson.

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PREPARED TO TEACH MUSIC: PERCEPTIONS OF ELEMENTARY CLASSROOM TEACHERS FROM AUSTRALIA, JAPAN AND THE UNITED STATES

George M. DeGraffenreid, Darlene L. Kretchmer, Neryl Jeanneret, and Kyoko Morita

Abstract

This paper reports on aspects of an investigation that surveyed elementary classroom teachers (not music specialists) in California and Colorado in the United States, New South Wales in Australia, and Tokyo Prefecture in Japan. Through a survey, in-service elementary classroom teachers were asked to rate the usefulness of music skills and knowledge typically taught in university teacher certification programs. In particular, the investigators were interested in the extent to which music skills and knowledge from music methods courses were utilized by these in-service elementary teachers in their regular classroom instruction. Results indicated some local differences in what music content was considered most beneficial although there was agreement across locales and cultures about the general usefulness of much of the music content in pre-service classes. A major finding was an inconsistency of music preparation among classroom teachers, with large numbers of teachers in both Colorado and California indicating they had no music methods courses in their pre-service preparation.

The preparation of elementary teachers is an important role for universities in Australia, Japan and the United States. Preparation programs for elementary classroom teachers in these and in other countries, often include one or more specialized music courses. These classes generally provide basic competency with music skills as well as knowledge of instructional techniques, music materials and repertoire that are appropriate for use with elementary school children (Jeanneret, 1996). It is intended that these music courses will provide sufficient knowledge and skills to allow elementary classroom teachers to successfully incorporate music into their classroom instruction on a regular basis, either through content integration or as a discrete subject.

Most decisions regarding the content of specialized music courses for pre-service elementary classroom teachers are based on the professional wisdom of the course instructors. These opinions generally focus on what the discipline believes classroom teachers *should know and use* rather than on what knowledge and skills these classroom teachers *will be likely to use* (Jeanneret, 1997; McCullar, 1998; Swanwick, 1988). Current trends in schools make it imperative that teacher education be effective and contain only the most meaningful content. Some experts in music education suggest a need for significant changes in elementary classroom teacher training programs (Boardman, 1992; DeNardo, 1992; Sinor, 1992; Yamazaki, 1997). Examination of research that gauges in-service elementary classroom teachers' perceptions about useful music skills and knowledge can provide information that could prompt worthwhile improvements in teacher training programs (Boardman, 1992; Leonhard, 1993; May, 1993; McCullar, 1998; Morin, 1994; Yamazaki, 1997).

Research has examined the amount of music that elementary classroom teachers incorporate into their regular teaching but there has been limited systematic examination of the types of music skills and knowledge that are actually utilized by these classroom teachers.

Understanding what music skills and knowledge are employed by in-service elementary classroom teachers could allow universities to better tailor courses to optimize their usefulness to pre-service teachers and potentially increase interest and stimulate the creative use of music by elementary teachers once in the field.

Past research among elementary classroom teachers suggests that specialized pre-service music courses have little or low impact on in-service teachers' behaviors in the field. Some of this may be due to varying degrees of understanding among pre-service teachers about the need for learning particular music content during preparation programs (Uchiyama, 1999). Various explanations for this seem to recur, such as a lack of agreement among "experts" regarding what music skills and competencies are required by elementary classroom teachers. Teacher attitudes concerning the value or function of music in the "core" curriculum may also play a role.

Research consistently indicates that elementary classroom teachers, other than music specialists, rarely if at all draw on music's cognitive and higher order aspects and often relinquish responsibility for or reject mandates to provide students with music instruction. Music, when it is used in the curriculum, is commonly peripheral and mainly serves as a means to some other end (Austin, 1995; Bresler, 1993; Krehbiel, 1990; Morin, 1994; Russell-Bowie, 1993; Saunders and Baker, 1991; Temmerman, 1993). In Japan, although elementary classroom teachers expect to take responsibility to teach music in the classroom, the goals of this teaching may be as much socially grounded as focused on the music content itself (Maruyama, 1997).

Teacher preparation programs in California, Colorado, Japan and New South Wales all include specialized music courses for elementary classroom teachers, either as a mandatory part of teacher preparation or as one of the options available. The actual content of specialized music courses in all three countries has a consistently strong emphasis on EuroWestern music skills and traditions combined with varying amounts of material from other world and indigenous music cultures. Understanding similarities and differences in the way teachers in various locales incorporate music knowledge in their classrooms may assist university curriculum planning in each locale.

Method

A four-page survey instrument was designed to measure teacher perceptions and attitudes about the content of their pre-service education and its usefulness in the classroom. Results from Section III of the survey are the foundation for this report. Figure 1 contains a list of variables examined.

In the Spring of 2001, teachers in 21 urban, suburban and rural schools in the United States (California 11 and Colorado 10) were surveyed. The Japanese language version of the survey was used with elementary classroom teachers from 35 primarily urban schools in the Tokyo Prefecture of Japan. The Australian vernacular version of the survey was used with elementary classroom teachers from 13 schools in the Newcastle area of New South Wales, Australia, north of Sydney.

Data collected on the survey form included demographic characteristics for each subject, the subject's school and district, and the subject's level of collaboration with nearby universities and with the music specialist in the school. Completed surveys were received from 266

subjects: 32 from New South Wales, 35 from Tokyo, 76 from Colorado and 123 from California.

Figure 1: Questions and possible responses from which Section III variables were derived

Section III: Music Content in University Music Classes. If you had a music methods course in your teaching credential program, please rate how the music content that you received in those **music** class(es) is helpful to you as an elementary classroom teacher. Rate the amount of content from:

- | | |
|---|---|
| 0. Not studied (N/A) | 2. The right amount |
| 1. Useless/not necessary | 3. Need more |
| 1. Identifying note names on a music staff | 14. Identifying famous classical music |
| 2. Knowing types of notes | 15. Composing/Improvising music |
| 3. Learning how to sing using solfege | 16. Knowing about children's voices |
| 4. Learning hand signs for solfege names | 17. Leading and teaching songs |
| 5. Feeling the beat in our body | 18. Learning to play piano |
| 6. Moving creatively to music | 19. Learning to play autoharp |
| 7. Folk dances to specific songs | 20. Learning to play guitar |
| 8. Singing folk songs that relate to social studies/history | 21. Learning to play recorder |
| 9. Singing songs that relate to specific holiday celebrations | 22. Choosing appropriate songs for children |
| 10. Playing classroom percussion instruments | 23. Choosing recordings/CDs for children |
| 11. Playing instruments from other countries | 24. Developing listening lessons |
| 12. Singing/playing traditional songs from my country | 25. Using classroom music series |
| 13. Knowing the names of classical composers | 26. Integrating music with other subjects |

Data Analysis

Numerical data analysis was conducted using SPSS[®] statistical software. Data were examined using analysis of variance [ANOVA] with a Tukey's B post hoc test. Categorical data were analyzed using Chi Square with Kendall's tau-b correlation as a symmetric measure. Means, standard deviations and statistical significance data are presented in Table One.

Results

Section III of the survey measured respondents' experiences with various content in a university music methods class(es) for elementary music teachers. Sixty-five respondents in the study gave no response to any of the prompts in Section III. Total non-responses by locale were: New South Wales, 0; Tokyo, 2; Colorado, 11; California, 50. Because of the way the questions were framed in Section III, it was assumed that a "non-response" indicated the classroom teacher did not have a music methods course in his or her teacher preparation program. There were other random non-responses by teachers and it was assumed that the respondents did not understand the terminology in the prompt. All non-responses were ignored for statistical analysis using ANOVA procedures.

For each of the prompts, there were also a large number of "not studied" responses. "Not studied" responses were as high as 131 respondents for learning to play the guitar (III, No. 20), which was 65% of those responding. The fewest "not studied" responses were 53, or 27% of those responding to moving creatively to music (III, No. 6).

The data analysis discussed in this article eliminated the "not studied" responses to determine, among the teachers who had studied particular content, the perceptions of classroom teachers concerning the music content usefulness in elementary classroom instruction. Even though the number of respondents for each question varied widely, it was thought that responses

about a content's usefulness were more meaningful from teachers who were familiar with that content.

Mean scores from this analysis are shown in Table One. The five highest mean scores from each locale appear in Table One in **BOLD** type. The five lowest scores from each locale appear in *italics*. More than one occurrence of a score resulted in more than five scores being indicated in some locales.

ANOVA comparison indicates statistically significant differences between the locales on only six variables. With possible scores between 1 (useless) to 3 (need more), it was determined that a grouping of scores would help with comparisons of the content even when there were no differences between the four locales. The groupings of results are provided in Figure Two. Grouping of results was believed useful in identifying commonalties and differences between elementary classroom teachers in the four locales. Responses identified as more highly rated had mean scores of 2.25 and above. Moderately rated content had scores between 2 and 2.24.

Neutral ratings were identified as scores between 1.8 and 1.99. Content identified as receiving low ratings had mean scores of 1.79 and below. These were of necessity arbitrary groupings and were made merely to aid in discussion of the results. When all locales were in the same grouping for a variable, no listing of locales is indicated after the variable in Figure Two. When differences between locales were identified, those differences are indicated after the prompt.

Results indicate that for 14 variables there were moderate to high mean scores in all locales. The seeming unanimity of opinion for these fourteen variables indicates that curricular expectations and classroom teacher needs related to this content are closely aligned across the four locales. This is particularly useful information to faculty involved in teacher education because it allows for curriculum development that has broad cross-cultural appeal. In a time when curriculum development can be time consuming and expensive, such cross-cultural similarities allow the profession to benefit from the excellent work of others engaged in teacher preparation.

Results for the other 12 variables in Section III were less clear. It appears that certain content is being used more frequently by classroom teachers in particular locales while in other locales, there may be much less use of that content. In Tokyo, for example, there was much less interest in learning holiday songs. This may be due to the fact that children come to school already knowing these traditional songs because as a culture, singing such songs is common in communities, and including such content in a music methods course would be considered less important to elementary teachers. All locales indicated a neutral attitude toward identifying famous classical music, except Colorado teachers who gave that content a high rating. This may be an indication that knowing classical composers is considered an important outcome for children in that state or may be a personal expectation of the teachers who responded. Colorado teachers were also different from the other locales in their interest in autoharp and guitar. Colorado shared the high interest of Tokyo teachers in developing piano skills, while that content received only moderate ratings from California teachers and low rating from teachers in New South Wales. Such differences between locales, in views about various content, may be due to differences in the curricular expectations in those locales, the availability of certain instruments or materials, or cultural differences. When variables receive mixed results from locales, how that information is used to tailor teacher preparation in that locale is largely a matter of teacher needs and local policies.

It is of interest to note that six variables received the highest number of *useless/not necessary* responses by elementary teachers in the study. They were: singing using solfege; learning solfege hand signs; knowing names of classical composers; learning to play autoharp; and, identifying famous classical music and learning to play guitar (although Colorado teachers gave both of these variables high ratings). All of the elementary teachers in the study also indicated only neutral or less enthusiasm for: identifying note names; knowing types of notes; and, learning to play recorder.

Conclusions

It was evident from the research that large numbers of elementary classroom teachers have inadequate or no music methods courses that might ground them sufficiently to include music in their classroom instruction. In addition, many of the respondents believe that certain content in their music methods classes is useless to them as classroom teachers.

Differences in what teachers in the various locales value from their music methods courses and the number of music methods courses taught may be related to whether elementary classroom teachers in a given locale are responsible to teach music. Both in New South Wales and Tokyo, large numbers of respondents had three or more music methods classes compared to a similar number of respondents in Colorado and California who had no music methods course. One music methods class was the experience of about 40% of teachers in all of the four locales. This difference may have an impact on differences in what teachers value in Tokyo and New South Wales compared to what is valued in Colorado and California. It is difficult to know this explicitly. There is a governmental mandate to teach music for elementary teachers in Tokyo and this may account for an interest in more piano training. However, no such mandate exists in Colorado and teachers in that locale also favored more piano skills.

We can see from the results of this study that there are clear differences between the four locales in some areas and consistencies in others. Differences in what teachers in the various locales value from their music methods courses may be related to curricular expectations in a given locale or may stem from teachers taking that responsibility on their own.

Large numbers of the elementary classroom teachers who participated in the study in all four locales, seem ill-prepared to utilize music skills or knowledge related to the content of the music methods classes. What is most perplexing are the number of teachers in Colorado (17%) and California (35%) who have no music methods courses in their undergraduate teacher preparation programs. Both states allow pre-service teachers a choice of what “arts” methods class or classes they take as part of their preparation program. Yet, both states also have some expectation that elementary classroom teachers provide instruction in “all” subjects. There is some concern that students in classes taught by these teachers will have little or no hope of music instruction, unless a music specialist is present.

Faculty engaged in teacher education should seriously consider music methods course content so that it not only does, but is perceived to meet classroom teacher needs. If content is retained that large numbers of students eschew, then we probably need to do a better job of developing strategies to make that content more useful to pre-service teachers so that they don’t perceive any of our course content as a waste of their time and energy. The current investigation tends to reinforce the view that more needs to be done to make music methods classes for elementary classroom teachers more meaningful if teacher educators expect

classroom teachers to consistently include music content in their classrooms. The time spent on content in music methods classes that will largely go unused might be better directed to content for which teachers express a need for more instruction.

Knowing exactly why any course content is identified as useless is difficult to determine. It could be due to pressures exerted by government-mandated testing programs, a lack of understanding about how to apply the skills or knowledge, or perhaps the responses indicate a sincere evaluation of their own needs as classroom teachers. None of us is very happy when we see indications that one-fourth or more of our students find certain content in our courses to be useless/not necessary. This is even more distressing when these former students are polled many years after the methods course, when the initial acceptance or “blush” surrounding the content has worn off.

Future investigations should look at how current reforms in each locale affect teacher perceptions, including teacher beliefs about the importance of music teaching in their classrooms. Identifying successful elementary teachers, as measured by their students' academic achievement and the respect they have among their peers, and then investigating the extent to which those teachers engage in teaching music, either in a discrete or integrated curricular design, would also be useful.

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Table One: Mean Scores from ANOVA procedures (without “not studied” responses)

	NSW		TOKYO		CO		CA		
Var	Mean	<i>SD</i>	Mean	<i>SD</i>	Mean	<i>SD</i>	Mean	<i>SD</i>	Sig.
Q01	<i>1.81</i>	<i>.57</i>	2.07	.38	<i>2.03</i>	<i>.70</i>	2.02	.64	ns
Q02	<i>1.81</i>	<i>.56</i>	2.19	.40	2.08	.65	2.06	.62	ns
Q03	<i>1.76</i>	<i>.77</i>	2.00	.66	<i>1.91</i>	<i>.78</i>	<i>1.87</i>	<i>.75</i>	ns
Q04	<i>1.73</i>	<i>.63</i>	<i>1.85</i>	<i>.80</i>	<i>1.92</i>	<i>.93</i>	<i>1.76</i>	<i>.79</i>	ns
Q05	2.16	.55	2.33	.64	2.21	.57	2.15	.66	ns
Q06	2.16	.75	2.36	.64	2.21	.70	2.09	.66	ns
Q07	2.33	.48	1.95	.74	2.39	.70	2.00	.65	.01
Q08	2.24	.60	<i>1.63</i>	.62	2.52	.62	2.14	.68	.00
Q09	2.24	.52	<i>1.62</i>	.65	2.26	.71	2.22	.64	.01
Q10	2.00	.68	2.38	.71	<i>2.03</i>	<i>.55</i>	2.13	.65	ns
Q11	2.14	.77	2.27	.80	2.39	.62	2.26	.66	ns
Q12	2.16	.50	2.24	.77	2.28	.63	2.17	.70	ns
Q13	1.85	.67	1.96	.53	<i>2.06</i>	<i>.70</i>	1.98	.70	ns
Q14	<i>1.81</i>	.75	2.00	.53	2.23	.76	<i>1.92</i>	<i>.81</i>	ns
Q15	2.17	.79	2.17	.78	<i>2.07</i>	<i>.83</i>	2.10	.75	ns
Q16	2.23	.75	2.41	.67	2.42	.83	2.09	.68	ns
Q17	2.22	.51	2.42	.58	2.33	.71	2.26	.71	ns
Q18	<i>1.79</i>	.70	2.36	.60	2.32	.82	2.09	.74	.05
Q19	2.14	.69	<i>1.00</i>	.00	2.47	.84	<i>1.87</i>	<i>.80</i>	.01
Q20	2.00	.74	<i>1.33</i>	.52	2.42	.84	2.15	.76	.03
Q21	<i>1.75</i>	.79	2.21	.51	2.08	.78	<i>1.93</i>	<i>.72</i>	ns
Q22	2.17	.56	2.48	.59	2.39	.61	2.25	.64	ns
Q23	2.27	.63	2.55	.51	2.41	.56	2.32	.65	ns
Q24	2.33	.62	2.28	.68	2.52	.68	2.40	.66	ns
Q25	2.41	.59	2.00	.71	2.26	.73	2.26	<i>.72</i>	ns
Q26	2.52	.59	2.25	.79	2.45	.72	2.48	.68	ns

Figure Two: Groupings of variables according to mean scores

HIGHLY RATED CONTENT: Mean scores of 2.5 and above

- Q 23. Choosing recordings and CDs for children
- Q 24. Developing listening lessons
- Q 26. Integrating music with other subjects
- Q 11. Playing instruments from other countries: except NSW, moderate
- Q 16. Knowing about children's voices: except California, moderate
- Q 17. Leading and teaching songs: except NSW, moderate
- Q 22. Choosing appropriate songs: except NSW, moderate
- Q 25. Using classroom music series: except Tokyo, moderate

MODERATELY RATED CONTENT: Mean scores between 2 and 2.4

- Q 7. Folk dances to specific songs: except NSW and Colorado, high
- Q 5. Feeling the beat in your body: except Tokyo, high
- Q 6. Moving creatively to music: except Tokyo, high
- Q 10. Playing classroom percussion instruments: except Tokyo, high
- Q 12. Singing/playing my country's traditional songs: except Colorado, high
- Q 15. Composing/Improvising music
- Q 9. Singing songs related to holidays: except Tokyo, low

CONTENT WITH NEUTRAL RATINGS: Mean scores between 1.8 and 1.99

- Q 14. Identifying famous classical music: except Colorado, high
- Q 1. Identifying note names
- Q 2. Knowing types of notes
- Q 13. Learning names of classical composers
- Q 21. Learning to play recorder: except NSW, low
- Q 3. Learning to sing using solfege: except NSW, low
- Q 4. Learning solfege hand signs: except NSW and California, low

CONTENT WITH MIXED RATINGS:

- Q 8. Singing folk songs related to social studies/history: NSW/Colorado, high; California, moderate; Tokyo, low
- Q 18. Learning to play piano: Tokyo/Colorado, high; California, moderate; NSW, low
- Q 19. Learning to play autoharp: Colorado, high; NSW/California, neutral; Tokyo, very low
- Q 20. Learning to play guitar: Colorado, high; NSW/California, neutral; Tokyo, very low

RATINGS: High = 2.25 and above; Moderate = 2 to 2.24; Neutral = 1.8 to 1.99; Low = 1.79 and below

TEACHING INDIGENOUS PEOPLE'S MUSIC IN A MAINSTREAM CONTEXT

Anitha Eriksson

Abstract

In 1997 the Norwegian government issued a mandate that all music teachers must provide instruction in Sami music for students at the primary and secondary levels. This action necessitated changes not only in the curriculum, but also in teacher preparation as well. In order to prepare for this challenge, the writer visited New Zealand in August 2001 to study how Maori music was incorporated in the school music program and in teacher education. Historically, whenever Europeans have immigrated to countries inhabited by indigenous peoples, as in Scandinavia and New Zealand, it has become necessary to ensure understanding and preservation of the culture through inclusion in the educational system. Areas of the world that share a similar challenge are Africa, Australia, North America, and South America. Because these areas and possibly others may be faced with a mandate like that of Scandinavia and New Zealand, it is important to share information that could be mutually beneficial to all. In this paper the writer attempts to: (1) briefly describe the situation in Norway and in New Zealand and (2) raise questions about how to deal with and how to teach the indigenous people's music in a mainstream context.

Background

The writer lives in Norway where there is a large population of indigenous people called the Sami. They reside primarily in the north of Norway, Sweden, Finland and Russia. The Sami speak a native language and have maintained a music tradition that has survived despite the threats of extinction. For years, they were not allowed to speak their language or to perform their music. However in 1997, the Norwegian school system issued a mandate that all teachers must instruct students in music of the Sami at the primary and secondary levels.

In order to acquire knowledge for accomplishing this task, the writer travelled to New Zealand to study a similar situation where music of the Maori (an indigenous culture) has been incorporated in the music programs. As a result of the study, the writer proposes to do two things in this presentation: (1) describe the situation of indigenous music in teacher education in Norway and New Zealand, and (2) raise some questions about teaching the indigenous people's music in a mainstream context.

Sami music in teacher education in Norway

Teaching music of the Sami is a new challenge for teachers in the primary and secondary schools of Norway. First, it requires acceptance of a culture that was a political "hot potato." Second, it necessitates adaptation of the music program for two different kinds of schools: the national schools all over the country and those in the northern region of Norway in Finnmark where all instruction is given in the native language. Additionally, there is some debate on the merits of the Sami curriculum in promoting and perpetuating cultural identity. This includes the situation in teacher education. It is in many ways a difficult situation. The curriculum is for the first time on the one hand including a subject or an angle of a subject that not long ago was a non-subject and political hot potato. On the other hand, the curriculum for the first time also is published not only in Norwegian but also in the Sami language. They

are not exactly similar because the Sami version is adjusted to the situation of the Sami context. In the north of Norway, in Finnmark, we have two kinds of schools: the mainstream Norwegian schools and the Sami schools where all the teaching is in the Sami language. It has been and maybe still is discussed in some schools in Finnmark if the Sami curriculum is useful or not in its aim to promote Sami identity.

In Norway, there is a national curriculum framework (1997) that details the subjects that should be taught and the percentage each should occupy in the total educational program. However, the plan does not specify the content of the Sami traditions to be taught. Nor does it suggest teaching materials and aids to be used in instruction. Yet, teachers are required to integrate the music in the total curriculum.

In May 2000, teachers in schools of education at colleges and universities were invited to a seminar to discuss strategies for including traditions of the Sami in all subjects of the curriculum. The writer was the only music teacher in attendance. It was quite an experience for non-Sami participants to meet face to face with members of the Sami culture and discuss common interest in education. There were a number of issues discussed at the seminar including how non-Sami people could teach the traditions of the culture and whether individuals from the culture itself would accept instruction from teachers of different ethnicities. During these discussions, the writer related an experience of teaching music of the Sami to people of the culture at colleges in Holland and Sweden. The response from the Sami seminar participants was very positive. This reception served as confirmation for the non-Sami-speaking participants in their ability to be effective in teaching traditions of the culture. There has been no communication among participants since the seminar. However, the writer believes that the government should provide some assistance for teachers in implementing Sami traditions in all curricula. Perhaps there is something to be learned from a similar situation in New Zealand.

Maori music in teacher education in New Zealand

In 2000 New Zealand adopted a new curriculum in the Art subjects that explicitly expects school teachers to teach the Maori tradition and to support the Maori culture. The curriculum is expected to be implemented in 2003 and the government has in advance started courses to educate teachers in the new teaching curriculum. As a natural part of this course Maori songs and dances will be included. It is customary never to use the English language in Maori song texts. Songs are always performed in the Maori language.

The Maori culture situation is in many ways similar to the situation of the Sami tradition in Norway. However, in New Zealand, it has been a tradition to use some particular forms of Maori music in the schools for a long time. Since the 1950s, it was common to have children's singing and dancing groups perform in the Maori language (songs and dance tradition). This is still the custom in most of the schools, in primary and secondary schools, and also in high schools and in universities. As mentioned above, the Maori language is always used in the lyrics, even if the students don't understand the meaning of the text. Yet, they are using the language in a Maori context and they also learn about Maori traditions and customs described in the texts. There are also non-Maori teachers who speak the Maori language or are able to use some Maori expressions in the teaching. There are three types of schools in New Zealand: (1) mainstream schools where the teaching is in English, (2) Maori schools where they teach in Maori, and (3) bilingual schools where some classes use the Maori language or both English and Maori. The school of education at the Waikato University in Hamilton also educates teachers to teach in Maori schools. The students are following the main programme,

but they may obtain Maori tutors if it is possible, or acquire help from outside of the school. There are also teaching aids available to the teachers on Maori music.¹

In New Zealand no national plans exist that specify how Maori music should be included in teacher education. This means that the local universities in every single subject write them. When it comes to the Art subjects at Waikato University in Hamilton there are different approaches available for teaching different subjects. In music, it is not explicitly expressed what students are supposed to learn about the Maori music, but it is integrated in the teaching when it comes to concrete examples of different forms of songs and dances. In the subject of visual art, the students learn explicitly about Maori art so they can make comparison between the Maori and other cultures and use the Maori symbols and thinking in their own creative work.

Summary

The bicultural situation is similar in many countries where Europeans arrived where the indigenous people already were living. Even if the historic period of time is different in different countries we find similar situations. The writer has briefly described the situation in Scandinavia and New Zealand. There is also evidence that similar situations exist in Australia, South America, North America, Canada and Africa, and probably other parts of the world. I therefore think it is important to share our experience with each other.

In order to engage in a discussion about the place of indigenous cultures in education, the writer poses the following questions:

- How can we encourage each other to teach the indigenous people's music in a mainstream context?
- How can we (Europeans) teach the indigenous people's music with respect?
- How do we create a good balance between different music traditions in our countries?
- What can the western classical music teaching tradition learn from indigenous people's music customs and methods?
- How can music contribute to multicultural understanding?
- Can the custom of indigenous people's music be an alternative approach to teaching music in schools and teacher education?

¹ Mervyn McLean, *Maori Music, A Bulletin for School* (with tape recordings). School Publications Branch, Department of Education, Wellington, 1971. (Presents a wide spectrum of Maori music.)

New Zealanders make music, Teachers' guide and 6 tapes containing 60 excerpts of New Zealand recorded music, Department of Education, Wellington, 1987. (About different music traditions in New Zealand.)

Hei Waiata, Hei Whakakoakoa, Songs to sing and to enjoy (with 3 tapes). Ministry of Education, Wellington, 1992. (Presents the Maori culture for children.)

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EQUIPPING IN-SERVICE MUSIC TEACHERS TO UNDERTAKE CREATIVE MUSIC-MAKING ACTIVITIES IN HONG KONG SECONDARY SCHOOLS: IMPLICATIONS FOR TEACHER EDUCATION

Bo Wah Leung

Abstract

Many music teachers in Hong Kong secondary schools have ignored creative music making. In order to encourage creativity and imagination in music education, the Hong Kong Education Department is undertaking an education reform in which creative music making is advocated. However, recent studies reveal that many music teachers do not have relevant and sufficient training in these activities. This paper reports a study of designing and implementing a new teacher education module, which aims to equip in-service music teachers to undertake creative activities in school teaching. Results indicate that the trainees preferred learning more existing teaching packages to learning theories in creativity. Owing to the poor discipline and other contextual constraints, some of the trainees expressed a negative attitude towards creative activities. However, the lack of discipline-based knowledge and composition skills of the trainees was one of the major reasons leading to the negative attitude. These results imply that theory and practice should be closely related when preparing teachers to understand why and how creative projects should be delivered, with a number of teaching strategies derived from the study. The discipline-based knowledge should be more emphasised, which should be well integrated with pedagogical skills in teacher education programmes.

BACKGROUND

The music curriculum of Hong Kong secondary schools has been ignoring creative music making as a means in teaching and learning music. The formal music curriculum for junior secondary levels regards creative music making as one of the “additional activities” which is suggested to be applied if teaching time is available (Curriculum Development Committee, 1983, pp. 14-16). Under such circumstance, the Education Department of Hong Kong has been developing a new music curriculum profile. Recently a consultation document has been issued in which “developing creativity and imagination” has been identified as one of the four learning targets for arts education (Curriculum Development Council, 2000, p. 9). Thus creative music making seems to be a core activity in the future music teaching in schools.

Although many music teachers in Hong Kong begin to be aware of creative music making, recent studies reveal that most of the music teachers do not apply creative activities in their daily teaching (Ng & Morris, 1998; Curriculum Development Institute, 1998). One of the

reasons is that teachers are not trained to teach with creative activities (Leung, 2000). It reflects that most music teachers in Hong Kong have received insufficient teacher training in this specific area. The development of teaching methods dealing with the application of creative activities becomes crucial in improving the music teaching in Hong Kong. This paper reports a study of developing a new module for creative music making in the Hong Kong Institute of Education. An analysis of the teaching process provides some implications for future practice in music teacher education.

PROCEDURE AND RESEARCH METHOD

As a lecturer in the Hong Kong Institute of Education, the researcher taught a class of in-serviced music teachers from October 1998 to June 1999 with a newly designed module for preparing teachers to incorporate creative music-making activities in music teaching. Nine music teachers enrolled in the module who were required to attend twelve weekly two-hour lectures. As part of these lectures, the trainees were introduced to the rationale and theories of creativity in general (Wallas, 1926; Guilford, 1967) and in music teaching (Schafer, 1969; Swanwick & Tillman, 1986; Webster 1990; Kratus, 1990; van Ernst, 1993; Hogg, 1994), the current situation of music curriculum development in Hong Kong (Foo, 1973; Curriculum Development Committee, 1983, 1987; Ryan, 1987; Wong, 1990; Leung, 1995, 2000; Ng & Morris, 1998), as well as a selection of published creative projects and methods (Paynter, 1982, 1992; Sturman, 1982; Cain, 1990; Wiggins, 1990) that could be implemented in school teaching. Practical workshops in composing were also held in order to provide direct experiences in creating music. Besides, a model of Sequential Teaching for Creative Music Making (STCMM) (Leung, 2001) was proposed based on the literature aforesaid and a series of semi-structured interviews with three curriculum planners and professional composers in Hong Kong (Leung & McPherson, 2002). This model possesses four stages:

(1) Motivation, (2) Imitation/Association, (3) Inspiration, and (4) Feedback, which served as a set of guidelines for the trainees in designing and implementing their creative projects.

After the first eleven lectures, the trainees were sent out to schools for teaching practice. They were asked to videotape the teaching of their own creative projects so that these could be subsequently observed and analysed by the researcher. The final lecture, held immediately after the teaching practice, comprised a discussion of the teaching effectiveness and aimed to stimulate reflection by the teachers about the creative music projects they had devised for teaching in schools.

The research design used in this study was essentially qualitative. Each of the twelve lectures in the module were videotaped and subsequently analysed. Observation on each lesson was documented through the use of written field notes that were compiled by the researcher after reviewing each video at least twice. These observation notes acted as the qualitative data of

this study for further analysis.

MAJOR RESULTS AND DISCUSSION

Three categories of results have been identified. The first deals with the content of the module while the second deals with the trainees' attitude towards creative music-making activities. The final dimension of the analysis is concerned with examining the extent to which the module provided sufficient knowledge and skills for the trainees to feel comfortable in teaching creative projects to their secondary school students.

Content of the Module

A review of the trainees' reflective comments about the module revealed their opinions on the balance of theory and practice covered during the module among the trainees. Two of the trainees suggested that they would like to be exposed to more published creative projects which they could adopt in their teaching, rather than spending so much time on learning about existing theories in creativity. Another thought that the introduction of related literature and theories should be reduced, so that the trainees could be exposed to more practical examples of creative projects with consideration of local teaching contexts for incorporating creative activities in Hong Kong schools.

From the perspective of the trainees, "recipe book formulas" such as comprehensive teaching packages and effective teaching strategies that they could adapt directly were the most useful survival instrument that the trainees looked for. Their views expressed a concern that the theories covered during lectures did not, in their opinion, directly relate to the teaching context of their own work in Hong Kong schools. They also seemed to have difficulty relating the theories covered during lectures in their own teaching context. Therefore, they thought that an emphasis on the published teaching packages of creative music-making activities in the teacher education programme would be more appropriate in their direct adoption.

From the lecturer's perspective, the core responsibility of a teacher education programme is to develop the skills, knowledge and attitudes necessary which will enable music teachers to design and implement effective and interesting creative projects with reference to their own teaching context and the student interest. In order to achieve this aim, the lecturer sought to obtain a balance between theoretical understandings of the importance of incorporating creative strategies, and effective practical ideas. Related to this goal was the need to ensure that the trainees would not only take the ideas dealt with in class but would be able to extend these ideas and to devise their own projects for use in a variety of teaching situations. The lecturer did not want his trainees to use only the three or four projects dealt with in class, but to see the relevance of these and the possibility that they could be extended into other related activities, depending on each trainee's particular teaching situation. The module he taught

therefore included a brief introduction to the historical background of the development of creative music making in various countries with examples of existing projects. The provision of these projects aimed to provide models for the trainees to imitate or for their reference, so that they would possess a stronger theoretical knowledge of why creativity is important which would then act as a basis for them learning how to devise their own creative strategies and trialing other strategies when they implement their projects.

Trainees' Attitudes towards Creative Music Making

One of the aims of the module was to nurture a positive attitude towards creative music making in trainees so that they would be more inclined to apply different teaching approaches to improve their teaching. As a result, some trainees were optimistic towards creative activities as the participation in the module had extended their skills as music teachers, and the use of creative music making encouraged the application of learnt musical knowledge into practice.

Nevertheless, four trainees were concerned about discipline problems when implementing creative projects, especially when students are allowed to work to freely explore sounds with classroom instruments and to discuss in groups. This was suggested as a potential reason for poor class discipline. Moreover, one trainee admitted that she had to spend more time on preparing for the creative project, which was perceived as another disadvantage.

There may be a number of reasons why the trainees might be conservative towards creative activities. One reason might be related to the module contents. As mentioned previously, some of the trainees felt that they would like to learn more about existing teaching materials so that they could adopt these in their teaching. However, a critical appraisal of appropriate teaching materials during the teaching of the module was difficult, due largely to the limitations of time.

The next reason may be the unfavourable teaching experience in the Teaching Practice session. Of most concern was the fact that some of the students whom the trainees taught behaved badly during their classes, and as a result the teaching context was disappointing, and the student reaction towards the creative activities was rather negative. This obviously impacted on the way that the trainees viewed the success or otherwise of their creative activities, and therefore whether they might be willing to try other lessons of this type, or stick with the types of lessons (particularly listening and performance-based activities) which they felt more capable of handling. Yet another reason might be the unfavourable teaching conditions in their own schools where the trainees came from. They may expect that they would be facing very difficult situations if they employ creative activities in such a student-centred mode of teaching. All these reasons might discourage the trainees from applying creative activities.

Provision of Skills, Knowledge and Experience in Composing

During the teaching of the module, some issues were raised related to the provision of subject-based knowledge, and composition skills. Results show that the music training of the local music teachers was insufficient, especially in terms of their training in contemporary music. In addition, none had formal training in composition due to the insufficient time allocation for music training in the sub-degree teacher education programmes in Hong Kong. Music teachers who had insufficient experience in creating music tend to have a more negative perception and feeling about how to apply creative activities in their teaching. Their lack of discipline-based knowledge as composers of music rather than consumers and performers of music, therefore impacted on their understanding of how they could devise relevant classroom activities that would focus on encouraging their students to create their own music. Unfortunately, virtually all of the current music teacher education programmes in Hong Kong tend to ignore the importance of involving the trainees in creating music.

IMPLICATIONS

Several implications arise from the present study which would benefit the trainees for the further improvement of the taught module implemented in the Hong Kong Institute of Education.

In order to broaden the perspectives of the trainees, more creative projects with different topics, aims and teaching methods, which are designed for the teaching context of Hong Kong schools, should be introduced in the Module as examples. In addition, related teaching strategies and experience should accompany the projects so that the trainees are able to obtain a more holistic view on the projects: they will know what to teach, how to teach, and, more important, why they should teach in this way. The trainees in the module would benefit from their past experiences in designing and implementing creative projects in schools. The creative projects designed by the past trainees in the same module should be good resources to fulfil this function.

In order to persuade the trainees to employ creative activities in their teaching, a number of teaching strategies should be stressed in the module. A crucial factor affecting the teaching effectiveness might be whether the teaching time is fully utilised in an appropriate way. Every single activity in the project should be closely linked together so that an effective musical outcome results. In order to improve this situation, teacher educators should ensure that their trainees are able to concentrate on one single musical target in a project, which is implemented closely between consecutive lessons so that the students would be allowed to continue to work on their compositions after class.

Another focus for the module should be to develop the competence in trainees so that they can respond to student compositions appropriately and immediately. This attitude of training the students to be composers should be stressed in the module so as to encourage the trainees to strive for the best. However, this strategy requires support from discipline-based knowledge in composition. If music teachers possess sufficient knowledge and skills in composition, they would be more capable in providing appropriate response to the students' creative work.

A much-needed change to the current teacher education programmes in Hong Kong involves the enhancement of formal training in discipline-based knowledge, including composition, improvisation and arranging music. As creating music was not a focus in the Certificate of Education Programmes offered by the former Colleges of Education (Kim & So, 1998), it is not surprising that the music teachers in Hong Kong are weak in this area. However, the development of full-time and part-time Bachelor of Education programmes has been launched by several tertiary institutions in Hong Kong which implies that the future teacher education programmes will possess more teaching time and better quality in training music teachers in both pedagogical and discipline-based knowledge. An equal emphasis on both of these two areas would be a crucial point in equipping future music teachers in undertaking creative activities in their teaching. More importantly, music composition should be included in all teacher education programmes because, as discussed earlier, the teachers' competence composing music does contribute to more effective teaching with creative activities.

Another implication for teacher education programmes is that the institutions should try to allow more opportunities to integrate discipline-based knowledge with pedagogical skills and understandings in the same programme. Currently the training of composing, arranging, music appreciating, performing and teaching methods in the teacher education programmes of the Hong Kong Institute of Education are separated and often taught by different lecturers. Under this circumstance the trainees cannot apply their knowledge of one area in other areas. Their understanding in composition may not therefore benefit their understanding of teaching methods of creative activities. To avoid this situation, new modules should be developed to integrate music-making activities with pedagogical skills and knowledge so that the trainees can be strengthened in their discipline-based knowledge, and at the same time they can learn how to teach these activities effectively.

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MUSIC AND MOVEMENT IN IRREGULAR METERS

Workshop

Nikolina Ognenska-Stoyanova

Abstract

Irregular meters are specific to some countries in the world and especially the countries of the Balkan Peninsula. They are as natural as regular meters, but they provide alternative ways of organizing sound and thinking about music. The purpose of this workshop is to allow participants to feel the pulsation of irregular meters and to recognize this alternative way of thinking through different movements. Movements are the best way of developing a complete sense of both irregular and regular meters, because of the emotion and motion from the meter and rhythm. This theoretical assumption is basic to the Melopeia method for developing musical skills created by the author. Special movements are the first level of the Melopeia method. During the workshop, the participants will perform these special movements and analyze them as children do. They will clap and slap the meter groups of 5/8 and 7/8 irregular meters and compare them with each other and with regular meters. The attendees will study the main movements of typical dance rhythm in Bulgaria that consist of extensive improvisations named Ruchenitca. Then they will work in small groups to combine the movements in a dance.

When we listen to folklore music we determine its nationality in accordance with the specifics of the intonations and/or rhythm, which make it unique for that country. One of the special features of the music of the Balkan countries is irregular meter. Irregular meters provide an alternative way of organizing sound and musical thinking. The purpose of this workshop is to allow participants to feel the pulsation of irregular meters and to recognize an alternative way of thinking through different movements.

Movements are the best way to start developing a sense of both irregular and regular meters, because of the emotion and motion essence of the meter and rhythm. This theoretical assumption is basic to the Melopeia method¹ for developing musical skills, created by the author. Through the Melopeia method, students learn to understand and experience the art of music in the way that is most accessible to them. The Melopeia method incorporates Bulgarian teaching traditions. In creating and developing this method, the author did research into the traditions of teaching music in Bulgarian schools, from the end of the 19th century when music was first taught as a subject², until the present day. This method was developed also after analyzing the music pedagogy methods of Zoltan Kodaly, Carl Orff, Emile Jaques-Dalcroze, Dmitrii Kabalevsky and others.

¹ Practical testing of the Melopeia method was done in Bulgaria between 1981 and 1985.

² Singing began to be taught as a separate subject in Bulgarian schools after Bulgaria was liberated from the Ottoman empire.

Irregular meters in the music of the Balkans

There are features that are unique to the irregular meters of the music of the Balkan countries that are not found in common meters. In contrast to the existing irregular meters in contemporary music, the meter and the rhythm in the folklore music of the Balkans has a distinguishing character that is created by the relationship of the music to the dance and the relationship between meter and rhythm. The common notation system is imperfect to reproduce the essence of the irregular meters (*i.e.*, the precise ratio between short and long dyals). This sense of meter is inherited by the people from these countries and you can develop it easier through various activities with them, than with people from other countries.

The irregular meters that are typical for Balkan folklore music influence the listener through the specific pulsation. It is a result of steady repetition of the meter group that consists of short and long dyals. The dyals are a combination of beats. The short dial consists of two beats, and the long dial consists of three beats. Therefore, the meter group of the time signature $5/8$ consists of one short dial (two beats) and one long dial (three beats).

The rhythm in the irregular meters is simpler compared to the regular ones. The diversity of the irregular meters is a result of the variety of pulsation. The richness of meter pulsation is expanded by the fact that a long dial can be in different places inside the meter group — on the first place, on the second place, *etc.* As a result, each of the meters exists in a different variety. The place of the long dial defines the name of the dance connected with this meter. The name of the dances in irregular meter with nine beats, organized in four dyals with a long dial on the fourth place, is *Daichovo horo*. The name of the dance in the same meter but with a long dial on the second place is *Grancharsko horo*. Besides the main characteristics of the irregular meters, for each of them there are specific features in different Balkan countries.

Theoretically, there are irregular meters with unlimited beats. The meters with 5, 7, 9 and 11 beats, with different combinations, are the most frequently found and performed in Bulgarian folklore music.

The music in irregular meters is performed in a different tempo. When the tempo is slower, the music is written in a time signature with eight as the lower figure, *i.e.* the beat is a quaver note ($5/8$, $7/8$, *etc.*). This music is designed mainly for singing. The music in a fast tempo is written in a time signature with sixteen as the lower figure, *i.e.* the beat is a semiquaver note ($5/16$, $7/16$, *etc.*). This is predominantly instrumental music for dancing folklore dances.

Content of the workshop

In order to perceive, feel and experience irregular meters you need auditory experience. That is why in the beginning of the workshop we study folklore songs in $5/8$ and $7/8$ meters (Appendix 1). Through them the participants gain some auditory experience about irregular meters.

Special movements are the first level of the Melopeia method. The participants accompany the songs with simple dancing steps, connected with these songs and with different hand motions (clapping and slapping). Through these movements the auditory experience about irregular meters is reestablished. This kinesthetic practical experience is used as a basis for realizing later the theory of irregular meters and their structure. We ask participants some questions which are connected with hand motions. The questions are about the essence of meter groups. The first question is to determine the kind of hand motion. Participants understand that the motions are a short clap and a long slap. This is the first recognition of

irregularity. With this question you build knowledge about the type of meter which is heard. The second question is about the number of clappings and slappings. With this question the participants gain knowledge about how many dyals there are in the meter group, *i.e.* if the meter is two-dyal, three-dyal, *etc.* The third question points to the place of the long slap. The participants realize that the long slap can change its place. We ask only one question later: *Which kind of group do you perform?* and the students give a full answer consisting of all the information about the meter group.

Specifically the motions for early childhood classes should provide experience from which children can tell that: there are short claps and long slaps; there are groups that consist of a different number of short claps; the place of the long dyal can be different.

In this way the participants have complete information about meters in a way which is accessible to them. Briefly, we can say that the earliest experiences with dyals and their combination in meter groups are done with claps, slaps and dancing. The participants gain an auditory-kinesthetic experience of studied dances which is the basis of understanding the irregular meters in the music. We said that the motions are one of the most natural ways to feel the irregular meters. People in the past danced on the village square. Little children formed their dance near the dance of the adults. They tried to feel the pulsation and dance. Bigger children caught hold of the big dance by hand between their parents and grandparents. The adults encouraged and helped them to feel more easily the pulsation and to dance better.

In the workshop we study two children's musical games (Appendix 2) with music in irregular meters (*Paidushko Game* in 5/8 time signature and *Ruchenitca Game* in 7/8). We dance these games with slower tempo, as children dance. On the one hand, through these games the sense of the irregular meters is assimilated, and on the other hand, a lot of other qualities are formed, such as concentration of the attention, playing in a group, improvement of motor skills, *etc.*

The name of one of the typical Bulgarian dances is *Ruchenica*. It is danced to music with a 7/16 time signature. The etymology of the name is *ruchenik*, which means "piece of cloth." It is a fine material which a girl holds and swings with her hand. The *Ruchenica* is danced by a couple — a boy and a girl. It is built on improvisation. The dance is full of emotions and energy. The young people test their tenacity in this dance. The winner is the one who endures the longest. The participants study some basic traditional motions specific for the *Ruchenica*. Then they combine different figures in the dance.

The most important thing is that the ability to experience music based on irregular meters can be and should be developed with students from all over the world regardless of whether or not we are dealing with ones who have these irregular meters in their culture or not, and regardless of their ethnicity or cultural background.

Appendix 1

Song: “Ah, trugnala e”

Listen to and/or sing the Bulgarian folk song *Ah, trugnala e* in 5/8 meter, with second long dyal.

Directions:

1. Perform the meter group by clapping with the palms on the first short dyal and slapping on the thighs (or desk) on the second long dyal.
2. Stand in couples facing each other. On the first short dyal clap with your palms and on the second long dyal clap on the palms of the person standing opposite.

Song: “Snow is falling”

Listen to and/or sing the traditional Greek song *Snow is falling* in 5/8 meter, with first long dyal.

Directions: Perform the meter group by slapping on the thighs (or desk) with your palms on the first long dyal, and clap your palms on the second short dyal.

Song: “Na megdanya”

Listen to and/or sing the Bulgarian folk song *Na megdanya* in 7/8 meter, with third long dyal.

Directions:

1. Perform the meter group by clapping with the palms on the first and second short dyals and slap on the thighs (or desk) on the third long dyal.
2. Stand in couples facing each other. On the first and second short dyals clap with your palms and on the third long dyal clap on the palms of the person opposite you.

Appendix 2

Ruchenica Game

Listen to *Belchenski ruchenik* by Teodosi Spasov.

Formation: Have half of the dancers form a circle facing the center, holding their hands. Have the other half of the dancers form a circle inside of the first circle, facing the dancers of the outside circle, holding their hands.

Directions: Four measures introduction. All dancers are springy on their heels.

Measures 5-12: The dancers of both circles are moving to the right side. Step in place on the right foot. Step with the left foot in front of the right foot. Step in place on the right foot and bend it. The movements continue the same way, beginning on the left foot.

Measures 13-20: The dancers stop. Hands are on the waist. The dancers are springy on the heels.

Measures 21-28: The dancers clap with their palms on the first and second short dyals and slap on the palms of the opposite dancer on the third long dyal. The hand motions continue the same way.

Measures 29-36: Repeat the same as measures 13-20.

Measures 37-44: Repeat the same as measures 21-28.

Measures 45-52: Repeat the same as measures 5 to 12, but move to the left side.

Measures 53-60: Repeat the same as measures 13-20.

Paidushko Game

Listen to and/or sing the Bulgarian folk song *Ah, trugnala e*.

Formation: The dancers are in a circle holding hands.

Directions: Verse 1 - Dyal 1: step in place on the right foot. Dyal 2: step in place on the left foot and bend both knees. Repeat, beginning on the left foot.

Verse 2 - Dyal 1: step forward on the right foot. Dyal 2: step forward on the left foot beside the right foot and bend both knees. Repeat the same movement, but go back with the left foot first.

Verse 3 – Repeat verse 1.

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Supporting Teachers in Curriculum Change

Denise Paterson

Abstract

Support for teachers through professional development programs during educational change has been identified as an important component for successful implementation of the change. It has, however, been a neglected area in many of the recent curriculum change processes as many of the changes have been developed and implemented in an era of economic rationalization and decreases in education budgets. This paper examines how teacher attitudes and the lack of self-efficacy can affect the implementation of new school curricula and then presents the findings of a recent cross-national study on the amount of professional support that has been provided for teachers in major changes to their music curricula.

Introduction

The last decade has seen major shifts in thinking in many countries about the school curriculum in relation to its purpose, implementation process and assessment of student learning. This paper examines the literature on the way teachers handle change of this type and then presents findings of a cross-national study on teachers' attitudes towards the professional support provided during changes to their music curricula.

Teacher Attitudes and Resistance to Change

Brown (1990) comments on a supposition that is often made about the implementation process involved in curriculum change with:

the assumption is that educational change is a technical problem; that once policies are formed and a motive for changes established all that needs to be done is for practitioners to be armed with appropriate techniques and knowledge and the planned change will take place. (p. 199)

Successful implementation of any educational change has been shown to rely very much on teachers' attitudes towards the change, and it is an area that is often overlooked in the rush to introduce change. Too often curriculum innovators pay too little attention to the investment of energy, time and emotional demands placed on teachers to learn new skills or develop new knowledge bases in order to respond to curriculum changes. A sense of insecurity has been found to create the desire to cling to the familiar, with educators willing to invest in change challenges only if they perceive them to be challenging and to make differences in the learning of students (Berlin & Jansen, 1989; Lofton, Ellett, Hill & Chauvin, 1998). Teachers have been shown to approach the implementation process of change to curriculum cautiously and mechanically, showing more initiative and trust as they become more familiar and comfortable with the new material. They then modify the material either to suit their own needs or to suit what they perceive to be student needs (Hunkins & Ornstein, 1989). Marland (1994) contends that it is critical not only to understand teachers' practical theories, but also to understand how they change if adoption and effective implementation of an innovation is to take place.

Bartel (1996) maintains that there are no positive effects from outcomes passed down from above if they are not "owned by teachers and aligned with the passions that motivate those

teachers" (p. 1), while Retallick (1996) reports that teachers often comment that they must want to learn before they will actually change their current practices.

Self-Efficacy and Workplace Morale

The importance of teacher self-efficacy, or the conviction that one can successfully implement the behaviour required to facilitate the required outcomes, has long been an identified ingredient for both classroom effectiveness and curriculum implementation (Fullan, 1985; Nias, 1991; Cross, 1997; Vulliamy, Kimonen, Nevalainen & Webb, 1997).

The current literature addressing recent changes to curricula frequently refers to teachers as being anxious and lacking confidence (Littledyke, 1997), resentful and exhausted (Haigh, 1996). Simmonds, the 'Longsearch' Group, & Nias (1993) and LoVette (1997) identify the building of teacher self-esteem and confidence as a neglected area in the current education changes. In the drive for more accountability, more efficiency and the constant pressure to achieve better results in an often more difficult social culture in which there are few rewards, teacher stress levels are raised and self-esteem is low. Increased numbers of teachers are either leaving the teaching profession, or indicating a desire to do so, because of lack of job satisfaction (Louis, 1998). Travers & Cooper (1996) highlight the escalating levels of early retirement from the educational workplace that have occurred in the last decade, maintaining that the highest stressors currently among their sample of teachers all emerged from government policy and were related directly to change, its implementation and its pace.

Lawson, Plummeridge & Swanwick (1993) and Hargreaves, Comber & Galton (1996) have found considerable evidence in many English schools that primary teachers lack confidence in teaching music, and identify this as an area of real concern for effective teaching of the subject. Mills (1994) detects that primary teachers are often expecting too much from themselves musically and are, in fact, often very adequately meeting the requirements of the curriculum despite their stated lack of confidence in teaching the subject. Low teacher morale and lack of resources are identified by Leong (1996) as being major concerns for music teachers in Australian secondary schools.

Louis (1998) identifies several consistent criteria for encouraging self-efficacy and assuring a quality of work-life framework in which to promote effective educational change. Three of these are directly related to the development of support systems for sustaining teachers in curriculum change: the need for frequent and stimulating professional interaction; structures and procedures that contribute to a high sense of self efficacy; and opportunities to make full use of existing skills and knowledge.

The Importance of Professional Development Programs

The lack of awareness of how resistant teachers can be to change unless they perceive the need for the change (Smylie, 1997) and the failure of curriculum innovators to "start where teachers are" (Swann & Brown, 1997: 91) have been identified as major reasons for the floundering of past curriculum change. Hargreaves (1994) points out that:

The political and administrative devices for bringing about educational change usually ignore, misunderstand, or override teachers' own desires for change. Such devices commonly rely on principles of compulsion, constraint, and contrivance to get teachers to change. (p. 11)

Provision of effective professional development about the proposed change has been recognised as having the potential to be one of the most powerful forces in ensuring acceptance and implementation of curriculum change (Savage and Solnick, 1985; Lewis, 1988; Fullan, 1992; Glover & Law, 1996), with some studies showing that the more professional development teachers have undertaken, the greater the degree of implementation (Pepple, 1986; and Douglas in Huenecke, 1986).

One of the concerns being expressed by educators about recent directions in curriculum change is that teachers are not receiving enough professional development about the changes they are expected to be part of and are therefore lacking sufficient knowledge about the change and the confidence to deal with the change. Stowasser (1994) comments that "perhaps the most serious weakness . . . is the tendency of state education departments to impose new and sometimes radically altered music curriculum documents on school music teachers and expect them to be implemented with the minimum of retraining" (p. 199).

Professional Development Provision for Changes to Music Curricula: A Cross-National Study of Three Contexts

England, Australia and British Columbia (Canada) have all recently undergone major changes to their school curricula, which have marked similarities. All three contexts share the common pattern of more responsibility being directed to the individual schools while centralised authority defines common outcomes and frameworks for the curriculum along with more explicit ways of assessing and recording student achievement. Also, in each of the contexts the changes are being implemented in a climate of economic cutbacks (Graham, 1993; Barlow & Robertson, 1994; Hookey, 1994; Roberts, 1994), which have affected the amount and type of professional development being given to teachers about the changes.

Hennessy (1998) reports from observations of music provision in primary school in England after the adoption of the 1994 Education Reform Act, that there was still a huge variation in the type, quantity and quality of provision. This variation in standards can be related to the unevenness of professional development offerings throughout the country. Following changes to the funding and management of the Local Education Authorities, the traditional providers of professional development, some areas were providing comprehensive and well resourced inservicing, while others were paying little attention to it. The lack and inequality of provision of professional development opportunities has been regularly featured in the literature and Haigh (1996) makes the point that schools now buy the services of local authority subject advisors when curriculum help is needed, whereas before the introduction of site-based management these services would have been free, with advisory salaries being paid centrally. Stannard (1995) also identifies lack of expertise in curriculum management as an important area of concern in the change movement in England, and maintains that teachers have needed more explicit training and support in the development of curriculum strategies.

The climate of restructuring across curriculum departments in Canada's provinces, along with budgetary restraints, has also caused a decrease in the support for teachers in the provision of music supervisors, coordinators, consultants and resource teachers. There is concern that as schools in Canada are becoming more site-based, resources that traditionally have been available from a centralised body will no longer be readily available (Hookey, 1994). Fitzsimmons (1992) warns, however, that the loss of this type of expertise in a region could mean that high school music teachers could begin to fill the role as substitutes for system-wide consultants, a situation she believes would be unfair given their already crowded workload.

In Australia, the situation is even more difficult as each of the states and territories is working with a different syllabus and although large amounts of money have been made available to design and provide professional development programs to familiarise teachers with the new policies across the curriculum (Clements, 1996), the method of accessing and using this funding has been left to each State and then to each of the individual districts, so the level of professional development being provided again has been uneven in its distribution. In the case of music, the lack of professional development for new music curricula has been exacerbated by the recent tendency to replace the music consultant with a creative arts consultant, who is responsible for the provision of curriculum support for drama, dance, visual art and music.

Results of the Study

Teachers in the three locations of this study were asked, by means of a questionnaire, about the level of professional development that they had undertaken pertaining to the implementation of the new music curriculum. A constant theme from comments on the questionnaires from all three contexts was the speed of the implementation and the lack of preparedness and confidence of teachers. Consultants and curriculum writers in each of the contexts were also interviewed and the issue of professional development programs and the lack of funding for their provision for those meant to implement the new curriculum was a prevailing topic in all interviews.

Much of the professional development was currently being held after school hours, and some consultants feared that they probably were reaching only the already committed teachers and missing those who would probably need the help most: those who needed the knowledge base but also the increasing of their confidence about their ability to implement the mandated changes.

In both Australia and British Columbia, 45 per cent of the sampled teachers had received no professional development, while in England only 10 per cent indicated that they had no prior inservicing pertaining to the implementation of the new music curriculum. In each of the contexts, of the respondents who had received professional development, the majority had received between one and six hours (39% in England, 61% in Australia and 71% in British Columbia). The median for England was ten hours, while for Australia it was six hours and for British Columbia only two hours.

When examining the data for significant differences in attitude towards the planning and implementation processes used for the change, it is evident that respondents in both England and Australia who had been involved in professional development about the change demonstrate a significantly more positive attitude towards the change. In each of these settings, it was also a significant factor in determining attitude towards the perceived need for the change. The Australian study also indicated that the most beneficial amount of professional development concerning the change was at least twelve hours.

Conclusion

This paper is probably best epitomized through the words of one of the respondents from British Columbia, who comments that she believed the new music curriculum was a good one that was not being implemented because teachers had not made meaning of it, and that until teachers are given help to make meaning of it, it "will remain in the plastic wrap on the shelf."

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ARE WE DIFFERENT FROM YOU? HOW PRIMARY TEACHER EDUCATION STUDENTS FROM FIVE COUNTRIES PERCEIVE THEIR BACKGROUND AND CONFIDENCE IN MUSIC AND MUSIC EDUCATION

Deirdre Russell-Bowie

Abstract

As a result of international cooperation, this study involves 939 pre-service non-specialist primary school student teachers from Australia, Namibia, South Africa, USA (Illinois) and Ireland. It is based on a larger study which examines student teachers' attitudes to music, dance, drama and visual arts. However, this paper presents results relating only to music. Initially the study identifies the students' perceptions of their background and confidence in relation to music and music education. Secondly it examines if there is a difference between male students' and female students' perceptions of their own background and confidence. Finally, the study investigates if there is a relationship between the country of the students and their perceptions of their background and confidence in music and music education. Results indicated that only about 20% of the students felt they had a good music background and male responses were generally similar to female responses. There were significant differences between countries in relation to both musical background and confidence in relation to music education, with Australian students having a significantly lower perception of their musical background than students from any of the other countries, and South African students having a significantly higher enjoyment of music education than students in Namibia and Australia.

BACKGROUND

Traditionally, in many countries, primary (elementary) schools hired music specialist teachers to implement music programs. However as economic rationalism floods the modern world, funding for such music programs, specialist music teachers, instruments, resources and teacher training has plummeted. In many countries, generalist primary school teachers are now expected to teach every subject in the curriculum even though they have had little training in subjects such as music.

Added to this, non-specialist primary school student teachers tend to have little confidence in their own musical ability and their ability to teach children music (Lepherd, no date; Kim, 2001; Mills, 1989; Sanders and Browne, 1998; Jenneret, 1997; Cleave and Sharp, 1986). As a result, many primary schools have less than adequate music education programs as teachers perceive that they do not have the confidence, competence, resources, time or priority to implement an effective music program.

Many Australian public schools are reaping the results of decades of inadequate music education in most primary schools as children who have come through this system are now back in schools as teachers or are training to be teachers. Because of the lack of supportive family background and adequate training in music, generalist teachers are anxious about, and

lack confidence in teaching music, and therefore often end up omitting music from their program (Russell-Bowie, 1993). The seriousness of the situation has been reflected repeatedly in numerous reports into Arts Education over the past 35 years. Confirming findings in these previous reports, the report of the Senate Environment, Recreation, Communications and the Arts References Committee (1995) reiterated that “Generalist primary classroom teachers, because of their own poor arts experience at school, and because of inadequate teacher training, lack confidence to teach the arts. As a result . . . there is a strong impulse to marginalise the arts in their teaching” (p. 49). Anecdotally, this scenario is repeated in classrooms around the world where generalist teachers are required to teach music and the other arts. Many schools in these countries are now suffering the results of years of inadequate music education. At times this results in children who have previously come through this system, now being back in schools as teachers and the cycle continues. This situation has certainly called, in vain, for the serious attention of policy makers, curriculum designers, and teacher educators to provide our children with exemplary music education, to develop their confidence and lessen their anxieties about music.

AIM

The aim of the larger Creative Arts: Students’ Attitudes – National and Overseas Associate (CASANOVA) study was to survey a sample of student teachers from various countries to investigate their attitudes towards the Creative Arts. However the smaller study on which this paper is based used only the questions from the survey which related to music.

Specifically this study examines the following questions:

1. How do generalist primary student teachers perceive their own background and confidence in relation to music and music education?
2. Is there a difference between male and female student teachers’ responses to the questions relating to their background and confidence in music and music education?
3. Is there a relationship between the students’ countries, and their perceptions of their background in music and music education?

METHOD

The participants were 939 university students enrolled in tertiary generalist initial teacher education programs in Sydney and Newcastle, Australia; Windhoek, Namibia; Durban and Pretoria, South Africa; Illinois, USA; and Dublin, Ireland. Table 1 indicates the sample numbers and percentages of these countries. These institutions were selected on the basis of lecturers being willing to administer the instrument to their students and return the surveys to the author in Australia.

Table 1: Sample students from five countries who completed the survey		
Country	Number	Sample %
Australia	385	41%
Namibia	187	20%
South Africa	254	27%
Illinois	59	6%
Ireland (Eire)	51	6%

Table 2 indicates that there were more females than males, most of the students were aged 18 to 25 years, and there were about a third each in the first three years of initial teacher education. It was also noted that some of the sample institutions only had three years of teacher education while others had a four year course. In response to the survey, students were asked to indicate what score they received as their University/College entrance score, or whether or not this was applicable to them. Table 2 also indicates that most of the students achieved 51 to 70% as their University entrance score (if it was applicable), and 62% spoke English in their homes.

Table 2: Demographic details of sampled students			
Item	Category	Number	Sample %
Sex	Females	750	82%
	Males	162	18%
Age	18 – 21	508	55%
	22 – 25	252	27%
	26 – 30	87	9%
	31 – 40	62	7%
	41+	16	2%
SES	Very low	58	7%
	Low	185	21%
	Medium	554	62%
	High	86	10%
	Very high	13	1%
Year level	Year 1	277	30%
	Year2	230	25%
	Year 3	265	29%
	Year 4	140	15%
	Other	12	1%
Uni Entrance Score	0 – 50	65	9%
	51 – 60	105	14%
	61 – 70	94	13%
	71 – 80	55	8%
	81 – 90	27	4%
	91 – 100	8	1%
	Not applicable	378	51%
Home language			
	English	573	62%
	Other	350	38%

In most of the sampled countries, the Creative Arts is one of the key learning areas in the primary/elementary schools and comprises a crucial component in the teacher education program. Most of the countries (NSW in Australia, Namibia, South Africa and Ireland) have recently introduced a new Creative Arts syllabus instead of separate curriculum documents for each of the individual arts areas. All students had some compulsory arts education units in their courses. Within this context, the sample students were training to be generalist primary school teachers, not specialists in any of the particular creative arts areas. Listwise deletion of missing data was undertaken for each of the statistical analyses.

Survey Instrument

The survey instrument was developed specifically for this study, but was based on a similar previously validated survey the author had used in 1991 to ascertain the attitudes of teachers to music and music education in New South Wales public schools (Russell-Bowie, 1993). Similar questions were asked in both surveys. However, the instrument for this current study was focussed on student teachers and covered all four strands of the Creative Arts (music, dance, drama and visual arts) and was administered in five different countries. Apart from the demographic questions, each of the other questions had one stem with four endings, and each of the endings related either to music, visual arts, dance or drama. Responses were given by circling a number (*e.g.* , to indicate one answer in the demographic questions, or one number on a Likert scale from 1 to 5, with 1 = Strongly Disagree and 5 = Strongly Agree). This study reports on those items related specifically to music.

Data Collection Procedure

Students were asked to complete the survey during lectures at each University or College and the same instructions were printed on the front of the instruments and were read out to every group of students. The students were given a practice example to ensure they understood how to complete each question. Students took between 15 and 30 minutes to complete the survey, and surveys were collected as students completed them.

Data Analysis

The raw data from the surveys were then entered into an SPSS file and analysed using factor analysis, reliability testing, cross tabulations and correlations. Statistical procedures were selected in light of the questions to be tested. A set of a priori scales had been developed, then exploratory principal component analysis with Varimax rotation was used to validate the scales, and Cronbach alphas were computed to check reliability of the scales. Correlation coefficients were used to test the differences between the means of the scales and the individual variables and ANOVAs were used to test for differences between countries and sexes. Frequencies and cross tabulations of students' responses to these scales were also computed to gain an overview of the data.

RESULTS

In relation to the focus questions of this study, the following results were found:

1. *How do generalist primary student teachers perceive their own background and confidence in relation to music and music education?*

Using exploratory principal component analysis with Varimax rotation, thirteen survey items were grouped together to form two scales in relation to students' perceptions of their formal music background and their confidence in music teaching. The criterion for selection of scale items was set at 0.45. Using this criterion, only one item (Q36a) cross-loaded on the second factor, but it was included with Factor 1 scale as it had greater face validity. Table 3 lists the items from the survey which were used to ascertain students' perceptions of their musical background and confidence in music education, and shows the items grouped into factors or scales, the Cronbach alphas which indicate the scales' reliability, and the percentage frequencies of positive responses for each item.

Table 3: Items used to ascertain students' perceptions of their musical background and abilities with percentages recorded for Agree/Strongly Agree responses and results of factor analysis

Factor 1: Formal Musical Background (Alpha = .86)		
<i>Item</i>	<i>Label (Factor loading)</i>	<i>% Agree/ Strongly agree</i>
Q18	I can play a musical instrument well (.74)	26%
Q19	I clearly understand music theory (.72)	28%
Q20	A family member plays a musical instrument well (.73)	40%
Q21a	In my leisure time I am often involved in music activities (.57)	45%
Q22a	My family is often involved socially in musical activities (.58)	37%
Q23a	I had music lessons outside of school (.71)	26%
Q25a	I consider myself a musician (.58)	23%
Q36a	I have a good background in music (.61)	38%
Factor 2: Confidence and enjoyment in Music Teaching (Alpha = .77)		
Q12a	I enjoyed music in primary school (.48)	64%
Q33a	I feel confident about teaching music lessons (.80)	47%
Q34a	In a team teaching situation, I prefer to do music segment (.76)	46%
Q37a	I have taught some successful music lessons (.64)	55%
Q57a-e	I am confident teaching the different music activity areas (.70)	59%

In relation to the sampled students' perceptions of their formal music background prior to University or College, just over a quarter of students felt that they played a musical instrument well, understood music theory, and/or had music lessons out of school. About 40% of the students felt they had a good background in music, had a family member who played a musical instrument well, and/or considered their family to be involved socially in musical activities. Only 23% considered themselves to be musicians, but 45% involved themselves in music activities in their leisure time. However, when the means of all the items relating to Factor 1 (Musical background) were computed, 25% of respondents indicated that they felt they had a good musical background.

In relation to their confidence and enjoyment of music education, just over half of the students felt that they had enjoyed music in their primary school. When it came to teaching music, about 40% would prefer to teach the music segment of a team teaching lesson, and a slightly higher percentage felt they were confident to teach music lessons. When the means of all the items relating to Factor 2 (Enjoyment and confidence in music teaching) were computed, 50% of respondents indicated that they enjoyed and felt confident in relation to music teaching. (See Table 4.) There was also a moderately positive correlation between Factor 1 and Factor 2 ($r = .51$, $p = .000$) indicating that the stronger the background students had in music, the greater their confidence and enjoyment of music teaching.

2. *Is there a difference between male and female student teachers' responses to the questions relating to their background in music?*

In considering the gender issue, cross-tabulations of frequencies of students' responses to each of the selected questions, in relation to their sex, were analysed and are listed in Table 4. In relation to Factor 1 (Musical background) 22% of female students felt they had a good background in music while only 19% of their male counterparts responded positively. In relation to the scale relating to their confidence and enjoyment of music teaching, 46% of females and 41% of males responded positively.

To identify any significant differences between female and male student teachers' responses, one-way ANOVAs were conducted on both scales. The results indicated there were no significant differences between the sexes and musical background. However, there was a significant difference between the sexes and their confidence and enjoyment in relation to music teaching ($F = .02$, $df = 1$, $p < .05$), with females being more confident than males.

Table 4: Percentage frequencies for Females, Males and Total in relation to their agreement or strong agreement for each item

	Female/(Male) %	Mean F (M)	SD F (M)	Total %	M	SD
Factor 1: Background in Music						
Q18 I play a musical instrument well ($n = 904$)	27(23)	1.6(1.6)	.86(.83)	26%	1.8	.75
Q19 I clearly understand music theory ($n = 901$)	28(27)	1.7(1.7)	.86(.86)	28%	1.6	.86
Q20 A family member plays instrument ($n = 899$)	41(35)	1.9(1.7)	.96(.94)	40%	1.7	.86
Q21a In leisure I am involved in Music ($n = 872$)	43(53)	1.9(2.1)	.94(.97)	45%	1.9	.95
Q22a Family involved in music activities ($n = 878$)	36(39)	1.8(1.8)	.92(.96)	37%	1.8	.93
Q23a I had music lessons outside school ($n = 875$)	27(22)	1.6(1.5)	.88(.83)	26%	1.6	.87
Q25a I consider myself to be a musician ($n = 857$)	20(36)	1.6(1.8)	.80(.95)	23%	1.6	.84
Q36a I have a good background in music ($n = 876$)	39(34)	1.9(1.8)	.91(.92)	39%	1.9	.91
All Factor 1 Items ($n = 912$)	22(19)	1.8(1.9)	.75(.70)	20%	1.8	.75
Factor 2: Confidence and enjoyment in Music Teaching						
Q12a I enjoyed music in primary school ($n = 854$)	65(59)	2.5(2.3)	.75(.89)	64%	2.5	.76
Q33a I feel confident teaching music lessons ($n = 880$)	47(48)	2.1(2.1)	.89(.93)	47%	2.1	.90
Q34a I prefer team teaching music segment ($n = 860$)	46(47)	2.1(2.0)	.91(.95)	46%	2.89	.92
Q37a I have taught successful music lessons ($n = 844$)	57(42)	2.3(1.9)	.91(.96)	55%	2.2	.91
Q57a-e I am confident teaching the different music activity areas ($n = 873$)	60(55)	2.5(2.3)	.70(.80)	59%	3.6	1.04
All Factor 2 Items ($n = 913$)	46(41)	2.3(2.2)	.68(.76)	44%	2.3	.70

When examining the individual questions, the only significant differences between genders appeared within the scale of confidence and enjoyment of music teaching, and were in relation to Q12a, which asked if they enjoyed music in primary school and Q37a, which asked if they had taught successful music lessons.

In relation to Q12a there was a significant difference between female ($M = 2.5$) and male ($M = 2.3$) responses ($F = 6.4$, $df = 2$, $p < .01$) with 65% of the female students agreeing or strongly agreeing that they had enjoyed music in primary school compared with only 59% of

the male students. In relation to Q37a, once again there was a significant difference between female and male responses ($F = 5.6$, $df = 2$, $p < .01$) with 57% of females responding that they had taught successful music lessons and only 42% of their male counterparts responding similarly. In relation to sex and each of the other selected questions, there were no significant differences. There was no significant interaction effect between either scale and the sexes.

3. *Is there a relationship between the students' countries, and their perceptions of their background in music and music education?*

Using the means of the two scales ('background in music' and 'music teaching confidence and enjoyment' - see Table 5) a One Way ANOVA was computed to determine if there were any significant differences between the means of these scales and each country from which the students came. In relation to the first scale (background in music) there were significant differences indicated between Australia and each of the other four countries: South Africa, Namibia, USA and Ireland. ($F = 9.19$, $df = 4$, $p < .001$). Results using the Student-Newman-Keuls test of significance indicated that Australian students' responses were significantly lower than those in each of the other countries ($p < .05$, $F = .0000$).

Table 5: Percentage frequencies for Different Countries and Total in relation to their agreement or strong agreement for each item					
Factor 1: Background in Music (25% agree/strongly agree)					
	Aust%	Nam%	SAfr%	USA%	Ire%
Q18 I play a musical instrument well ($n = 904$)	25%	20%	25%	42%	50%
Q19 I clearly understand music theory ($n = 901$)	27%	23%	38%	38%	48%
Q20 A family member plays instrument ($n = 899$)	37%	46%	35%	56%	62%
Q21a In leisure I am involved in Music ($n = 872$)	33%	56%	54%	42%	48%
Q22a Family involved in music activities ($n = 878$)	26%	49%	42%	47%	39%
Q23a I had music lessons outside school ($n = 875$)	20%	31%	27%	38%	45%
Q25a I consider myself to be a musician ($n = 857$)	11%	42%	27%	31%	31%
Q36a I have a good background in music ($n = 876$)	35%	35%	39%	51%	54%
	Aus(M/SD)	Nam(M/SD)	SAfr(M/SD)	US(M/SD)	Ire(M/SD)
All Factor 1 items	17(1.6/.6)	21(1.9/.6)	21(1.8/.6)	34(1.9/.7)	41(2.0/.7)
Significant differences	• _____ •				
(shown by lines)	• _____ •				
	• _____ •				
	• _____ •				

DISCUSSION

The results from this survey indicate that, over the five countries sampled, only a fifth of the students felt that they had a good musical background and just less than half of them enjoyed and felt confident in music education. This presents teacher educators with an interesting challenge as the majority of students in their classes have had little formal music education, so educators have to start from the basics with them. However, they also need to realise that some of the students may have had a good background in music so will have to devise methods to engage these students in relevant learning experiences alongside those with little background in the subject.

In relation to male and female students, the results of the study indicated that females had significantly more enjoyment and confidence in relation to music teaching, whether as a child in primary school or as a student teacher. This confirms research which indicates that girls enjoy and participate in music and the arts more regularly than do boys.

When comparing attitudes of primary student teachers in music education across the five countries, the sampled Australian students seem to have significantly less of a strong music background than those from any of the other four countries. From the author's observations and research, students from Namibia and South Africa, and to some extent Ireland, are involved in a culture of music, song and dance from birth as involvement in music and the arts is an integral part of life. However, in Australia, music is not generally seen as something to be involved in as a family or a community, rather it is often seen as a spectator sport. In responses to the specific items relating to formal music background, students from USA and Ireland scored much higher than their counterparts in the other three countries. This probably reflects the strong emphasis these countries have placed on music education in primary and secondary schools in the past. Once again, Australian schools in general have missed out on this.

CONCLUSION

In every country, teacher education students need to be empowered and encouraged to develop their personal confidence and competence in music to present this positive modelling to the children in their future classrooms, and, indeed to their own children within the family situation. This may be the only way that the student teachers of tomorrow will arrive at Universities around the world, already equipped with a good background in music, full of confidence and knowledge which provide a firm foundation for their music education courses.

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HOW MUSIC EDUCATION IN SCHOOL AND OUTSIDE SCHOOL ACTS ON THE FORMATION OF MUSICAL TASTES

Yoshiko N. Sugie

Abstract

Private music lessons outside school have been playing an important part in Japanese children's music learning, coupled with compulsory music classes in school. I examined how music education in school and outside school acted on the formation of students' musical tastes by analyzing a questionnaire survey, which was conducted with students at two public (maintained) junior high schools in the Kansai area in Japan. The number of participants was 611 (296 second year students and 315 third year students; boys 323, girls 288). The students who enjoyed school music classes listened to broader music genres in everyday life. However, enjoyment of school music education was supported by the experience of private music lessons for most children. An important point was that the students who had not taken private music lessons enjoyed school music classes less. The problem we need to discuss now is how we provide the opportunity for acquiring broader musical tastes for the students who cannot enjoy school music classes from lack of experience of private music lessons. The reason for the existence of school music education is in the possibility of providing opportunities of music learning for every child publicly.

Introduction

Musical 'taste' is usually described as a relatively stable, long-term and habitual musical behaviour and commitment in everyday life, which is often measured by questionnaire surveys or by observing evidence (Abeles & Chung, 1999). In recent sociological research in the U.S.A. and Japan, broad taste for various kinds of music, namely "musical tolerance" (Bryson, 1996, p. 886) or "omnivorousness" (Peterson & Kern, 1996, p. 901) was defined as a 'new' cultural capital for contemporary societies (Peterson & Kern, 1996; Bryson, 1996; Kataoka, 1998). These studies suggest that there are cultivated people who are able to enjoy various music genres, whereas there are people who enjoy only a few limited music genres, and that there are some cultural boundaries between the groups. My question in this paper is how music education in school and outside school influences the formation of people's musical tastes and music cultural boundaries.

There is a social context peculiar to Japan, which makes this study focus on both public music education and private music education. In the 1960s, a period of high economic growth in Japan, private music lessons, most of which were provided by musical instrument makers such as Yamaha and Kawai corporations as a business strategy, rapidly spread all over the country. This rapid increase of private music education in Japan in the 1960s had a tremendous impact on the subsequent Japanese music culture. I point out the following phenomena as social and cultural consequences in modern Japanese music cultural history.

- (1) Private music lessons have been popularized.
- (2) Western keyboard instruments lessons have become the mainstream of private music lessons.
- (3) The experience rate of private music lessons for girls has been very high, three or four times as much as the rate for boys.

With this historical process, private music lessons outside school have been playing an important part in Japanese children's music learning (girls' music learning in particular), coupled with compulsory music classes in school. Although we recently recognize the tendency that the number of children taking private music lessons is slightly decreasing,

music lessons are still one of the mainstreams of children's private learning outside school. Furthermore, the number of yearly school hours of music classes was reduced by the New National Curriculum that has become effective from 2002. It will probably lead to a consequence that private music lessons outside school must play a more important role for Japanese children's music learning. In this context, music education in school is being exposed to a critical phase about the *raison d'être*. We need now to clarify what roles music education inside and outside school have played respectively or together, and to reconsider the meaning of public music education for children.

One of the most important issues of music education is whether or not music education plays a positive role in the improvement of people's motivation, attitude and ability for enjoyment of various kinds of music throughout their lives. In order to approach this issue, I attempted to examine how music education in school and outside school acted on the formation of students' musical tastes by analyzing a questionnaire survey for Japanese junior high (lower secondary) school students.

Method

The questionnaire survey was administered at two public (maintained) junior high schools, to students aged 13 to 14, in July 2001. One school was located in a suburban middle town and the other was located in an agricultural area in the same prefecture in the *Kansai* area in Japan. All students in the second year and the third year at the two schools completed the questionnaire form anonymously in the classroom. The number of participants was 611; the second year 296, the third year 315, boys 323, girls 288. The questionnaire form consisted of two question groups. The first question group was concerned with students' musical tastes, such as music listening on audio-visual media, attendance at live musical performances, and participation in musical activities. The other question group was concerned with the factors that are likely to determine their musical tastes, such as experience of private music lessons, degree of enjoyment in school music classes, family musical environment, and possession of audio-visual equipment. In this paper, I analyzed the relationship between their musical tastes (music genres they listen to, and the degree of musical tolerance), experience of taking private music lessons, and the degree of enjoyment in school music classes. In addition, I analyzed the relationship between the experience of private music lessons and family musical environment, in order to clarify what type of family tends to decide to have their children take private music lessons.

Results

Private music lessons and musical tastes

68% of the girls had experience of taking private music lessons outside school, compared with 22% of the boys. Most of them had taken private piano lessons. In respect of musical tastes, the students answered the degree of listening on audio-visual media about 12 music genres respectively, using five-points scales (1=never, 5=very often). Further, they were asked whether or not they had attended live music performances for each of the 25 subdivided music genres.

The students who had taken private music lessons (Group A) listened to music on audio-visual media more than the other students (Group B). Boys of Group A listened to 'pop music' and 'jazz' significantly more than boys of Group B. Girls of Group A listened to 'pop music', 'classical instrumental music', and 'classical vocal music' significantly more than girls of Group B (**Figures 1-1, 1-2**). Added to this, the number of music genres that the students 'sometimes', 'quite often' and 'very often' listened to was analyzed. The mean of Group A (2.84) was higher than that of Group B (2.24) ($t=3.15$; $df=568$; $p\leq.01$).

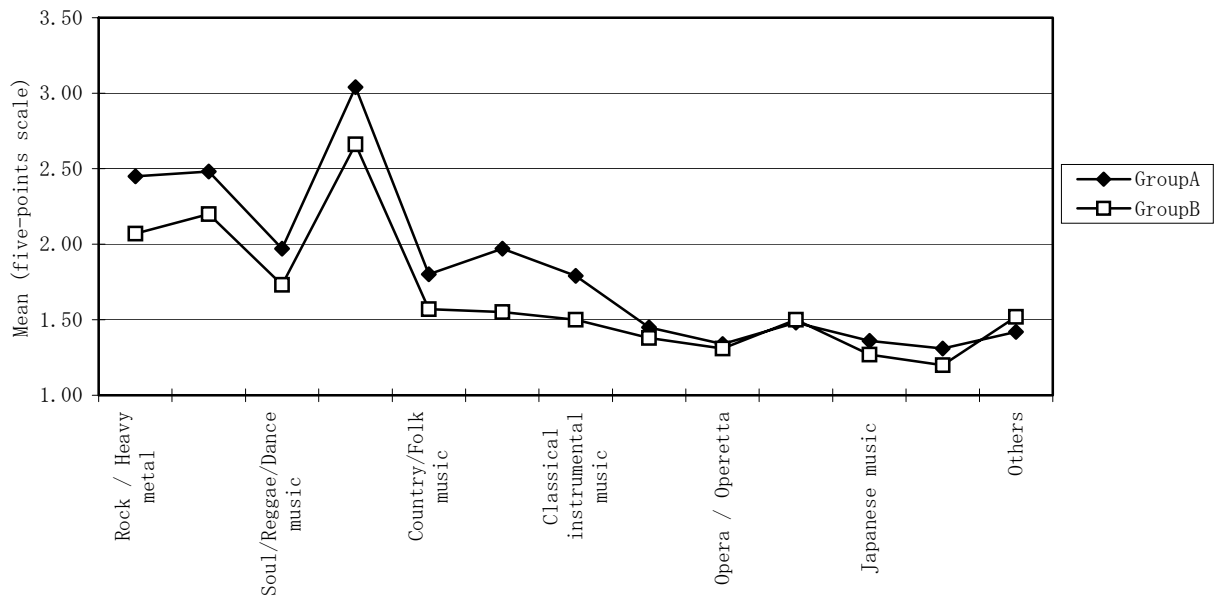


Figure1-1 Listening Music Genres on AV media : Boys

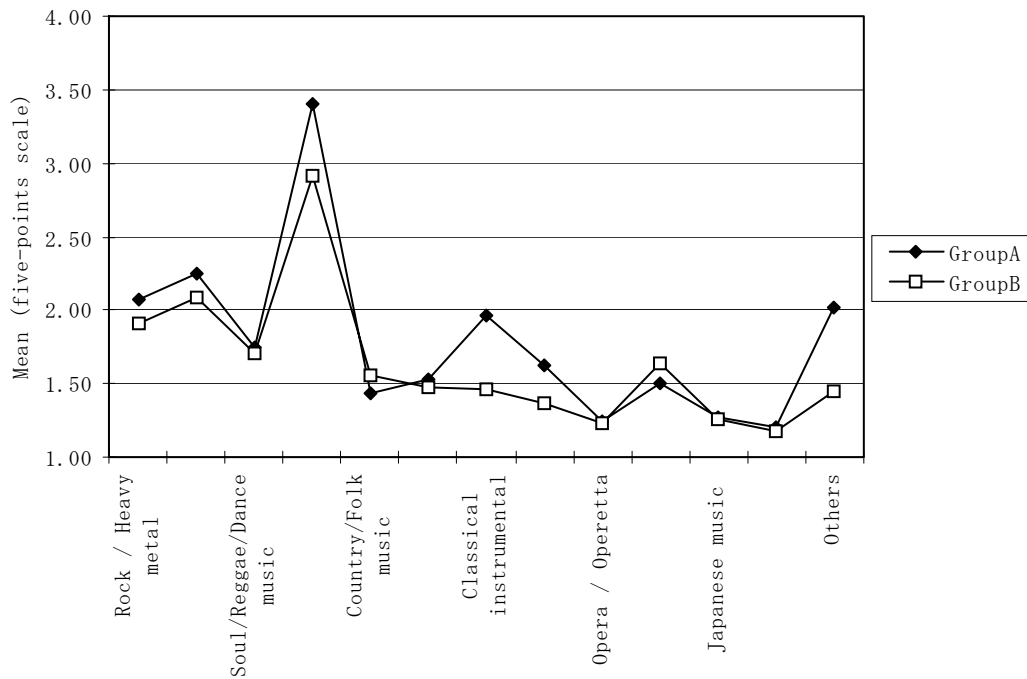


Figure1-2. Listening Music Genres on AV media : Girls

Table 1 The Number of Live Music Genres Attended

The number of genres	Boys		Girls	
	Group A	Group B	Group A	Group B
	1)		2)	
None	24.2%	46.8%	8.8%	20.9%
1– 3	42.4%	37.3%	28.7%	44.0%
4 or over	33.3%	15.9%	62.4%	35.2%
Total	100.0%	100.0%	100.0%	100.0%
Valid N	66	233	181	91

Note : 1) $\chi^2 = 14.5$; $df=2$; $p \leq .001$

2) $\chi^2 = 19.4$; $df=2$; $p \leq .001$

Furthermore, Group A had attended live ‘classical music’ performances and ‘Japanese music’ performances significantly more than Group B for both boys and girls. And then, boys of Group A had attended live ‘popular music’ performances and ‘ethnic music’ performances significantly more than boys of Group B. The number of subdivided music genres the students had attended was also related to their experience of private music lessons. Group A had attended a larger number of music genres than Group B, as shown in **Table 1**. The means of Group A and Group B were 4.49 and 1.99 respectively ($t=9.17$; $df=406$; $p \leq .001$). All these things make it clear that the students who have taken private music lessons enjoy broader genres of music than the other students, and that the students who have not experienced private music lessons tend to listen to narrower music genres.

School music education and musical tastes

The next question is how school music education acts on the formation of broader musical tastes. In respect of school music education, the students were asked the degree of enjoyment in elementary (primary) and junior high (lower secondary) school music classes respectively, using a five-points scale (1=never, 5=always). In addition, they were asked the degree of enjoyment about each of the following activities in the music classes: singing, playing music instruments, listening, making or composing, and learning musical notation and composers, in which seven-point scales were used (1=not at all, 7=very much). The results indicated that the more the students enjoyed school music classes, the broader music genres they enjoyed in everyday life. **Figure 2-1** and **Figure 2-2** show that the students who **always** enjoyed school music classes (elementary school and junior high school respectively) listened to more various music genres on audio-visual media in everyday life, although there were no significant differences between the other four degrees. **Figure 3-1** and **Figure 3-2** show that the higher the degree of enjoyment of the students in school music classes (elementary school and junior high school respectively), the more various live music performances they attended.

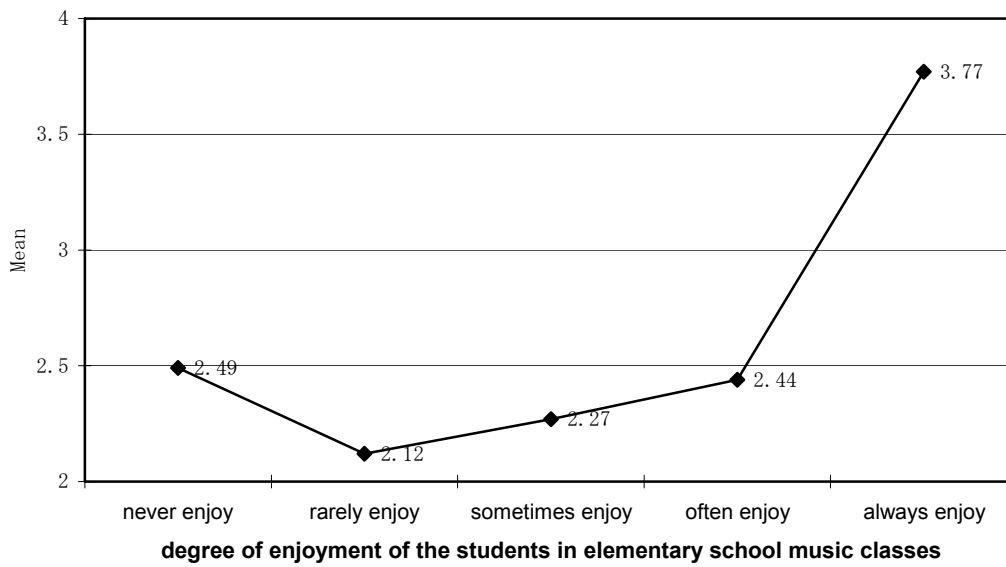


Figure 2-1. The Number of Music Genres Listened on AV media by the students

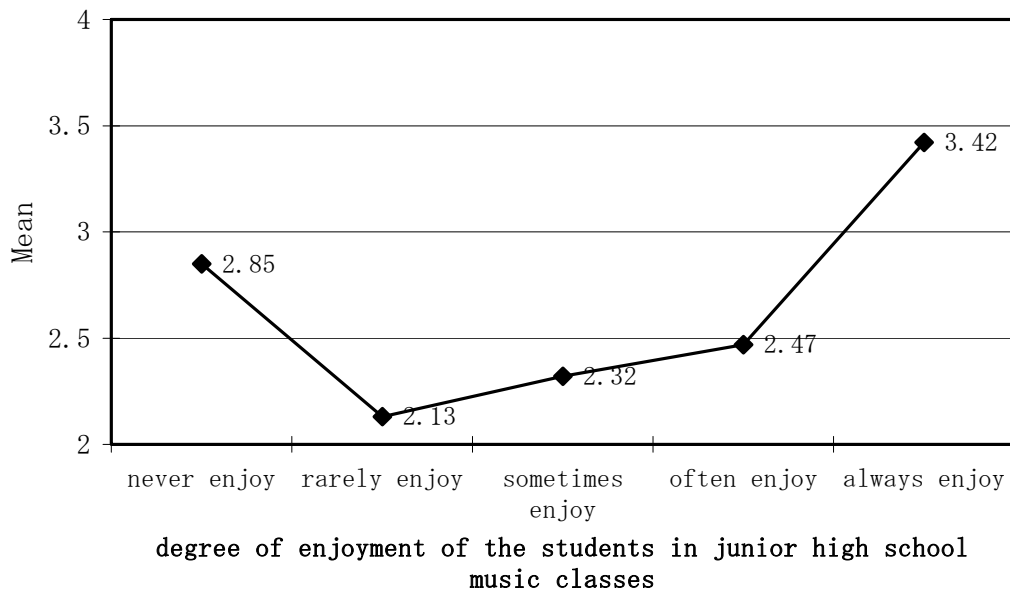


Figure 2-2. The Number of Music Genres Listened on AV media by the Students

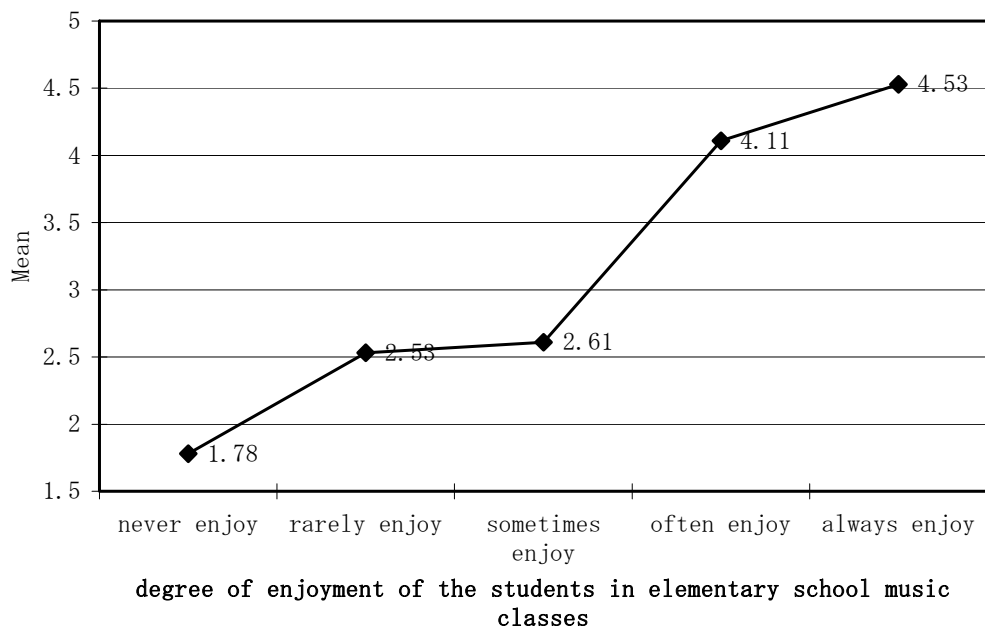


Figure 3-1. The Number of Live Music Genres Attended by the Students

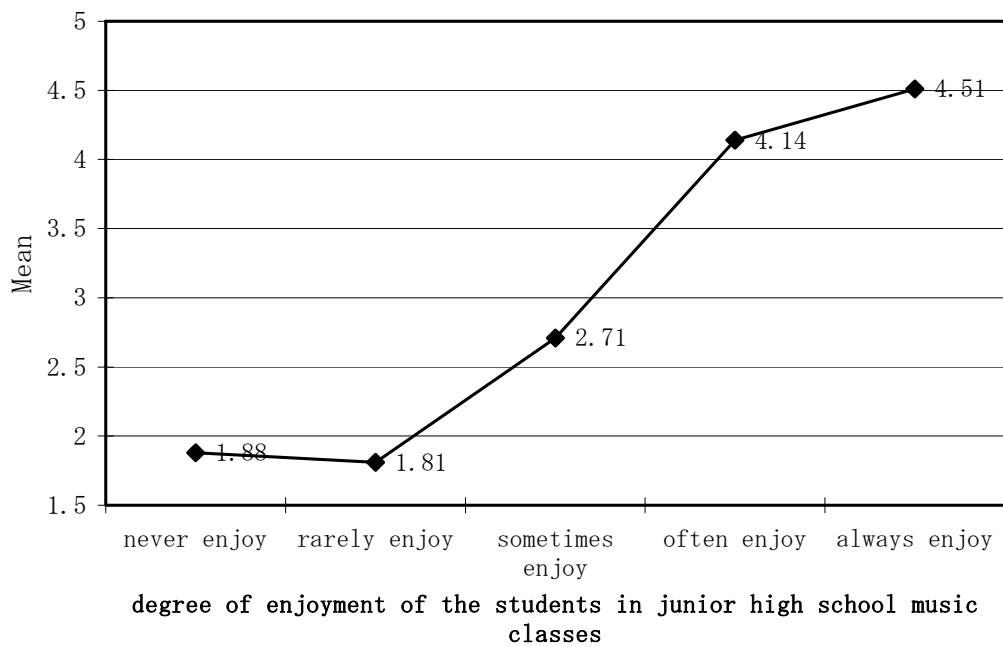


Figure 3-2. The Number of Live Music Genres Attended by the Students

However, we must now pay careful attention to the fact that the students who had taken private music lessons (Group A) enjoyed school music classes more than the students who had not taken private music lessons (Group B). The means of the degree of enjoyment in elementary school music classes for Group A and Group B were 3.41 and 2.73 respectively ($t=6.71$; $df=569$; $p\leq.001$). Those in junior high (lower secondary) school music classes for Group A and Group B were 3.31 and 2.91 respectively ($t=4.23$; $df=475$; $p\leq.001$) (**Figure 4**).

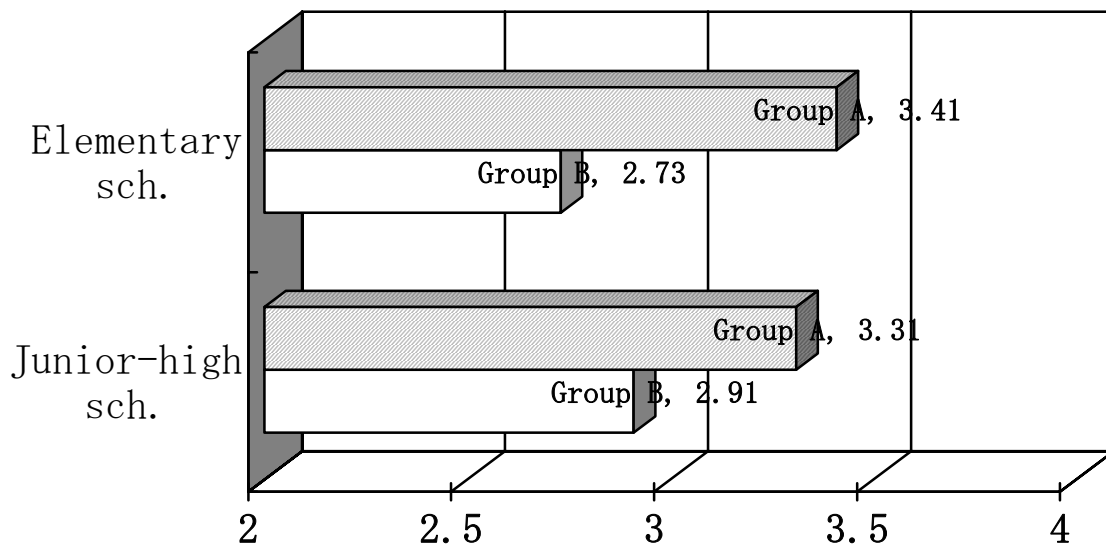
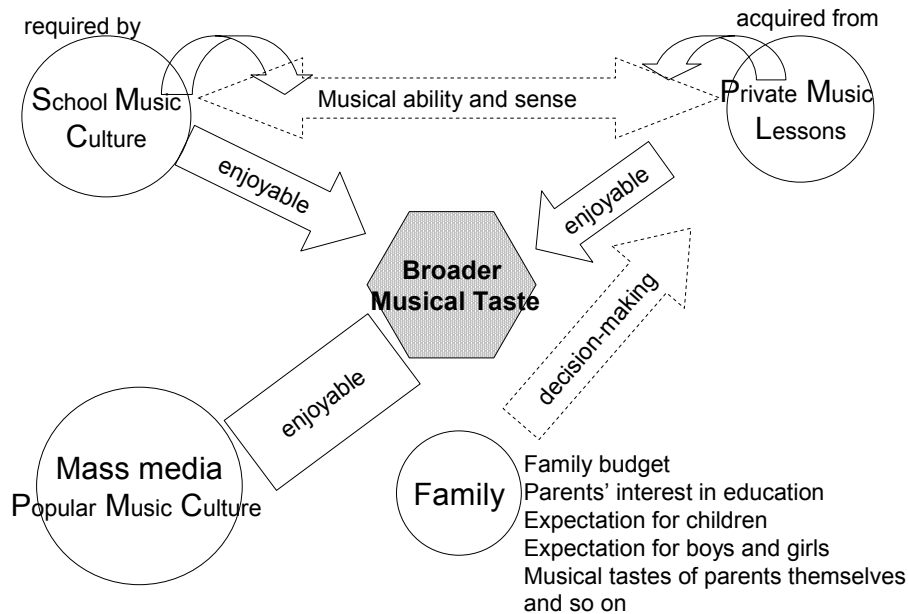


Figure 4. Degree of Enjoyment in School Music Classes

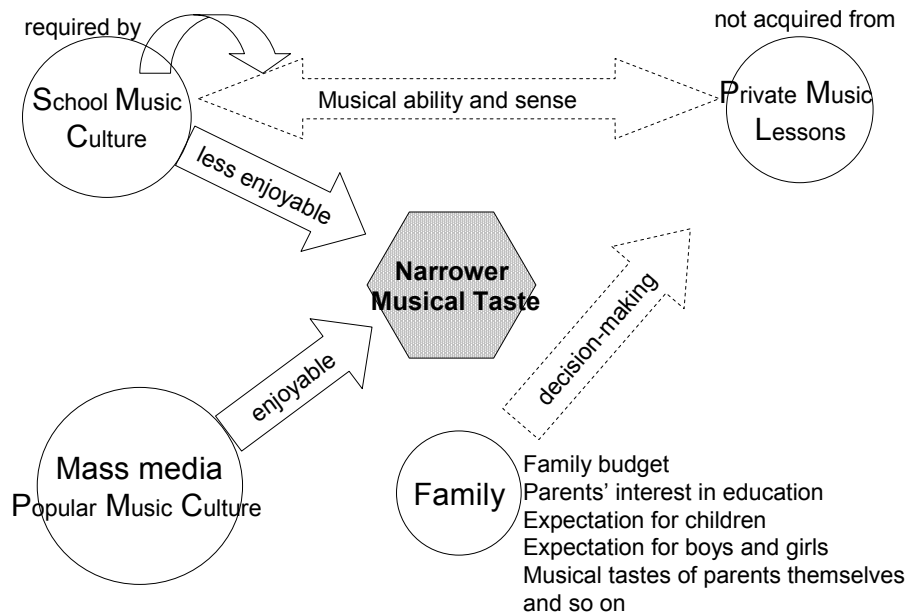
One interpretation of these results is as follows. Enjoyment of school music education is supported by the experience of private music lessons for most children. School music education is more enjoyable for the children who have taken private music lessons, because the musical ability and sense they have acquired from the private music lessons is very similar to the ability and sense that the school music education requires, which is close to classical or semi-classical music culture. Such children can also acquire musical sense of popular music from the media, because popular music exists as a mass culture. From the above, we can make an assumption that such children may be able to come and go between the ‘legitimate’ school music culture and popular music culture freely, and therefore their musical tastes are broader than the other students (**Figure 5-1**).

Figure 5-1. Formation of Group A students' musical tastes



In contrast to them, the students who cannot enjoy school music classes are hardly able to acquire the musical ability and sense of the 'legitimate' school music culture. Consequently, they tend to acquire the musical sense of only the most popular music that they can easily enjoy on the media. An important point to emphasize now is the fact that the students who have not taken private music lessons enjoy school music classes less (**Figure 5-2**).

Figure 5-2. Formation of Group B students' musical tastes



Discussion

Who decides to have children take private music lessons?

As mentioned above, private music education outside school has played a significant role in the formation of broader musical tastes for children, supporting school music education. In this sense, it might be welcomed that private music education would occupy a significant part in children's music learning. However, one of the most controversial issues about private music education is who decides to have children take private music lessons. In most cases, parents make a decision about their children's private music learning. In this survey, 38.6% of the students who had taken private piano lessons answered that their parents had caused them to start the lessons. Moreover, even if the students answered that they had started the lessons on their own will only (34.4% of them answered so), the decision seemed to be almost always influenced by their parents. The parents' decision-making is probably influenced by complex factors such as family budget, parents' interest in education, expectation for children, musical tastes of parents themselves, and so on. For example, the students who enjoyed music with their families in everyday life had taken private music lessons more than the students who did not. Furthermore, Sugie (2001a, 2001b) indicated that there were significant differences in the parents' treatment of boys and girls with respect to music and music education. Parents do not always give priority to children's musical interests and aptitude in making the decision.

Possibility of school music education

The most important problem we need to discuss now is how we provide the opportunity for development of broader musical tastes for the students who cannot enjoy school music classes from lack of experience of private music lessons. The reason for the existence of school music education is in the possibility of providing opportunities of music learning for every child publicly.

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