International Society for Music Education
ISME Commission
Music in Schools and Teacher Education
Established in 1953

MISTEC

Commission for Music in Schools and Teacher Education

Jody Kerchner, Editor

2010

Proceedings from the International Society for Music Education (ISME)
2010 Seminar of the Commission for
Music in Schools and Teacher Education
Hosted by Shenyang Conservatory of Music

SHENYANG, CHINA

International Society for Music Education
ISME Commission
Music in Schools and Teacher Education
Established in 1953

Proceedings of the 18th Music in the Schools and Teacher Education Seminar (MISTEC) International Society for Music Education (ISME)

Jody L. Kerchner, Editor

Lindsey R. Williams, managing editor

July 26-30, 2010

Hosted by Shenyang Conservatory of Music

Shenyang, China

www.isme.org

National Library of Australia Cataloguing-in-Publication entry:

Author: ISME Commission for Music in the Schools and Teacher Education Seminar (18th : 2010 : Shenyang, China)

Title: Proceedings of the 18th Music in the Schools and Teacher Education Seminar : hosted by Shenyang Conservatory of Music Shenyang, China / Jody L. Kerchner, editor ; Lindsey R. Williams, managing editor.

ISBN: 9780980631081 (pdf)

Notes: Includes bibliographical references.

Subjects: Music--Congresses.
Music--Instruction and study--Congresses.
Music in education--Congresses.

Other Authors/Contributors:
Kerchner, Jody L.
Williams, Lindsey R.
International Society for Music Education.
ISME Commission for Music in the Schools & Teacher Education.
Dewey Number: 780.7

Proceedings of the 18th Music in the Schools and Teacher Education Commission Seminar

COMMISSIONERS 2008-2010

José Luis Aróstegui, chair
University of Granada (Spain)

Emily Akuno
Maseno University (Kenya)

Brian Bersh
University of Delaware (USA)

Diedre Russell-Bowie
University of Western Sydney (Australia)

Jennifer Boyack
Massey University (New Zealand)

Timothy Cain
University of Southampton (UK)

Smaragda Chrysostomou
University of Athens (Greece)

Veronika Cohen
Jerusalem Academy of Music and Dance (Israel)

Joi Freed-Garrod
Thompson Rivers University (Canada)

Ylva Kristina Hofvander Trulsson
Lund University (Sweden)

Maria Cecilia Jorquera Jaramillo
University of Seville (Spain)

Jody L. Kerchner
Oberlin Conservatory of Music (USA)

Christopher Klopper
Griffith University (Australia)

Chee Kang Koh
University of Illinois (USA)

Glenn Nierman
University of Nebraska (USA)

Gabriel Enrique Rusinek Milner
Complutense University of Madrid (Spain)

CONTENTS

Music in the Schools and Teacher Education Commission (MISTEC) 2010
Shenyang Conservatory of Music, Shenyang, China

Jody L. Kerchner, MISTEC Chair

The 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 during the week prior to ISME World Conferences, in order to provide opportunities for music teacher educators and practicing teachers from around the world to share ideas and discuss issues related to our mission. The Music in Schools and Teacher Education (MISTEC) Commission held its first seminar in Switzerland in 1976. It is one of the oldest commissions of ISME and concerns itself specifically with music education in schools, curricula, assessment, and teacher education.

The 18th Music in the Schools and Teacher Education (MISTEC) seminar was held July 26-30, at the Shenyang Conservatory of Music, Shenyang, China. Approximately 60 delegates participated in the seminar, including twelve presenters from Spain, Greece, Canada, New Zealand, USA, Sweden, Australia, China, and UK. The seminar included research-based papers on topics such as using technology to develop students' aural skills, the effect of attending children/youth concerts, creating intercultural music-making experiences, designing effective teacher development opportunities, empowering teacher education agency and change, creating soundscapes, motivating learning in school music, and investigating musical upbringing in minority groups. The format of the seminar included the paper presentations, followed by small-group discussions of issues related to each paper and questions posed by the paper authors, and concluding with discussion reports given by a member of the small groups to the full group of participants.

There were several opportunities in which the seminar delegates interacted with the local Chinese organizing committee and dignitaries. Opening and closing dinners were held at the South Campus of the Shenyang Conservatory, as well as concert presentations by local school children, by Shenyang Conservatory students and faculty, and Conservatory *konghou* musicians. MISTEC delegates also visited the Imperial Palace in Shenyang, the only existing royal palace in China outside of the Forbidden City in Beijing.

The MISTEC vision is that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programs should aim to produce highly qualified future music teachers and support their continuous professional development. MISTEC believes in its international role as a body for promoting theoretical and practical innovation, research methodologies and policy development to meet the challenges faced by music educators worldwide.

The mission of MISTEC is to promote and support:

- the development of research expertise in the field of music teacher education, including the creation of new methodologies;
- the development of theoretical innovation and new practical approaches for music teacher education;

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

Let me say that, as the new Chair of MISTEC (2010-2012), I continue to be inspired by the ideas that colleagues present at MISTEC seminars and how we as a professional cadre of musician educators engage in exchanging ideas and contextualizing them according to our specific institutional situations. While differences in our teaching cultures obviously existed, the common theme pervading the seminar presentations and discussions focused on providing quality, lifelong music education for all people world-wide. The seminar at the Shenyang Conservatory of Music was challenging and affirming in an environment that was collegial, humanistic, and artistic—traits consistent with my experiences attending MISTEC seminars.

Professional development: A new lens for enacting change in teacher practice

Brian Bersh B.M.
University of Delaware
Newark, DE, USA
bbersh@udel.edu

Suzanne L. Burton, Ph.D.
University of Delaware
Newark, DE, USA

ABSTRACT

Professional development for music teachers often occurs in short, unrelated workshops-rarely enacting change in practice. Effective professional development must be designed to provide bridges between the content teachers learn, their previous knowledge and experiences, and how this information should be implemented in a classroom. In addition, properties of student learning must be addressed in complement to principles of teaching. The purpose of this research was to investigate the efficacy of immersion-based professional development in enacting long-term change in teacher practice. Specifically, this study examined the efficacy of a 90 clock-hour, immersion-based professional development cluster on steel pan through the lens of flow theory. According to Csikszentmihalyi (1991), flow is considered to be an optimal state in which skill and perceived level of challenge match. This longitudinal study draws upon data collected over a four-year time span in which music teachers' experiences in a steel pan professional development cluster were documented. Data sources were participants' daily journal reflections, selected videotaped rehearsals, field observations of selected teachers using steel pan in their classrooms, interviews, and results from a follow-up satisfaction survey. Prevailing indicators of flow within the immersion context were immediate feedback, chance for completion, and high levels of interest/motivation. Mihalyi Cskiszentmhayli's theory of flow was paired with Ellen Langer's concept of mindfulness in order to establish those characteristics that would allow for an engaging and meaningful professional development experience. These characteristics were evaluated in relationship to current literature on effective professional development that elicits long-term change in teacher practice, and were examined within the context of adult learning.

Through this research, the immersion paradigm for developing professional learning communities has been shown to have many attributes of effective professional development. Findings suggest that the immersion context fostered participants' growth in knowledge and skill for playing and teaching steel pan, consequently leading to successful implementation of steel pan in the schools. Findings also suggest that the immersion-based professional development context promoted flow and fostered an environment where new pedagogical techniques could be learned through practice. Implications from this research are that professional development providers should (a) consider using an immersion model with sustained interaction between teachers and instructors, and (b) take the indicators of flow into account when planning and implementing professional development experiences.

Keywords

Professional development, immersion, flow, mindfulness

INTRODUCTION

The purpose of this research was to investigate elements that contribute to effective, sustained professional development (PD) for music teachers. Specifically, this study is an examination of the efficacy of a Department of Education sponsored 90 clock-hour, immersion-based professional development cluster on steel pan, through the unique lens of flow theory (Csikszentmihalyi, 1991). Using the principles of Csikszentmihalyi's research on flow as an analytical framework, the efficacy of using steel pans as a means for professional development for teachers was evaluated. Also investigated was whether music educators experienced flow during an intensive 90-clock hour professional development cluster. The examination of these questions provide further insight into whether elements of flow theory can be observed in an immersion context, and whether the immersion paradigm of professional development contributes to providing an effective professional development experience.

PROFESSIONAL DEVELOPMENT

Professional development should be able to change, adapt, and strengthen teacher skills in order to prepare teachers for the realities of their classrooms. An in-depth-review of the literature on PD delineated those characteristics that would foster sustainable teacher change over a long period of time. Effective PD programs make valuable connections with teachers' prior knowledge, have goals that positively align with existing school and state educational standards, and are considered long-term in nature (Garet, Porter, Desimone, Birman, & Yoon, 2001). These programs utilize study groups, structured and collaborative interactions among peers, and facilitate coaching or mentoring arrangements for individualized instruction. Effective PD produces networks of like-minded individuals, encourages future collaboration, promotes immersion in inquiry, and organizes meaningful reflection (Boyle, While, & Boyle,

2004; Richardson, 1990).

FLOW

There exist many similarities between the elements that must be present for a flow state to occur and the numerous qualities that the international research community has deemed necessary to have a successful PD program (Boyle et al., 2004; Csikszentmihalyi, 1991; Parsad, Lewis, & Farris, 2000). According to Csikszentmihalyi's research into what he has labeled flow, an optimal experience is a state in which people are so involved in what they are doing that nothing else seems to matter, and they are willing to do it even at great cost for the sheer sake of the enjoyment that it provides them. Similarities between flow and elements of an effective PD program are: an importance of having clear goals, meaningful feedback, participant engagement, and immersion in inquiry and practice. A person in flow is completely focused. There is no space in consciousness for distracting thoughts or irrelevant feelings. When a person likes what he does and is motivated to do it, this focusing of the mind can become effortless, even when the obstacles to be overcome are great (Csikszentmihalyi, 1998).

MINDFULNESS

While a flow state requires goals and relevant feedback, Langer (1990) warns against highly specific instructions that encourage mindlessness. The goal of the instructor should be the complete use of consciousness, not the drudgery of sub-consciousness. Goals set forth from an external source could actually foster an outcome orientation that encourages mindlessness (Langer, 1990). If all focus is on the completion of a goal, and one has preconceived notions as to whether or not he can complete this goal, then the learning environment will not be effective in enacting change. When situations are too familiar, only the necessary cues are noticed so as to complete the task, and there is no apparent need to pay attention. However, if goals are out of the realm of familiarity, premonitions of failure may enter the psyche, making one unaware of current behaviors and actions. As Langer states, "contexts control our behavior, and our mindsets determine how we interpret each context" (Langer, 1990, p. 35). In order to avoid the dangers associated with an outcome orientation, it is important for instructors to, as Csikszentmihalyi concurs (1991), provide an appropriate balance between levels of skill and challenge. If skill levels and challenges are equal, then more attention can be focused on process and achievement rather than exclusively on goals. To maintain a mindful state while pursuing goals, Langer declares three essential qualities that must be present: (a) The creation of new categories, (b) an openness to new information, and (c) more than one perspective (Langer, 1990).

If instruction emphasizes the indicators of flow while prescribing to effective qualities of professional development, then the mindful participation of teachers will result in successful learning opportunities.

IMMERSION

Immersion in inquiry engages teachers in the kinds of learning that they are expected to practice in the context of their own classrooms (Boyle et al., 2004). The value of the immersion paradigm was given special attention for its role in providing the context for flow and mindfulness to occur within a PD setting. Traditional PD programs often provide teachers with new ideas, but rarely show how to use them within specific teaching settings. "To carry out the demands of education reform, teachers must be immersed in the subjects they teach, and have the ability both to communicate basic knowledge and to develop advanced thinking and problem-solving skills among their students" (Garet et al., 2001, p. 916). Teaching new models of thought in the context of their application, and allowing for the *demonstration* of new concepts, is a superior method of helping one to understand new ideas (Prawat, 1999). According to Gough, the goal of such an immersion paradigm is the ". . . simultaneous development of a holistic conceptual understanding *and* a highly differentiated sensory awareness of the learner's environments" (Gough, 1989, p. 235). To be truly immersed in the subject matter content, training must create an authentic learning environment that is connected to teachers' prior contexts. The resulting framework for instruction becomes a natural setting for new concepts to be related, learned, and discussed (Tilemma & Imantis, 1995). The immersion approach also changes the role of the instructor, who is now less of a *sage on the stage* but rather a *guide on the side*, working collaboratively with participants to overcome any difficulties that may arise (Prawat, 1999).

Another significant aspect of the immersion paradigm of professional development is the importance of learning from one's own mistakes. While learning from peers' experiences is an invaluable tool for professional growth, the inevitable obstacles that one must overcome in learning and applying something new can open the door to opportunities for learning and success that are unique to an individual. Consequently, teachers become more prepared to teach their own students than had they never encountered any hardship in the first place (Hammerness et al., 2005). The immersion approach places teachers in the context of the circumstances that they will face in their own classrooms, forcing them to analyze their own teaching practices. The result of this approach can be a dramatic impact on the amount of content teachers learn, as well as how confidently they bring their newfound skills into the classroom (Prawat, 1999).

DATA COLLECTION

To address the research questions, several data collection methods were chosen to provide multiple perspectives on the teachers' experiences in the steel pan cluster. The primary data source was journal reflections from the immersion week that were written by participants from the first four years of the cluster. Field observations were

conducted in the fall of 2007 on two elementary school teachers and a high school teacher as they were implementing what they had learned in the cluster with their students. One-on-one interviews were held with six teachers from the 2007 cluster, one participant from the 2004 cluster, and two instructors of the cluster. Thirty-seven teachers from the years 2004-2007 were e-mailed an electronic survey; 25 responded, yielding a 66% return rate. Videotape data were also collected of 14 teachers during the 2007 PD cluster (see Table 1).

Table 1. Table of teachers & data sources.

Data Source	Number of Teachers
Journal Reflections	27
Online Survey	25
Interviews	9
Field Observations	3

All data were transcribed into text or video files to be analyzed through the qualitative research program HyperRESEARCH (Researchware, 2007). Using HyperTRANSCRIBE (Researchware, 2007), interviews were transcribed verbatim, and then imported into HyperRESEARCH as one text file. This program allowed for easy coding and categorizing of text and video files. Analysis was both inductive and deductive. Having data sources contained in one analysis program allowed for ease of comparing data. The codes used to analyze the data reflect Csikszentmihalyi's elements of flow, with additional codes accounting for research into effective PD and mindfulness (see Tables 2 & 3). While the work of both Csikszentmihalyi and Custodero (2005) was used in guiding field observations, all data were coded using Csikszentmihalyi's indicators of flow. The constant comparison method of data analysis was used, comparing the data within and across data sources. This process yielded new codes as new themes arose from the data. Data were then re-examined with the additional codes in mind. As a result, the codes were adapted over time as trends and themes emerged from the data.

As the data were coded, annotations were made providing further insight into the characteristics of those elements of flow that created a positive atmosphere conducive to teacher learning and pedagogical change (see Table 2). Once all of the possibilities for breaking down codes into smaller, more specific subcategories were exhausted through annotations, the researcher concluded that the analysis phase had reached saturation.

Table 2. Codes pertaining to elements of flow.

Codes	# of Coded Responses	Annotations	# of Coded Responses
Chance of Completion	35	Breakdown	6
		Repetition	21
		Appropriate Challenge	8
		Sense of Control	2
Clear Goals	19	Modeling	9
		Structure	1
		Guided Practice	9
Immediate Feedback	50	Positive Reinforcement	8
		Ongoing Resources	7
		Personal Reflection	4
		Connection with Others	26
		-Networking	(2)
		-Sense of Community	(5)
		Immediate Success	6
		Sharing	7
Sense of Self	4	Personal Growth	2
Sense of Concentration	20	Structure	14
		Engaging	12
		Immersion	11
Transcend-ence in Time	8		
Sense of Effortlessness	4		
Interest/ Motivation	29	Engaging	12
		Excitement	1
		Immediate Success	6
		Attainable Goals	1
		Transference to Students	2
		Expansion	1
		Extension	9
		Self-Assignment	9
		Intrinsic	2
Enjoyment	20		
Anti-Flow	22	Fear	4
		Frustration	7
		-Lack of Challenge	(1)
		Lack of Structure	4
		Challenge Overwhelmi-ng	10
		-Confusion	(2)
		-Rushed	(3)

Table 3. Codes pertaining to features of professional development.

Codes	# of Coded Responses
Multiple Perspectives	35
Access/Availability of Drums	7
Curricular Coherence	13
Lack of Funding	27
Positive Support	4
Negative/Lack of Support	10
Pedagogy	24

FINDINGS

The findings of this study corroborate previous research concerning the characteristics of effective professional development, as well as those situational elements that contribute to creating a context for a flow experience. The following themes emerged from the data analysis:

- Steel pan actively engaged teachers, providing enjoyment that motivated teachers to succeed.
- Active learning that teachers engaged in demonstrated that the steel pan could be a successful catalyst for teacher change/improvement.
- Clear goals contributed to creating contexts that allowed teachers to concentrate and focus their attention on specific tasks.
- Immediate feedback was demonstrated most strongly through the connections and interactions that teachers had with each other.
- Positive reinforcement as a form of immediate feedback can help teachers to succeed, overcome their challenges, and possibly lead to a flow experience.
- Ability to concentrate was most commonly provided by having structure to the program, and engaging and immersing teachers into the culture/ playing of steel drums.
- An awareness of anti-flow will allow PD facilitators to be sensitive to the frustrations or failures of teachers, and match participant's challenges accordingly.
- Immersion paradigm allowed for the total engagement of teachers, further promoting such flow indicators as transcendence in time, a growth in one's sense of self, and feelings of effortlessness.
- Encountering multiple methods of instruction and taking on unfamiliar roles as a student playing steel pan forced teachers to approach learning material in new ways.

IMPLICATIONS

Implications from this research are that professional development providers should (a) consider using an immersion model with sustained interaction between teachers and instructors, providing follow up professional development to ensure teacher success with implementing pedagogical change, and (b) take the indicators of flow and anti-flow into account when planning and implementing professional development experiences. The presence of Csikszentmihalyi's elements of flow within an immersion context creates an atmosphere that promotes teacher change and learning. In combination with a mindful approach, and indicators of a successful professional development program, as indicated by the research literature, the elements of flow can have a powerful affect on the creation and sustaining of learning environments.

DISCUSSION

Teachers were completely engaged in the course content while attending this cluster because they were separated from the outside world, and able to concentrate solely on the tasks at hand. The immersion paradigm created a very favorable environment for flow. The findings corroborate Bloom and Skutnick-Henley's (2005) study on musicians, where two of the top descriptions related by musicians as leading to a flow experience were concentration levels and a focus on the task at hand. Research by Shernoff, Csikszentmihalyi, Schneider, and Shernoff (2003) demonstrated the importance of having concentration, interest, and enjoyment being experienced simultaneously for a flow experience to occur. Additionally, the attention to the teaching and learning process, writing reflective journals, and the presentation of multiple perspectives by peers and instructors of the professional development cluster promoted mindfulness.

The immersion paradigm provided an environment where appropriate amounts of time were dedicated to the learning and performing of new skills. These skills were matched with appropriate challenges, resulting in feelings of effortlessness as described in *flow theory*. One of the goals of an immersion context is that teachers will internalize the teaching practices and pedagogical tools that are being used in their professional development instruction. The matching of skills with appropriate challenges facilitated the learning of new pedagogical tools. Boyle, While, and Boyle (2004) define immersion within a professional development experience as engaging teachers in the kinds of learning that they are expected to practice with their own students. The observations of participants indicated that, as a result of the immersion paradigm of this cluster, teachers were successful in implementing newly learned skills with their own students.

DIRECTIONS FOR FUTURE RESEARCH

A number of directions for future research in relationship to the present study exist. There is a need for more research into the implementation of immersion paradigms in professional development contexts. Through the research on the Steel Drum Professional Development Cluster, the immersion approach was effective in motivating teachers to succeed, and instilled the confidence and skills necessary to successfully enact teacher change.

Research is also needed regarding whether there is a transfer of flow, from teachers who were able to enter into flow states during their professional development experience, to students during the act of teaching.

REFERENCES

Bloom, A. J., & Skutnick-Henley, P. (2005). Facilitating flow experiences among musicians. *American Music Teacher.* Retrieved from http://www.mtna.org/Publications/AmericanMusicTeacher/tabid/296/Default.aspx.

Boyle, B., While, D., & Boyle, T. (2004). A longitudinal study of teacher change: What makes professional development effective? *The Curriculum Journal, 15*(1), 45-68.

Csikszentmihalyi, M. (1991). *Flow: The psychology of optimal performance.* New York: Harper Perennial.

Csikszentmihalyi, M. (1998). *Finding Flow: The psychology of engagement with everyday life.* New York: Basic Books.

Custodero, L. A. (2005). Observable indicators of flow experience: A developmental perspective on musical engagement in young children from infancy to school age. *Music Education Research, 7*(2), 185-209.

Garet, M. S., Porter, A. C., Desimone, L., Birman, B. F., & Yoon, K. S.. (2001). What makes professional development effective? Results from a national sample of teachers. *American Educational Research Journal, 38*(4), 915-945.

Gough, N. (1989). From epistemology to ecopolitics: Renewing a paradigm for curriculum. *Journal of Curriculum Studies, 21,* 225-241.

Hammerness, K., Darling Hammond, L., & Bransford, J. (2005). How teachers learn and develop. In Darling-Hammond & Bransford (Eds.) *Preparing teachers for a changing world.* San Francisco: Jossey Bass, 358-389.

Langer, E. J. (1990). *Mindfulness.* US: Addison-Wesley.

Parsad, B., Lewis, L., & Farris, L. (2000). Teacher Preparation and Professional Development: 2000. *National Center for Education Statistics*. Retrieved from http://nces.ed.gov/

Prawat, R. S. (1999). The value of ideas: the immersion approach to the development of thinking. *Educational Research, 3*(2), 3-10, 30.

Researchware (2007). HyperRESEARCH 2.8. Retrieved from *http://www.researchware.com*.

Researchware (2007). HyperTRANSCRIBE 2.8. Retrieved from *http://www.researchware.com*.

Richardson, V. (1990). Significant and worthwhile change in teaching practice. *Educational Researcher, 23*(5), 5-10.

Shernoff, D. J., Csikszentmihalyi, M., Schneider, B., & Shernoff, E. S. (2003). Student engagement in high school classrooms from the perspective of flow theory. *School Psychology Quarterly, 18*(2), 158.

Tillema, H. H., & Imantis, J. G. M. (1995). Training for the professional development of teachers. In R. Guskey & H. Huberman (Eds.) *Professional development in education: New paradigms and practices.* Teachers College: Columbia University, 135-150.

Music to our ears: Lessons learned from primary music leaders

Jenny Boyack
School of Arts, Development and Health Education,
Massey University, Palmerston North, New Zealand
j.e.boyack@massey.ac.nz

ABSTRACT
The place of music in the everyday primary (elementary) school curriculum is increasingly threatened by an international preoccupation with literacy and numeracy achievement at the expense of more broadly-based educational outcomes. In light of the unique contribution music makes to human lives and communities, the author draws on data from her doctoral study of primary school music leaders to show how the complex interaction between teachers' personal and professional stories is reflected in their practice as primary music leaders. She concludes with specific suggestions for maintaining the future of music in primary schools.

Keywords
Primary/elementary music leaders; personal/professional lives; emotion*; relationship*

> He aha te mea nui o te ao? He tangata, he tangata, he tangata! (Maori whakatauki or proverb)
>
> *What is the most important thing in the world? It's people, it's people, it's people!*

INTRODUCTION
Generalist primary school teachers who take a music leadership role in their schools are accustomed to operating in very public contexts in which their work is seen, heard and evaluated by their students, teaching colleagues, parents and the wider school community. Although the research interest in teachers' lives (Barone, 2001; Goodson & Sikes, 2001); the affective components of teaching (Hargreaves, 2001; Nias, 1996; Noddings, 2005; Zembylas, 2007) and the links between teachers' personal and professional lives (Clandinen & Connelly, 1995) has burgeoned in recent years, there has been a surprising absence of research into the lives or personal stories of teachers who represent the public musical 'face' of their primary schools.

The study reported in this paper seeks to address this significant research gap, and to build on the general research literature on teachers' lives, by collecting and analysing the stories of teachers for whom music is both a personal and professional passion. The focus of the paper is on findings that shed light on the complex web of relationships that exist between individual teachers, important companions on the journey, the children they teach, and music itself.

Music education is neither inherently benign nor inherently malignant, but there is significant evidence, both anecdotal and empirical (see e.g. Shehan Campbell, 1998), that attests to the positive impact of music experiences in human beings' lives. Given that there is also compelling evidence that music teachers hold considerable power for good or evil in their students' lives, sustained research into what music teachers believe and value, how they develop, and the long-term impact of this development within and beyond their own lives, is long overdue. Such research enables us to more closely scrutinise the benefits for students and teachers of positive school music experiences and will add to the growing body of knowledge about the affective components of teaching and learning.

THE STUDY
The data on which this paper is based are drawn from a qualitative study of ten practising primary school music leaders and two retired teachers for whom music was a significant part of their classroom lives. All teachers were interviewed using a semi-structured interview approach which elicited teachers' own accounts of their journeys to becoming music leaders in their schools. The practising teachers were also observed undertaking a music leadership activity and most were interviewed a second time as a follow-up to the observation phase.

The interview transcripts and observation notes were analysed inductively using open coding (Bogdan & Biklen, 2003) and analytic writing processes. This resulted in increasingly comprehensive data sets around key emergent themes, one of which concerns how personal and professional lives intersect in the music leadership practice of the participants. The overall research approach maintains a hermeneutic orientation with a focus on representing teachers' own perspectives on their lives and work.

THE DEVELOPING MUSIC LEADER
A key question in the interviews with teachers was 'how did you come to have a music leadership role in your teaching career?' The data gathered through this question reflect the multiplicity of ways in which primary music leaders develop. They highlight both the unique individual stories that lie beneath the familiar façade of

primary music leaders at work, and the common human experiences that encourage such growth and development. The participants' accounts of early engagement with music have also given me a greater understanding of how music came to be my own particular teaching passion.

Through the analytic processes of comparing and contrasting teachers' stories, extracting common and different themes, organising kinds and categories of experience, and holding participants' stories against a range of theoretical frameworks (see e.g. Bronfenbrenner, 1979; Rogoff, 1996) patterns of understanding began to develop. In the following section I explore some of the music influences and experiences that thread through participants' personal and professional lives.

Childhood

Participants' childhood music experiences contribute to their life stories in a range of ways. They provide familial and cultural continuity by linking participants to important people in their lives as well as to music itself. They provide an affective base for teachers' ongoing musical work with children, they encourage empathy and identification with the musical challenges children face and with their achievements, they motivate teachers to replicate or improve on their own musical experiences as children, and they help teachers appreciate the value of music in children's lives, particularly in a curriculum climate that relegates music to the margins.

Not surprisingly, the importance of family members is a strong feature of participants' personal stories. Leanne* recalled, as a three-year-old, being taught songs by her father and commented that she still (over half a century later) remembers every word of those songs:

> *I've always loved music…my Dad had a beautiful voice and at home he would come in and he would harmonise when we were singing and you know I really missed him like anything when he died… I suppose those sorts of things make up who you are. Music has always just been part of who I am.*

Other specific stories connect to a developing awareness and love of music itself. As a child, Bruce was taken by his father to the local operatic shows. He recalls that "I was totally, you know, it was just magic to me." Sue tells of being reluctantly recruited into the children's choir at church, sitting with the altos "because that's where my friend was and we sang 'Lift Thine Eyes' by Mendelssohn and I thought oh wow!" She has remained a member of that church choir for over two decades. Recollections like these will never make their way into history books but they resonate across the years and continue to impact on many lives. As Rosie expressed it:

> *That depth of feeling that we have for music, it's just part of you so you initiate it in every aspect of your life in the classroom as much as you can.*

Schooling

Participants' stories diverged and came together again as they shared memories of school music. Some identified specific teachers as catalysts for their growing personal passion for music. Others focused on the opportunities that school music contexts afforded for the growth of confidence and musical self-efficacy. Some participants gave detailed accounts of their school music experiences over extended time periods, some focused on specific pivotal experiences, and others provided a broader brush account of music at school.

In spite of his rich home experiences and well-developed instrumental skills, music at school didn't feature for James:

> *No, I did no music at primary school; no I don't remember anything, no nothing. I remember some singing at Intermediate in the class with one of my teachers and at high school I just didn't get involved. It just didn't capture my attention. I was playing in bands at the time but just, I guess I just wasn't inspired.*

In a moving account of one influential high school art teacher, Barone (2001) sought to examine the enduring influence of teachers on their students' lives. In the spirit of Barone's work, the key music teachers described by the participants in my study are deserving of more than a cursory examination.

The depth of feeling conveyed by Rosie is unmistakeable:

> *I had a wonderful role model when I was at intermediate and then high school level and she was fantastic. She made music with us, she listened to music, she sustained it right through every single lesson - it was just so motivating. Everything she did with us involved an orchestra, creating our own music, our choir; so she was the backbone of formulating in my mind musical interest and love for song and dance.*

The significance of a teacher who doesn't merely teach music but who *makes music with them* cannot be underestimated. Such a teacher invites her students into a world that may not have been opened to them before, and once in, she allows them to make this world their own as they create '*our'* own music and sing in '*our'* choir.

Madeleine recalled three very different teachers. Her primary school principal:

> *was such an enthusiastic principal. With singing, he'd take singing and we'd all enjoy it. It was a very,very low decile school, lots of poor kids, including us… it was a nice school to be in and Mr B loved music and we loved Mr B, you know? He was this wonderful principal and he was short and he*

* I have used pseudonyms for all participants

smoked but he had that twinkle in his eye of a person who loved kids. He had absolutely the right ethos for the children. And music was a big thing.

And at high school:

I was definitely in the choir with OH and he was wonderful. He was this person with longish hair, completely messy, very like me in his messiness and very…I think, I don't think he was hugely respected among the staff of women because he was this man who was a bit absent-minded, but the most wonderful music teacher, most wonderful music teacher. He'd just sit there and put the music in front of you and not care if he didn't get the notes right because he was giving you the impression of the music.

The absent-minded musicality of her high school teacher contrasted with the junior choir director at her church who was "very uptight and very pedantic and very good. He was very good, he was a perfectionist and he was very, very good."

By the end of her schooling, Madeleine had benefitted from three different and, in their own ways, highly effective music leaders. When talking about her primary principal she connected the affective components of her school life such as the principal's love of children, his warm demeanour and the overall pleasant school environment with the joy of making music together. In her high school teacher she recognised a kindred spirit whose love for music, echoes of Swanwick's (1999) 'care for music', is the life blood of his teaching. The pedantic, exacting and potentially off-putting junior choir director was accepted for himself and valued for his musical integrity.

Beyond School

The teachers in this study were graduates of a range of primary teacher education programs from a one year graduate diploma course through to four-year conjoint diploma/degree courses. Many completed their teaching qualifications at a time when subject/discipline expertise was regarded as a vital component of teacher education and sat comfortably alongside more generic program requirements.

Teachers described a range of music opportunities that teacher education opened up for them. Madrigal groups, recorder, singing, piano performance, and music history papers "and I wrote a musical and did all of that stuff". Leanne talked about the opportunity to take part in musical productions "back in the days when there was time to do things like that at College." Sue described how:

when we came on to Carl Orff and that sort of thing, that was just fun. Just playing around. It wasn't of course. There was a lot of learning that happened but to me this was just coming along and doing something I absolutely loved doing.

Even teachers with considerable music experience enjoyed the different music focus that teacher education offered. Sue recalled that she:

couldn't believe coming along and sitting down and for the first week the thing we got was Vltava. I thought so all I have to do here is sit and listen? Wow! … Dad had a huge LP collection - we didn't have television so every evening we used to sit down and listen to something… I hadn't really sat down and listened to what made them exciting …so I started to read the back of LP covers then.

Bruce, who entered teacher education at the age of 40 and brought considerable practical music knowledge and experience to his studies was asked if he considered focusing on a subject other than music. He responded:

No, probably because I wanted to pick up as much as I could and most of what I had done was either work with choirs or work in theatre basically, so I really did want to do a lot of the music here from the school orientation I guess. It's all very well to be able to lead a choir or do a school production, but all the other side of it, the curriculum music, doing the soundscapes, what you can do with kids in school at different ages and things like that, I really wanted to pick all that up while I was here.

In addition to the musical experiences offered as part of their preservice programmes, teachers in the study continued to enjoy active musical lives as learners and performers. As they began their teaching careers, music was inextricably linked to their personal lives and as such, it seemed inevitable that it would become a part of their professional lives as teachers.

CONNECTING THE PAST TO THE PRESENT

The web of connections woven between teachers' past experiences and their current practice is too complex and intricate to do justice to in a short paper. For this reason I will restrict my comments to three contrasting examples which represent either the explicit connections made by teachers themselves or the links that I have drawn between participants' memories and the observations of their music leadership practice.

James, the son of professional musicians, spoke of how he was disengaged with the music on offer in school. At secondary school, his teachers were unaware that he was already an accomplished drummer who played in a band. In his own work as a school music leader he provides the kind of inspiring musical opportunities for the children in his care that were not available to him as a schoolchild. He is conscious of children who bring advanced musical

skills to the mix and is also aware of those whose interest in music is yet to be awakened.

I was privileged to observe James lead a session with the rock band he has established at his primary school. My observation notes detail how he used his considerable musical skills to scaffold the children's learning and development. When we discussed the session afterwards, he shared that his principal was critical of previous instrumental teachers at the school who liked being the centre of attention. The principal's wish is that the children should be showcased and James talked about how this is a focus of his work with them. Nonetheless, it was clear to me that although the children were making fine music, James' skills and knowledge were the glue that bound it all together successfully – the level of musicianship and the sense of cohesiveness would not have been possible without a skilled leader.

In her description of her primary school principal 'Mr B', Madeleine highlighted the sense of congruence, the comfortable fit of people, place and activity she experienced as a primary school child enjoying music. When I observed her rehearsing with her school's harmony group and talked with her about the session afterwards, I was conscious of this same congruence in her own music leadership practice.

The harmony group had had their first public performance at assembly a few days before my visit and this was their first meeting since. Madeleine spent some time talking with them about how proud she'd been of them, how the staff had said 'wow!' at what they had managed to achieve in such a short time. The children talked about how nervous they had felt, and what a buzz it was to feel that they had done well. In the course of practising their new 'numbers', Madeleine demonstrated a range of music and educational leadership skills. She provided clear instructions, checked that the children could find their starting notes and sing them together and that they could feel/hear the harmony. She knew what to listen for and what to work on to correct and improve inaccuracies, poor intonation, or rhythmic irregularities. She constantly conveyed a sense of confidence, purpose and enjoyment in what she was doing. Overall, there was a mutually appreciative feel about the session and a really constructive supportive environment engendered by Madeleine.

The final example is a small one but representative of the sensitivity and empathy teachers bring from their own experience to their music leadership work. When Sue and I first talked, I was surprised to hear that music had not been a strong interest for her as a child. Although she could sing and was often encouraged to join school choirs, she stubbornly refused for many years. Her standard response to pressure from teachers and friends was, "I like to do other things at lunchtime. I was doing high jump and I was doing gymnastics and I was doing other things. I didn't do choir!" When I visited her to observe a lunchtime choir practice with her middle school (seven and eight-year-olds) choir, she had organised the programme so that as well as time to rehearse the children would have time to play with their friends.

REACHING INTO THE FUTURE

One of the most powerful aspects of researching the lives of primary music leaders has been to recognize the inter-generational factors at work in these teachers' personal and professional lives and in my own. Teachers spoke about the family influences and opportunities that were significant in shaping their musical identities (Borthwick & Davidson, 2002), they revealed the joy and comfort of music in their lives, and they shared inspiring stories of the power of music to include, comfort, motivate, challenge, connect, refresh and build community within their own professional practice.

The important question now is "how can we use these fresh insights to ensure a brighter musical future for children in primary schools?" I believe that we are challenged to do the following:

1. Develop a strategic and coordinated research program to investigate the contribution of primary school music leaders to the health and wellbeing of the children in their care and their school communities. Such a research program should move beyond the perspective of teachers themselves and include other key stakeholders, in particular, schoolchildren and their families;
2. Disseminate research findings through scholarly, professional and community publications so that there is a multi-faceted approach to building understanding of the place and value of music in primary education;
3. Strengthen existing music education practitioner and advocacy networks to bring the stories that underlie everyday music practice in schools to the forefront of collective consciousness;
4. Provide coordinated support for beginning teachers as they move out of teacher education programs into the teaching profession. In particular, universities could devise supportive structures that enable key teachers to develop strong music programs in a policy environment that may not be sympathetic to such an aim.

CONCLUSION

It is clear from the data in this study that teachers bring a rich emotional life to their musicmaking. This emotional landscape provides them with resources to give out to children (Zembylas, 2007) but also enables them to receive from children – reciprocity in action. Teachers such as these deserve to be recognised and honoured for

their contribution to the musical and general health and wellbeing of the children they teach, the schools in which they teach and the wider communities they serve. We must continue to be open to learn from their experiences and to apply the lessons learned wherever we have influence and the capacity to advocate for change.

REFERENCES

Barone, T. (2001). *Touching eternity: The enduring outcomes of teaching*. New York: Teachers College Press.

Bogdan, R. C., & Biklen, S. K. (2003). *Qualitative research for education: An introduction to theories and methods.* (4th ed.). Boston, MA: Allyn & Bacon.

Borthwick, S. J., & Davidson, J. W. (2002). Developing a child's identity as a musician: A family 'script' perspective. In R. Macdonald, D. Hargreaves & D. Miell (Eds.), *Musical identities*. Oxford: Oxford University Press.

Clandinen, D. J., & Connelly, F. M. (1995). *Teachers' professional knowledge landscapes*. New York: Teachers' College Press.

Goodson, I. F., & Sikes, P. (2001). *Life history research in educational settings: learning from lives*. Buckingham: Open University Press.

Hargreaves, A. (2001). Emotional geographies of teaching. *Teachers College Record, 103*, 1056-1080.

Nias, J. (1996). Thinking about feeling: The emotions in teaching. *Cambridge Journal of Education, 26*(3), 293-306.

Noddings, N. (2005). *The challenge to care in schools: An alternative approach to education*. New York: Teachers College Press.

Swanwick, K. (1999). *Teaching music musically*. New York: Routledge.

Zembylas, M. (2007). Emotional ecology: The intersection of emotional knowledge and pedagogical content knowledge in teaching. *Teaching and teacher education, 23*, 355-367.

Using computers to teach listening skills: An intervention study

Tim Cain
University of Southampton
Highfield, Southampton, UK
t.cain@soton.ac.uk

ABSTRACT
This report details an intervention study that I undertook with a group of students and their teacher in a Secondary school in England. 14-15 year old students were systematically taught several strategies for improving their listening skills, including using computers. Pre- and post- tests show a marked increase in scores. However, qualitative data show that students used haphazard approaches, rather than the systematic approach they were taught. This study suggests that intervention studies might generate sophisticated understandings of students' learning strategies in music.

Keywords
Listening skills, intervention, action research, computers, music, listening

INTRODUCTION
Listening skills have been conceptualized as the brain's ability to perceive and analyze music, heard aurally. Pratt (1990) states, "Aural perception is self-evidently indispensable in musical activity" (p. 1) and Karpinski (2000) concurred, suggesting that, without aural skills, musicians are "usually condemned to thinking about music, without learning to think in music" (p. 4). Listening skills help people sing or play music, to improvise and compose, and to identify elements of music such as rhythmic features, scale patterns or chord progressions. When allied to an ability to read music, they enable performers to hear mentally, what they see in the score.

Listening skills can be assessed. The music General Certificate in Secondary education (the main public examination for 16-year olds in England) requires students to notate melodic pitches: given a score which contains the melody with one or more bars missing, the candidates are asked to listen to the music and to notate the missing bars. (The rhythm of the missing notes is provided, above the stave.) My research aimed to help a group of students to do this better, by using computer technology. My research question was, "how can I teach students the listening skills necessary to notate the music they hear?"

Computer technology is widely used in music education and can enable teaching methods to move from a teacher-centered approach to "a more interactive and learner-centered approach" (Ho, 2004). Good use of music technology can increase student motivation and enable them to make better use of their time (Mills & Murray, 2000). It can encourage critical responses to music, heard aurally (Greher, 2004). I hoped it might assist students, learning to notate the music they heard.

METHODS
My approach was a type of action research, conceptualized as research, undertaken by practitioners into their own practice, in order to improve it (Elliott, 1991). The study was undertaken in a mixed Comprehensive school of approximately 1200 students on the outskirts of a small town in Southern England. I worked with a group of twelve students, aged 14-15. I visited the school on six occasions and, on each occasion I worked with half the group at a time. The other students worked with the Head of Music (HoM), and we swapped students half way through the lesson. Each lesson was planned in the light of the previous one, the research proceeding as indicated in Table 1.

Table 1. The conduct of the study

Week	Aim	Activity
0	Pre-test	HoM gave the group a GCSE past paper and marked it.
1	To assess students' understanding of musical scores	Students were given 10 extracts from musical scores, from a range of genres. I asked them what they could tell, from looking at the scores. I played them relevant extracts of music on a CD player, and they matched the music they heard to the correct extract from the score, explaining why the extract matched the score.
2	To develop the ability to follow a score	Students listened to extracts of music, using *Windows Media Player*, whilst following the relevant scores. I asked them to put a mark on the score, every 30 seconds. They did this several times,

		with me guiding them, prior to working individually.
3	To help them to show physically, what they could hear mentally	I taught them to 'draw the melody in the air' – to indicate relative pitch by moving their hands up or down, according to the melodic contour of the music they were hearing. I did this with them several times, asking them to imitate me first, and to look away when they became more confident. I then gave them a set of 'multiple choice' tasks: scores with missing bars, for each of which I had prepared four possible 'fillers'. I asked them to draw each filler in the air, before hearing the music. When the music was played they drew the missing bars using hand signs, and then writing the melodic contour on the page, before deciding which filler was correct.
4	To give them practice at answering the GCSE task	I gave them six practice questions, similar to those in the GCSE examinations, but less difficult. (I chose music in which the melody moved slowly, and mostly by step, mostly from the Baroque and Classical styles.) I also gave them written instructions, which we discussed at length (see below). Students started to answer the questions, each at an individual computer, and continued this for homework.
5	To review what had been learned	I assessed the students' responses to the practice questions and conducted two focus-group interviews, asking them how they had approached the practice questions.
6	To review further what had been learned	I gave all the students questionnaires, and observed four students, who were working on the practice questions.
7	Post-test	HoM administered and marked a similar GCSE past paper

Data included the pre-test and post-test marks, participant observation, the students' completed practice questions and a questionnaire, the design of which was based on two focus-group interviews. The written instructions given to the students, with the scores, were:

1. Before the music plays: Note the key signature, and sing the first bar or two in your head. (Pencil in a stave on a blank section of the exam paper, so you have somewhere to write "rough notes.")
2. As the music plays: draw the melody as you hear it, with your hand. When you reach the missing notes: draw them with your hand, and remember them.
3. When the music stops: sing the missing notes, several times, in your head. (Slow them down if necessary.) Draw them on a blank section of the exam paper. When you are sure you won't forget them, sing the scale in your head. Then work out where, on the scale, each missing note goes, remembering your drawing of the notes (i.e. up & down by steps or leaps).

DO THIS MANY TIMES UNTIL YOU ARE 90 PERCENT SURE YOU ARE RIGHT. Then you should move to the next question.

RESULTS

Tests

The maximum mark possible on the pre-test was 21, on the post-test it was 20; on average, the marks improved by approximately 22%. Because there was not a normal distribution of scores, a Wilcoxon signed-ranks test was used; this showed that the probability that the increases in scores would occur randomly is 3 in 1,000. Statistically, these results are significant (see Table 2).

Table 2. Test scores.

Student	Pre-test	Post-test	Difference
A	6	7	+1
B	9	12	+3
C	7	13	+6
D	7	Absent	-
E	2	12	+10
F	13	13	0
G	7	13	+6
H	10	9	-1
I	4	6	+2
J	7	14	+7
K	9	15	+6
L	8	11	+3
M	8	12	+4
N	8	16	+8
Mean	7.5	11.77	+4.27
p-value (2-tailed)			0.003

Two pupils chose to opt out of the research, i.e. they did not work with me, but stayed with the HoM throughout. (My ethical protocol entitled them to do this.) They took part in the pre-test and the post-test; one student gained

one more mark on the post-test (scoring 3, then 4); the other had the same score (9) on both tests. Whilst these two pupils could not be considered a control group, their similar scores provide evidence that the two past papers had similar standards.

Focus group interviews

Students reported that the computer helped them complete the tasks. One student explained, "It's useful because you can work on the bit you want to do, and don't get distracted by the rest of the music." Another student stated that they should be allowed to use the computer in the exam, and there was general agreement. Whilst everyone reported using the computers as I suggested, they had not followed my other instructions in full. In the first group, someone said that she did not know how to work out the key signature; several others agreed, although they had not mentioned this previously, when I had explained the task. (One student recalled that the mnemonic *Father Charles Goes Down And Ends Battle* is related to key signatures, but had forgotten how.) Several stated that they could not sing the first bar of the music in their heads, and one person said that she preferred to listen to the music first, in order to get a feel for it. Only one person said that she could sing the scale; others claimed to recognize intervals. Several said they found it difficult to sing the melody mentally. One student described drawing the music in the air, saying "I feel a bit stupid doing it, but it helps. You learn to predict what comes next." When asked, "what do you do instead of following my instructions?" students reported that they wrote the notes onto the score, rather than using a blank section of the paper. They also described strategies such as, "I look at the rest of the music, to find notes that sound the same as the missing notes." One person reported that *Ode to Joy* was easy because he knew it already.

Questionnaire

The questionnaire was devised in order to test the findings from the focus group interviews. Asked, "how easy do you find it to hear: (a) whether the music goes up or down; (b) whether it goes by steps or leaps; and (c) precise intervals. The students found (a) the easiest and (c) the hardest. The most frequently used strategies for attempting the task were, "penciling the notes lightly on the score," "singing your written notes in your head" and "singing the missing music lots of times, in your head'. The least frequent were, "working out the key of the music," singing the scale of the music in your head" and "drawing the written notes in the air, with your hand." Asked to describe additional strategies, students" responses were mostly differently-worded versions of, "looking at different notes already played and written, and comparing [those] to the notes you are trying to work out." (One person wrote, apparently without irony, "guessing the notes.")

Asked whether the computer helped or hindered them, the responses were unanimously positive; for instance, one wrote, "it's a lot easier." The reasons given centered on the ability to hear the music many times; as one person wrote, "you can play the music over and over again, rewind to the place where the missing notes are, and replay the particular section." One person also noted, "I could use a keyboard to work it out." When asked, "what do you plan to do to improve your ability to answer this type of question?," most responses mentioned more revision, more practice papers and 'do similar questions on a website for schools." Half the questionnaires stated an intention to practice one or more techniques I had taught. Relevant comments included, "look at manuscript and follow it as the music plays;" "listen to different types of music and work out how many notes it goes up/down, using "drawing notes" and "signing notes" and "Listen to more bits of music and practice singing the scales of them." One student wrote, "listen to more classical music."

Observation

During the final teaching session I was able to observe four students, who had not previously completed the tasks, working at computers with headphones, listening to the music and completing the examination-type tasks I had given them. I observed silently, joining them in conversation only if they instigated this. They used *Windows Media Player* to listen to the tracks, and often appeared to listen to the first minute or so several times, before committing themselves to writing on the page. I saw only one person draw the melody in the air, using very small hand movements. I observed one student listening and winding back the music four or more times without committing himself to writing. When he spoke to me, I asked him, 'how do you know which are the missing notes?' He told me that he imagined playing a keyboard on the table he was working at. When I asked him, "can you show me?" he activated the music and used the rubber on the end of his pencil to "play" the imaginary keyboard.

Although we had discussed pencilling in dots on the page, three of the observed students wrote each note out completely, before moving to the next note. This was time-consuming, and students often wrote only one note before having to turn back to the computer, to listen again. Only one student appeared to hear the missing notes as a whole pattern; the others wrote one note at a time, not always starting with the first note. One student consistently started by writing down the last of the missing notes. Another student, required to write down three missing notes, wrote the second and third note, but clearly struggled with the first. I asked why, and he told me he could not hear it. When I listened, I noticed that the second notes were more clearly articulated, whereas the first was part of a block chord; I imagine that this is what caused him difficulty.

CONCLUSIONS

At first sight, the outcomes of this research are unremarkable: students struggled with an aspect of their music examination, I taught them some strategies for improving their performance, and the evidence demonstrated improvement. The factors influencing their improvements appeared to include the strategies I taught, and the ability to practice these strategies, individually, at a computer. (This was gratifying because I had been somewhat anxious that they would be unable to transfer their learning to examination conditions, where no computer was allowed.)

However, a more detailed examination of the data reveals a more complex picture for, although I had taught the strategies as a whole system, expecting the students to use each strategy sequentially, none did. Instead, they saw the strategies as individual suggestions, and they employed those they thought they could use. In my observation, only one student used the major strategy of drawing the melody in the air. (This might have been because the observed students were the last to complete the task, and possibly the ones who found it most difficult.) Furthermore, some students chose different strategies from the ones I had taught them. It seems that they already had some ways of approaching the question and, even if they were not particularly successful, they were reluctant to abandon them.

This suggests that, although I had presented the students with a systematic means to answer the question, they actually used more haphazard approaches. I suspect that this might reflect the way in which students think about tasks generally; whether learning music, playing computer games or constructing things, they prefer not to follow detailed instructions. The haphazard approaches they adopted effected considerable improvement, although it is notable that no student gained full marks in the post-test; perhaps attaining full marks requires a willingness to be more systematic than these students were. If I were continuing this work, I would want to set some students the challenge of getting full marks, and investigate how this was achieved.

I have termed this study an "intervention study" because the research design was a study of a single, simple intervention. As such it did not meet some of the conditions commonly thought to apply to action research. As a visitor to the school, I cannot be said to be an "insider" and did not know the students (Cochran-Smith & Lytle, 1993). My focus was not self-study, (e.g. Whitehead & McNiff, 2006) nor was there a critical engagement with political and social contexts (e.g. Carr & Kemmis, 1986). Although I collaborated with the HoM and with the students, there was not a real attempt to create a community of researchers (McNiff, 2002).

However, I have learned lessons that might inform music teachers. Computers with audio files can help students to listen to music: they enable individuals to focus on specific passages, listening several times, gaining familiarity with the music and completing tasks (such as notating music) in their own time. Such an approach could be applied to other tasks involving listening and analysis. Systematic instructions, such as the ones I provided, enabled students to increase their scores, although they used these instructions in a haphazard manner. A knowledge of students' haphazard learning approaches might enable teachers to negotiate their way along the continuum between haphazard and structured learning for, as Friedman (1990) says, "the danger of applying a highly structured approach to ear training is that the naming process for intellectualizing will block immediacy of apprehension, and that the structuring process will be a handicap rather than an aid" (p. 3). Finally, the research process, requiring the students to tell me about their learning, provided a deeper understanding of their learning for both parties. This suggests that intervention studies might generate more sophisticated understandings of student learning strategies in music, than we currently possess.

REFERENCES

Carr, W. & Kemmis, S. (1986). *Becoming critical: Education, knowledge and action research.* Lewes: Falmer.

Cochran-Smith, M. & Lytle, S. L. (1993) *Inside/outside: Teacher research and knowledge.* New York: Teachers College Press.

Elliott, J. (1991). *Action research for educational change.* Milton Keynes: Open University Press.

Friedman, M. L. (1990). *Ear training for twentieth-century music.* New Haven: Yale University Press.

Greher, G. (2004). Multimedia in the classroom: Tapping into an adolescent's cultural literacy. *Journal of Technology in Music Learning, 2*(2), 21–43.

Ho, W-C. (2004). Use of information technology and music learning in the search for quality education. *British Journal of Educational Technology, 35*(1), 57-67.

Karpinski, G. S. (2000). *Aural skills acquisition: The development of listening, reading, and performing skills in college-level musicians.* New York: Oxford University Press.

McNiff, J. with Whitehead, J. (2002). *Action research: Principles and practice (2nd Edition).* London: Routledge/Falmer.

Mills, J. & Murray, A. (2000). Music technology inspected: Good teaching in Key Stage 3. *British Journal*

of Music Education, 17(2), 129-156.

Pratt , G., Henson, M., & Cargill, S. (1990). *Aural awareness: Principles and practice.* Milton Keynes: Open University Press.

Whitehead, J. & McNiff, J. (2006). *Action research: Living theory.* London: Sage.

Empowering change in future music teachers' perceptions

Smaragda Chrysostomou
Assistant Professor of Music Pedagogy and Didactics
Faculty for Musical Studies, University of Athens, Greece
schrysos@music.uoa.gr

ABSTRACT
This paper presents the design and development of a university-based seminar attempting to optimize the limited opportunities offered to future music teachers for teaching practice and reflection, and discusses its impact on participants' perceptions on music teaching. Students were expected to assume a dual role –that of the researcher and that of the teacher following the seminar process which comprised of: university-based lessons, teaching practice and reflection. The impact of the seminar on students' perceptions was evaluated by the use of different qualitative research tools, following the cyclical process of pre-conceptions – experiences-reflections on which the seminar was constructed.

KEYWORDS
Music teacher education, initial preparation, change, university course structure.

INTRODUCTION
Initial preparation of music teachers is considered the most important part in their lives and careers. New knowledge and skills are nurtured, pre-conceived ideas and attitudes on teaching music are re-considered and reflected upon, and time is spent on experimentations during teaching practice in order to accomplish the expected 'change'. This change on ideas, perceptions and abilities is anticipated to create an identity transformation, and help future music teachers build their self-confidence.

From a study of the relative literature and research it is evident that the influence of university educational programs is important towards the vital goal of change of teachers' beliefs (Chrysostomou, 1997; Doyle, 1990; Hargreaves & Fullan, 1995; Kunzman, 2002; Legete, 1997; Morin, 2000). It is expected that future music teachers will shift their view of teaching and learning, from passive acts of teachers giving information to students, to a belief that teaching and learning are active processes in which teachers should act as facilitators.

Two major factors are commonly identified as important influences towards these changes: the experiences that prospective teachers gain while teaching, and their abilities to reflect and analyze their experiences. More particularly, the student teaching experience is often cited as a critical component of a music teacher education process. Provided that there is a strong connection with the university-based program, it is valued most because it offers music education students an authentic setting in which to forge links between the university context and the professional world of teaching. Also, future music teachers observe exemplary music teaching models, synthesize and integrate music education learning for teaching purposes, develop pedagogical skills, contribute to the collaborative work of schools and continue their ongoing inquiry into music teaching and learning (Morin, 2000).

IDENTIFYING THE PROBLEM – DESCRIBING THE SETTING
The Greek educational system does not offer future specialty teachers any courses devoted to pedagogical training. On the other hand, primary and kindergarten school teachers follow a four-year course with a large amount of teaching practice and many classes that provide pedagogical, theoretical and practical education. However, for the specialty teacher, a four or five year course on their subject matter, complimented by 2-4 semester-long classes in education, is considered adequate in order for them to teach in primary or secondary education. These classes on education are usually theoretical involving no compulsory teaching practice.

University Faculties for Musical Studies (the main pool from which school music teachers are selected) have increased the number of general and music education subjects available for their students, in their effort to cover the lack of initial pedagogical training of future music teachers. However, the fact that obligatory pedagogical training which involves extensive teaching practice is not legislated creates a great handicap for music teachers in Greece.

Teaching practice is a necessary experience for any future teacher, but in order for this to be effective it should be complemented by reflection. Given the lack of provisions for teaching practice in the syllabi of university degrees commonly acquired by future music teachers in Greece, as well as the limited capabilities for changing the official syllabus of such a program, and in an attempt to optimize any opportunity offered to future music teachers during their first degree studies, a semester-long seminar was organized.

Its aims are:

- to create a structured environment for the combination of theory and practice;
- to give students the opportunity to create and teach a music lesson (at least);
- to create the necessary environment for reflection; and
- to guide students towards a research-oriented mental process.

THE SEMINAR

In the University of Athens, the Faculty for Musical Studies, students completing their first degree (a 5-year bachelor equivalent course), are obliged to choose three mandatory seminars (from a selection of about 22). These seminars intend to deepen their thinking and develop their research and writing skills in various aspects in the broad areas of musical studies that the Faculty covers.

During the past years the seminar offered in the area of Music Education was an introduction to music education research. Students were obliged to design, complete, analyze and write-up a small scale research in an educational setting related to music education.

During the academic year of 2006-2007 a different structure for this seminar was created in order to facilitate a more practice-based music teaching experience for them. Students were expected to assume two roles –that of the teacher and that of the researcher. In order to assist them towards the accomplishment of the above dual role, a clear framework was created. The components of this seminar were:

1. University-based lessons;
2. Short teaching practice (observations in schools for a period of six weeks and teaching 1-2 lessons); and
3. Reflection (by the application of research tools and careful guidance).

University-based Lessons

University-based lessons took place once a week and offered the theoretical background to:

- Research methods in music education. This comprised of an introduction to research methods used in music education and more particular those research tools that are most common to a study of real-classroom situations. By reviewing research papers in music education and general education journals, the techniques of observation, interviews and questionnaires were demonstrated as research tools particularly relevant to the aims of this seminar.
- The particular focus of the seminar. So far themes included "Integration – Interdisciplinarity in music teaching" and "Cooperative teaching and learning in a music lesson."

Short teaching practice

Students formed pairs and followed closely the music lessons of a particular class (either in a primary or a secondary school setting) for six weeks. They had close contact with the music teacher of the class and were encouraged to discuss with them their aims and objectives for each lesson as well as their strategy. They were given an observation sheet which they used as guidance for their time in the classroom and also for reflection. Towards the end of that period with the assistance of the school music teacher and my input, they each created a lesson plan. The main instructions that students received were:

- The lesson should use teaching strategies characteristic of the particular theme during that semester.
- The lesson had to complement or advance the aims that the music teacher had for his/her music lessons in that particular class.

After completing the observation period of six weeks they took over the class for one or two music lessons that they had designed. Their partner and the classroom music teacher were non-participant observers.

Reflection

They created a questionnaire for their partner and the music teacher that focused on some aspects of their teaching relating to the particular theme of the seminar. They also wrote a self-reflection based on similar questions. Those questionnaires and self-reflection notes were used to reflect and assess the process and challenge their thinking.

A final paper/essay used for their grading, included all of the above, filtered through their reflective criticism.

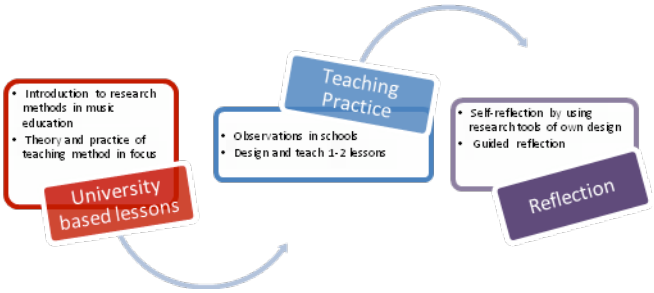

Figure 1. Components of seminar.

EVALUATING THE SEMINAR

In evaluating this seminar a number of tools were used focusing on the qualitative aspect of the process and its impact on students' thinking. More particularly, data was collected through:

- Students' written papers/essays;
- Discussions (group and one-on-one) with students;
- Discussions with classroom music teachers; and
- Questionnaires.

All of the above focused on the process of the seminar and its impact on students' pre-conceptions, experiences and reflections. This cyclical process is important for their preparation as music teachers. Their mind set is expected to change, their perceptions of music teaching are expected to develop and shift from a student's perspective to that of a teacher.

In particular I was interested to gain insight into the strengths and the weaknesses of their teaching and explore also the opportunities and threats that this seminar could present for them. This SWOT (Strengths, Weaknesses, Opportunities, Threats) paradigm, borrowed from research relevant to developmental projects, was considered particularly appropriate, since my main goal was to trace any change that was achieved, however small, in their perceptions and critical thinking.

An additional dimension of my expectations from my students was the researcher's role. I encouraged them to use the educational setting to look at the situation from a different angle, through the lens of the researcher. I expected them to step away from their teacher's role and

ask critical questions that would reflect their thinking and meaningful connection between theory and practice.

How much (or how little) did this seminar accomplish?
How did the students respond to my expectations?
Did they manage to assume both roles?
Were there any changes in their perceptions evident?
Did they reflect on their experiences?
How could this seminar be improved?

These are some of the questions that I sought to answer during this evaluative process. By studying their written essays, having long discussions with them as well as the classroom music teachers, and analysing of the aforementioned questionnaires, some insights were gained and tentative conclusions could be reached.

RESULTS AND INSIGHTS

Change in student-teachers' perceptions

Change was evident from their answers. Most of them expected pupils to be indifferent to the music lesson, noisy and not interested to learn. However, they observed and taught music classes where pupils were interested to learn new things and responded to the activities that were introduced. They have found out that children respond to interesting music lessons. Also, they realized that more knowledge and better preparation will result to a more effective music lesson.

Difficulties that students anticipated were related to classroom management and pupils' behavior. However, from their reflections it was evident that they realized their own lack of experience and knowledge in teaching as the main reason for difficulties faced, for example in following the lesson plan. Thus, they have shifted their attention from pupils' behavior as the main reason for difficulties in classroom management to themselves, their own lack of knowledge and experience. This is considered a very important realization leading to self-motivation for more focused training, life-long learning and change.

Effectiveness of seminar

Based on the aims that were stated earlier, the seminar can be mostly considered a success. Students were able to work both in the university and in schools and actively combine theory with practice. Theoretical knowledge on lesson planning as well as various approaches to teaching music was used in order to design and teach a lesson in a specific music class. Also, students were encouraged and guided towards reflection by being expected to self-reflect and write an essay/paper on the process which would take into account the evaluation of others.

However, in relation to the last aim of the seminar and my own expectations of the dual role that my students would assume, the results did not show a research-oriented way of working and thinking by the students. Although research instruments were pointed out to them during the university-based lessons, they did not make use of them with an enquiring mind. This could have two main reasons: (i) students needed a lot of energy and concentration in order to create and teach a music lesson, a new experience for them that required a lot of time and effort. Thus, they neglected the research aspects of their work because of lack of time and focus. (ii) There was a lack of sufficient time in order to offer more guidance towards the research aim. It could have been made clearer to them that this was also part of the expectations and perhaps more time could be spent on specific examples of research reports.

Students have evaluated this seminar very positively. They considered it an extremely important experience, not only because of the teaching practice in schools but also because it helped them learn in an active way a new approach in music teaching. The only negative aspect for them was that it should have been longer.

It should be mentioned here that most of the students had actually spent more time observing classes than was required for the purposes of the seminar and some had requested to teach more than once (with the agreement of the classroom music teacher), in order to amend mistakes that they had realized in their lesson plan and teaching.

CONCLUDING REMARKS

This is no doubt a non-permanent and possibly a transitional solution in the lack of any longer and more organized course that would target the pedagogical training of future music teachers. It could be seen as an aggressive-treatment that will help students realize their deficiencies and need for more study, additional experience and in-depth reflection.

The lack of a pedagogical training program for any specialty future teacher has the effect of desensitizing students; they do not realize their needs in pedagogical training and relevant initial preparation until it is too late, until they are in the classroom, on their own, teaching for the first time.

This seminar was intended to offer a 'wake-up call' for future music teachers. A glimpse of the 'ocean' that they are asked to dive into and swim. It was expected that they would turn into their own strengths in order to find answers and solutions for difficulties faced in the classroom. And at the same time realize that they have to have faith in themselves and believe in their abilities; that they should utilize their skills in 'learning how to learn' in order to cover the lack of appropriate pedagogical preparation.

It was indeed evident that most students turned to their strong points in order to balance the feelings of insecurity they felt in the classroom environment. They tried to balance the teaching methodology suggested to them with their musical skills and have found out the limitations that being a good musician (only or mainly) can have for teaching music in general education. This I consider as an important step forward in the process of change. They realized the need for flexibility, for general skills rather than specific music skills and came closer to the realization that being a good and effective music teacher is quite different from being a good musician.

We all want to empower and inspire our students. This is an important phase in the process of turning a student into a music teacher. In the limited capabilities that are

offered to me inside a strict and pre-determined syllabus, I have devised a way to introduce my students to the realities of a music classroom in a manner that would have an impact and make a difference to their way of thinking. My aim is to offer them a 'taste' of the school reality but in an organized and protected environment that would not disappoint them. I hope to make them realize their needs and the need for change in order to become good music teachers. At the same time I expect them to realize that change is a personal quest and confidence in their abilities and themselves could help them succeed.

This seminar was an experiment for me and no doubt there is room for improvements. However, it offered a lot of insights to students' beliefs, strengths and difficulties that are useful as implications for music teacher initial preparation as well as in-service training. It could also provide a basis for fertile discussion and communication with colleagues from around the world that may or may not face similar difficulties with insufficient music teacher preparation in their countries.

REFERENCES

Chrysostomou, S. (1997). *Initial education of Greek music teachers: Are there lessons to be learned from a study of the English system*? (Doctoral dissertation, University of Reading). Reading: University of Reading

Doyle, W. (1990). Case methods in the education of teachers. *Teacher Education Quarterly, 17(1)*, 7-15.

Hargreaves, A. & Fullan, M. (1995). Understanding teacher development (Greek translation). Athens: Pataki.

Kunzman, R. (2002). Pre-service education for experienced teachers. *Issues in Teacher Education, 11, 1,* 99-112.

Minor, L. Onwuegbuzie, A. Witcher, A. & James, T. (2002). Preservice Teacher educational beliefs and their perceptions of characteristics of effective teachers. *The Journal of Educational Research, 96*(2)*,* 116-127.

Morin, F. (2000). Developing collaborative partnerships for student teaching in music. *Journal of Music Teacher Education, 10*(1), 6-15

Music as *bricolage*: Studying cultural geography through soundscape creation

Joi Freed-Garrod
Thompson Rivers University
Kamloops, BC Canada
jfreed@tru.ca

ABSTRACT

This paper describes an inquiry that examined the potential of musical education in the form of Soundscape composition as a means of representing students' individual and collective sense of place in a class of 10 and 11-year olds in a small city in western Canada. The students looked at their geographic contexts of home, school, immediate community and city, exploring place culturally and physically. Both the research methodology and the students' creative engagement took the form of bricolage*, which utilizes known cultural tools -sign and symbol systems, norms of practice, internalized and recognizable structures, materials and forms - to create new understandings, skills and constructs. A bricolage approach to Soundscape composition as collectively constructed metaphoric expressions of identity and sense of place, linked flexible, imaginative and meaningful narratives with artistic exploration of a particular medium. More broadly, bricolage is also a viable perspective for contemporary teaching and learning, supporting the idea of school as a dialogic community "where a multitude of voices [can be heard and]…polyphony defines the essence of education" (Sidorkin, 1999, p. 120-121). Findings of this inquiry included ways students employed musical and visual metaphors to represent their individual and collective senses of place as they mapped the acoustic ecology of the various geographic and cultural contexts of their lived experiences. Implications of Soundscape creation as bricolage for exploring cultural identity and sense of place through music education are examined and discussed.*

Keywords

Bricolage, soundscapes, sense of place, cultural geography, elementary classroom music.

INTRODUCTION

Acoustical elements of cultural landscapes are an important aspect of one's "sense of place," a topic seldom explored in either geography or music classes. This paper describes an inquiry that examined the potential of music education in the form of Soundscape composition as a way to represent students' individual and collective senses of place in a "frontier" urban community in British Columbia, Canada.

The students' process of (re)collecting, assembling and expressing the sounds representative of the area's acoustical ecology (Truax, 1978), like the research reported herein, took the form of *bricolage* – a cobbling together of found and familiar sound sources, images, experiences and ideas, to create a collaborative, polyphonic work of artistic expression.

Music education as bricolage utilizes known cultural tools such as sign and symbol systems, norms of practice, internalized and recognizable structures, materials and forms to create new understandings, skills and constructs. Culture is understood herein to include a collective sense of attitudes, values and beliefs and some shared realities that are situated in a real geographical place. The idea of place is a rich one – it informs the works of artists, cultural histories and group actions. Education as bricolage includes the processes of reworking, extending, reforming, rephrasing, replaying, and de/re/con/structing known knowledge and skills into new concepts, forms, and products. Teachers and students as bricoleurs engage in the bricolage process as they cobble together bits and pieces of lived experience (Levi-Strauss, 1966), "fashion[ing] meaning…using whatever aesthetic and instrumental tools that are available." (Denzin & Lincoln, 1994, p. 15). Intentional critical and creative thought, intuition and imagination all act together in this process of bricolage; the resulting musical products are representations of meaning-making by the students in this study. In the classroom, this perspective for teaching and learning supports the idea of school as a dialogical community "where a multitude of voices [can be heard and]…polyphony defines the essence of education." (Sidorkin, 1999, p. 120-121).

METHODOLOGY

This study involved 19 students in a grade 4/5, public school classroom in Kamloops, British Columbia, Canada. Original Soundscapes were created in the process of addressing the government-mandated curricula in Social Studies, Music, and Language Arts, on the topics of self-identity, community/"other" relationships and sense of place. The classroom teacher and a university professor collaborated as teacher-researchers to investigate:

- If and/or how the sonic and visual expressive metaphors of self and sense of place represent cultural and geographical identity; and

- If and/or how there is evidence of bricolage as a teaching and learning process; and as product. And if so, how the students and teacher-researcher are bricoleur*s*.

This research was a qualitative participant action research inquiry and a bricolage in itself: Denzin and Lincoln (2005) say that "the qualitative researcher…may be seen as a bricoleur, as a maker of quilts, or, as in film-making, a person who assembles images into montages" (p. 4). The research process in such investigations is interactive and emergent, shaped by the experience and background of the researchers, participants and the situation itself. Interrogation of the data included "interpretive practices [that] involve aesthetic issues, an aesthetics of representation that goes beyond the pragmatic of the practical. Here the concept of montage is useful" (Denzin & Lincoln, 1994, p. 16). In this study, data included visual geographic maps and soundscapes; access and expression of emergent awareness and understanding of identity and sense of place in this specific classroom context was congruent with a bricolage approach to inquiry.

As well, the study hoped to provide an opening for students and teacher-researchers, as bricoleur*s*, to de/re/con/struct learning into products (concepts, skills, constructions, artistic expression) that were, in themselves, also bricolages, described by Denzin and Lincoln (2005) as "emergent construction…that changes and takes on new forms as the bricoleur adds different tools, methods, and techniques of representation and interpretation, to the puzzles…[using]…aesthetic and material tools of his or her craft, deploying whatever strategies, methods and empirical materials at hand" (p. 161). The nature of the bricolage process as well as the resulting products is complex. Denzin and Lincoln (2005) stress:

> …move from the personal to the political, from the local to the historical and cultural. They create spaces for give and take between reader and writer. They do more than turn the other into the object of the social science gaze. (p. 5)

TEACHER AND STUDENTS AS BRICOLEURS

In the context of this study, the "reader and writer" were the students and teacher-researchers, interacting in activities and discussions within a dialogical framework that questioned, probed, disagreed, laughed in on-going and democratic ways. Being a bricoleur is complex; like teaching, multiple factors, opportunities and restraints are at work, demanding sensitivity, attention and flexibility as the relational and informational aspects of the act and art of teaching unfold. The complexity of being a bricoleur is demonstrated through the acts of embracing and utilizing emergent knowing and materials, creatively accessing the imagination, and planning/teaching for diversity (students, contexts, materials, cognitive tools). While "slippery" in terms of finite expectations of both behaviours and tasks, this way of teaching and learning seems to be an alternative more suitable to the complex life in the 21st century that the scientific, evidence-based, behavioural objective approach that limits and reduces content, modes of practice, skill-development and assessment. If teachers and learners wish to embrace alternate, more open-ended forms, strategies and processes than those entrenched in the traditional school structuring, they might take up Scribner's (2005) invitation to be bricoleur*s*, who, in his view, "learn to operate in the environment that they are given. And in that environment they are limited only by their own creativity" (p. 299).

Within the limits of the classroom context, bricolage allowed these teacher-researchers to move away from the pre-planned methodology and schedule of activities to address the most important, and sometimes most constraining, aspects at hand: the need to follow the child's imperative "need to know;" to plan and teach according to observation rather than arbitrary time-lines; to incorporate novelty; and to allow for emergent, unexpected "teachable moments" or events. As educators know, limitations in the classroom test many a teacher's merit and commitment. Through the activities examined in this study, the children faced limitations from the physical classroom, resources, and their own biases that required imagination to ultimately take what they sensed about culture, belonging, community, self and other, and make meaning from it - limitations of knowledge, understanding, materials/resources, space, culture, collaboration, personality, experience, expectations, and convention (Nachmanovitch, 1990).

In the complex, messy process of meaning-making, students/learners cobble together and tinker with known ideas layered into/informing new topics, issues or problems, resulting in bricolages. Chandler and Roberts-Young (1998), writing about the construction of identity in the personal homepages of adolescents, extend the relationship of bricolage as linked directly to identity:

> As Lévi-Strauss noted, bricolage involves more than simply the appropriation of materials: it also involves the construction of the bricoleur's identity (Jenkins 1992). It is easy to see this dialogue with other people's materials as supporting 'the relational self' of which we have been made aware by Kenneth Gergen (1972, 1995). In bricolage, performances of identity are reflected in semiotic markers of similarity to and difference from others. (Chandler & Roberts-Young, 1998)

DISCUSSION

Musical and visual representation grounded students' identification with place and sense of self as related to geographic environment. Identification with their various communities/lifeworlds (school, family, wider socio-cultural context) was most often "absorbed" - reframed,

restated, reconstructed - iconically. Students seemed surprised as they realized they were not aware of themselves as having particular identifying rituals, celebrations or practices that would evoke similarities or differences between them: "we just do what everyone else does" one student reported. Egan (1995) contends that we are enculturated to the norms, values, symbol systems, behaviors, etc. of the socio-cultural context(s) in which we live through acquisition of cognitive or cultural toolsets, which, along with our personal imagination, inform our aesthetic responses (what is good or bad, beautiful or ugly, comforting or dangerous, etc.). After many discussions and individual reflective writing activities about things such as family cultural history, places in the community that they had a connection to (most frequented, favorite, secret, entertainment and passed by, sites), the students drew a collaborative physical map of the geographic environment (not to "scale," but based on their own negotiated decisions for inclusion, size, position, etc.). This map formed a visual base for the aural "sound map" of the Kamloops area landscapes.

Their first Soundscape (Soundscape #1) depicted a variety geographic spaces (downtown core, river, rural areas, school, sports arena, university, etc.) in sound. Using found-sound sources, instruments and vocalization in the co-construction of Soundscape #1, the students drew heavily on convention and norms from popular cultural media. At this stage, students seemed more comfortable discussing their sense of self and place than they were representing the meanings and metaphors of their experiences, attitudes and values in musical form.

Leaving the visual map up in the classroom and moving on to other curriculum topics, the teacher was surprised two weeks later when several of the students ran into class after recess all talking at once: "we have to do the music again!" Somehow, playground conversations had led to comments and arguments about places that had not had sound attached and should, or sounds that had been used and "just were not right." Passionate negotiation about who would perform these new sounds, how the new acoustic material would be organized and their relation to the visual representations of geographic place, took up much of the afternoon. The end result was Soundscape #2, a through-composed composition (practiced, edited and polished segments) that logically and smoothly flowed from section to section, linking the geography through rhythms, dynamics and melodies that were conjunct musically within themselves. Commonly recognizable popular musical structures and devices such as the "big finish," back-beat underlying various rhythms, hymn-like tonalities and pop music short phrasing, were evident; however the metaphorical sound representations of this Soundscape had far more scope and depth of meaning, through overlaying of several sounds at the same time, deliberate changes in dynamics, phrasing and tempo, and distinctive vocal and sound iteration to emphasize particular areas or emotions. Overall coherence of Soundscape #2 was achieved by a conductor (again, a collaboratively-determined decision by the student composer-performers in their bricoleur roles. The entire class was involved in decisions about musical contribution as well as performance considerations; for example, they chose to stand with their geographic groups in semi-circular formation so all could see the conductor. After considerable practice, they were satisfied with the combined results and allowed a final performance to be video-taped – big smiles and confident performance technique confirmed their satisfaction with the aesthetic result that framed their aural representation of place.

To achieve this outcome of a new "reading" of the aural "text," these students acted as bricoleurs: taking known ideas/cognitive tools and previously used materials, transforming and fashioning them in a bricolage process of creation/construction of new meanings and products. The re-working process, as bricolage, required reflection, imaginative "playing with" and dialogic interaction and exploration. Some ideas or constructions were not completed, rejected or changed; new, end results were unknowable ahead of time, although an intention sparked and ´drove´ the bricolage process. This bricolage approach of de-coding meaning-making through the use of images, sounds, sensations, movement as well as language and symbol systems, are evidence of imagination, deep collaborative and critical thinking, reflection and exploratory risk-taking. The de/re/construction and dialogic processes result in an intertextuality (Kristeva, 1980) mingling and/or blurring boundaries of known and new, iconic and popular, inclusion and exclusion, among other binaries.

CONTRIBUTIONS TO MUSIC EDUCATION

Music is an expressive vehicle to tell one's story and/or "feed" oneself, emotionally, sensorially, physically and mentally through art creation. Music creation provides opportunities for empowerment, self-initiation and directing of learning, contributions of significant ideas and feelings to others in one's community. Creating in an art form is a conversation between one's cultural self (attitudes, values and beliefs) and the medium at hand. Through the making, previously held positions may be provoked, disrupted, probed, as evidenced in this study by the student-initiated demand weeks after the initial musical Soundscape, to redo it in order to have it 'say' more clearly what they wanted to communicate about themselves and places of importance.

Soundscapes are powerful, metaphorical, aesthetic "texts" for meaning making and sharing that do not necessarily depend on either high performance skills or language; initial engagement can be achieved quickly which makes this mode of communication and

expression a valuable teaching and learning tool. Development of skills and understandings can occur through experience, interest and mentorship, but students do not need to wait until a high level of ability or knowledge is acquired before using this modality effectively. As such, it can also provide an important, alternate means to demonstrate understanding for English (or other) language learners or students with diverse learning styles.

Music education as bricolage can provide a useful pedagogical scaffold for the exploration of socio-cultural topics of identity because no penalty results if attempts at product creation are not completed – inherent in the idea of bricolage is the on-going, emergent quality of both the process of (re)making and the resulting products, and along with this is the real possibility of something unfinished or deemed to need further revision. Bricoleurs engage in flexible, pliable teaching and learning experiences that depend on the participants' experiences, interests, curiosities and abilities. In this way, both teacher and student are constructing learning together; the democracy of this way of teaching and learning, as well as the reliance on imagination and creativity, is integral to working in/with the arts.

CONCLUDING THOUGHTS

In a particular interaction between the maker and medium, the 'dialogue' is always centered on a question, idea, emotion or event that is being constructed expressively. In music, for example, rhythm or form might be the core element that is the "germ" of the artistic idea. The centre, according to Derrida (1966), is both of and outside the rest of the structure – since it "holds" the structure together, it is of it; since it cannot change, it is outside or apart from the rest of the structure. The emergence/reconstruction of new ideas/structures/ processes out of the deconstruction of previous ones depends on self-critique/reflection and use of the imagination on the part of the people involved. This making and re-making of the structure (as an abstraction), leads back to the incomplete or "flawed" nature of any construct, paradigm or process; everything in flux is fragmentary in nature. This process, as it unfolds, is a bricolage; the poetic "making do" of a pieced-together set of representations fitted to the specifics of a particular, complex situation. In the context of this paper, teacher-researchers and students working as bricoleur*s* and following the theories of Derrida, Levi-Strauss, and Egan, recognized the emergent, incomplete, and fragmentary nature of learning.

While artistic modalities assisted learning external to the arts themselves, performance skills and use of musical/visual art devices, elements and forms developed as well. Watching the video data from both Soundscapes, the desire and rigor displayed as the students re-negotiate meaning, practice to gain skills to make sounds that more accurately express their intentions, and utilize increasingly technical vocabulary to pinpoint details of the product, were all evident. The concern expressed by music teachers about the seemingly increasing use of music to teach extra-musical concepts was unfounded in this study, once all the data were reviewed and analyzed.

The experiences centering on acoustical mapping and sound representation of place invited the students to probe their sense of self and relationships to others. Tasks given asked them to reflect critically on what/who was important within their communities of school, family, town; who they were (historical connections to culture, physical places), and use sound, visuals, gestures and rhythmic words as literal and metaphorical aesthetic expressions to make meaningful assertions. Music, and the arts in general, have long been known as powerful vehicles to situate a deep "telling" of what we understand; data from this study confirms previous findings.

Reflecting on everyday life with its complexities and the multi-tasking, fast-paced demands of our various roles and spheres of professional and personal engagement, it would seem that we all, of necessity, become bricoleur*s* to some degree, relying on our cultural and cognitive tools and the materials at hand as we 'live' many events that may be thought of in bricolage terms. This classroom was a microcosm mirroring life outside the school setting; being bricoleur*s* within bricolage situations that focused on learning complex understandings and skills in imaginative, deep and enriching ways about their sense of self, relation to each other and places of importance to them, within the framework of the mandated curriculum. Just as bricolage explicitly recognizes the limits of research in complex social and cultural processes involving the lived experiences of the participants and that the resulting understandings are always contingent and constrained by what falls to hand, the researchers also acknowledge the limits of this study. Future studies could benefit from using a bricolage approach to investigate similar questions. Music and other arts forms could be used to explore some of the following considerations about identity and sense of place more fully: what is omitted; what goes "without saying;" what is noticeable by its absence; what is borrowed, substituted, transposed or imposed. Emergent outcomes might be unexpected and prompt further questions or dissonance; this ambiguity might cause frustration or discomfort where the research expectation is for finite and final "answers." However, the flexible and transformative nature of both music and bricolage are well suited to the lived experience of classrooms and other learning contexts in the 21st century.

REFERENCES

Chandler, D. & Roberts-Young, D. (1998). *The construction of identity in personal homepages of*

adolescents. Retrieved from http://www.aber.ac.uk/media/Documents/short/strasbourg.html, September 20, 2009.

Denzin, N. K. & Lincoln, Y. S. (1994). Entering the field of qualitative research. In Norman K. Denzin and Yvonna S. Lincoln, (Eds.) *Handbook of Qualitative Research* (pp.1-18). Thousand Oaks, CA: Sage Publications.

Denzin, N. K. & Lincoln, Y. S. (2005). Introduction: The discipline and practice of qualitative research. In Norman K. Denzin and Yvonna S. Lincoln, (Eds.) *Handbook of Qualitative Research 3rd Edition*. (chapter 1, pp. 1-32) Thousand Oaks, CA: Sage Publications.

Derrida, J. (1967). *Writing and difference*. Chicago: University of Chicago Press.

Egan, K. (1997). *The educated mind: How cognitive tools shape our understanding*. Chicago: University of Chicago Press.

Kristeva, J. (1980). *Desire in language : A semiotic approach to literature and art.* L. S. Roudiez (ed.), T. Gora, A. Jardine, & L. S. Roudiez (translators). New York: Columbia University Press.

Levi-Strauss, C. (1966). *The savage mind*. Chicago: University of Chicago Press.

Nachmanovitch, S. (1990). *Free play: Improvisation in life and art.* Los Angeles: Penguin/Tarcher.

Scribner, J. P. (2005). Do-it-yourselves or engineers: Bricolage as a metaphor for teacher work and learning. *Alberta Journal of Education*, *51*(4), 295-310.

Sidorkin. A. M. (1999). *Beyond discourse: Education, the self and dialogue*. Albany, NY: State University of New York.

Truax, B. (1978). *Handbook for acoustic ecology,* No. 5, Music of the Environment Series, World Soundscape Project. Vancouver: ARC Publications.

Aiming for a better practice: A case study of a secondary music teacher's professional development

Mª Cecilia Jorquera Jaramillo
Dept. Didáctica de la Expresión Musical y Plástica, University of Seville
Seville, Spain
mcjorquera@us.es

ABSTRACT
The purpose of this study was to observe how a secondary school music teacher developed towards better practices. In a first stage, we compared his declared professional knowledge and the corresponding personal teaching model with the model actually reflected in his videotaped classes. In a later stage, further classes were videotaped and discussed, and compared with the earlier classes, with the object of identifying the personal teaching models that emerged from this analysis.

Keywords
Music teacher education, professional knowledge, professional development, personal teaching models.

INTRODUCTION
In Spain, secondary school teachers usually receive very little education actually on teaching. Instead, they come to teaching as specialists in some discipline, after taking a "Pædagogical Aptitude Course" lasting approximately 100 hours (in some cases even less), including practicum in schools. The state examinations these prospective teachers have to pass is on the subject matter they will teach. In particular, this means that a music teacher mostly learns about teaching music only when finally in service actually teaching the subject. For this reason, it is interesting to study the real professional development of music teachers.

The notion of *good practice* refers to the practical professional knowledge which is central to any teacher's professional development. Society in general, and the school system in particular, see music as having a lower status than other school subjects. The research literature too is far richer on other subjects, with the identification of different trends affecting the classroom (Barquín, 1995). The roots of the present study are *epistemological* (Porlán et al., 1996), an orientation which the aforementioned author does not consider. Knowledge is central to a teachers' activity: teachers expect others to acquire some specific knowledge; space and time in schools are mainly organized into subjects related to different kinds of knowledge; the curriculum is related to knowledge; and some new kind of knowledge is required for further professional development. A teacher's knowledge is *personal* (Elbaz, 1981) and *practical* (Carter, 1990). Porlán and Rivero (1998) suggest that teachers' professional knowledge is a *complex practical knowledge*, organized into distinct *personal teaching models*. Among the teaching models in the literature, of particular relevance for the present work is the *alternative model* described by García Pérez (2000). This is a model of the *researching teacher* which that author proposes as one of the ultimate goals of professional development.

The few published studies of teaching models in music education have been quite specific, and seem to have little generalizability. Bautista Arellano, Torrado del Puerto, Pozo Municio, and Pérez Echeverría (2006) analyzed Music Conservatory teachers' conceptions on teaching and learning, but without considering their ideas on the actual subject matter they were teaching. Barniol i Terricabras (2000) identified the fundamental components of primary music teachers' professional knowledge in the works of the composers Kodály, Dalcroze, and Orff, presenting an *internal*, and hence very specific, perspective on the discipline. For this reason, the references that were considered in the present work corresponded to research on the teaching of other subjects (Porlán, 1994; 2000; Pagès, 1996; Martín del Pozo, 2000) or general studies such as those of Giordan (1996) and García Díaz and Cubero (2000). In particular, Porlán and Solís (2003) consider that if teachers' ideas are too traditional they can become an obstacle, whereas otherwise they can form the starting point for initial or in-service teacher education.

The components of music teachers' professional knowledge, as indeed for teachers of other subjects (García Pérez, 2000), are their ideas on: (a) the goals of music education; (b) the subject matter taught (music); (c) how music is taught; (d) how music is learnt; (e) how music learning is evaluated; (f) what the music curriculum is; and (g) what the place of music is in society and how school in general relates to society. These components are elements of every teacher's *personal teaching model*. By stimulating teachers to gain awareness of their particular personal teaching model, one then has the possibility of determining the status of their professional development, a procedure whose feedback also furthers the teacher's professional development. Unlike other school subjects, there as yet have been no explicit formulations of teaching models for musical education, so that the present work was aimed at approaching its *sociogenetic* analysis (Goodson, 1991; 1995) to identify its *disciplinary code* (Cuesta Fernández, 1998) (i.e., the *social tradition of musical education that has arisen historically* (Jorquera,

2008)). One finds that various implicit models of music education have emerged historically: the *academic* model deriving from the university tradition; the *practical* model, linked to specialized music teaching in Conservatories and similar institutions; the more recent *communicative* model, which is closely related to activities of play, and has certain semeiotic characteristics; and the *complex* model, which includes the other models' characteristics, and assigns personal and cultural significance to musical experiences.

METHODOLOGICAL QUESTIONS

Marc was one of eight teachers who participated in an exploratory research project on their professional knowledge and personal teaching models. He was chosen for the present case study because of the especially interesting nature of his professional development.

The following overall general objective was formulated for the observation of Marc's professional development: *To seek the determining elements in professional development that can suggest suitable strategies for music teacher education to help teachers introduce innovations and changes into their classroom activity, and thus take the first steps on their way to the model of teacher as a researcher*. This objective was approached in various phases, responding to the following research questions:

- *What are the characteristics of Marc's initial professional knowledge about the following aspects: the goals of music education; the subject matter taught; the pupils' ideas and interests; teaching and learning; evaluation; the curriculum; and the relationship between the school system and the social system?*
- *What are the characteristics of Marc's personal teaching model as reflected in the relationships between the components of the professional knowledge that he expresses?*
- *What are the characteristics of the teaching model that Marc observes in the videorecordings of his classes?*
- *What are the differences between Marc's declared teaching model and the model observed in his classes?*
- *What are the characteristics of Marc's personal teaching model subsequent to the analysis of his initial personal teaching model?*
- *What are the characteristics of the personal teaching model observed by Marc in the videorecordings of his classes in this subsequent phase compared to the model observed in his classes during the preceding phase?*

The following were the five phases into which the study was divided: (a) diagnosis of Marc's initial declared professional knowledge and of its organization as a personal teaching model; (b) videorecording his classes, viewing them together, and determining the practical teaching model that Marc observed in them; (c) triangulation of the data by means of feedback on the analysis from the teacher himself; (d) after allowing some time to pass, making and viewing new videorecordings of his classes, followed by a comparison of the videos and teaching models of phase *b* and this phase *d*; and (e) triangulation of the data by means of feedback from the teacher himself.

Marc videorecorded his own classes. The only condition set by the researcher was that he should mainly record his own activity. Marc asked the researcher to observe some of his classes by being present in the classroom.

Open in-depth interviews were the main tool used for data collection, complemented by the researcher's *participant observation* as recorded in a *field diary*. The class videos were documents aimed at stimulating Marc's reflection, and were not analyzed in detail. The topics posed in the interviews were related to the teaching models described above. At the beginning, however, the researcher allowed Marc ample time to describe his general and his specifically musical education, the reasons that led him to choose music teaching as a profession, his ideas about pupils and the teacher's role in general, and other topics that arose during the interviews.

The first interviews were audio recorded, and subsequently digitalized. Later interviews were digitally recorded. The researcher allowed Marc to choose the places in which the interviews were conducted. In some of them, interruptions were unavoidable, or they were noisy. In these cases, the data reflect their authenticity, even if the quality is not the best.

The following topics were addressed in the interviews: personal data; general and musical education; choice of music education as a profession; years of teaching experience; Marc's personal conception of the goals of music education; relationship between these goals and the knowledge of music education; personal definition of music; how this idea of music should be taught; how this idea of music is learnt; how the pupils' ideas and interests should be integrated into music teaching; how the pupils' musical learning is evaluated; the characteristics of the curriculum; the role of music education and music in society in general and in the school system in particular; and how the school system relates to the social system as a whole.

With respect to the components of professional knowledge, the data gathered and analyzed were verbally expressed ideas, first as declared models and later as comments on teaching practice. The meanings they revealed comprised the records that were then classified into the different teaching models on a continuum between the traditional and the “researching teacher” models.

The first approach to the analysis was transcription of the interviews. This was done as literally as possible, although it was necessary to make some decisions related,

for instance, to segmenting the interventions. Excessive repetitions in the oral language which sometimes help to maintain the sense of what is being said (Ong, 1982) were eliminated as being superfluous in written expression. Non-verbal expressions taken into account were laughter, silences, onomatopoeias, interruptions, and musical examples.

The analytical procedure was content analysis (Bauer, 2000) complemented by the use of the ATLAS/TI software package to aid in the analysis of frequent and absent codes. In particular, *frequent* codes reflect the prevailing characteristics of Marc's personal teaching model, and *absent* codes have to be analyzed to establish the meaning behind their absence.

Marc's interviews contain *narrative* parts (events) related to his personal history, and *argumentative* parts (conceptions) (Flick, 2000; Jovchelovitch & Bauer, 2000; Liakopoulos, 2000), which are components of his professional knowledge.

Analysis began including during the field work with the remarks recorded in the field diary. Triangulation consisted of returning the data to Marc as they were being analyzed.

ANALYSIS AND FINDINGS

The first informal meetings with Marc took place towards the end of 2003, and the last interviews were carried out at the beginning of 2009. Marc expressed himself by means of short interventions, sometimes leaving his interlocutor to fill in the content of what he is saying. Marc was 43 at the time of the first interview. He is an Art History graduate, and received his musical training in various institutions that teach musical styles which are still rarely considered in academic education. He reached the fifth course of the official Conservatory intermediate stage playing the guitar, but did not take the examinations for the certification of these studies. His main instrument, however, is the electric bass.

His general education deviated from the normal pattern: he left school before finishing secondary education; when he was 25, he passed the examination for adults to enter university; and in 2006 he completed a Ph.D. with a thesis on a topic of music history. At the time of his first interview, he had seven to eight years of teaching experience. In accordance with Leithwood's (1992) phases in a teaching career, Marc would be considered an expert teacher. He works in a provincial secondary school whose pupils mostly come from families who had migrated from Andalusia to Catalonia. The socioeconomic context is characterized mostly by industrial workers and other activities with medium-low incomes. During the interviews, Marc frequently expressed insecurity about his activities in the classroom. This insecurity may rather be a reflection of his psychological characteristics, especially because he is strongly self-critical, than an aspect of the present phase of his development as a teacher. It is also possible that a professional experience at the beginning of his career may have fixed his insecure attitude. This was the result of an inspection by the educational authorities which strongly criticized him because he was unable to present a lesson plan. He interpreted this as an attack on his teaching. However, given the early moment in his career in which the inspection took place, it is comprehensible that he still had not prepared his yearly lesson plan: in the logic of his reasoning, this should be the product of a later phase, related to the clarification of a teacher's educational concepts. For example, Marc conceives of annual lesson planning as a result of a broader educational concept, so that whatever activity a teacher puts into practice before this will simply be a product of the need to "survive" in the classroom and at school.

Seven interviews were carried out and two informal chat sessions. The first three interviews corresponded to phase *a* of the research, the fourth interview to phase *b*, the fifth to phase *c*, and the sixth and seventh to phases *d* and *e*. The data collected in phase *a* were mainly related to Marc's personal history and the essential elements of his professional knowledge. In phase *c*, Marc's videos of his classes were discussed at length, and the analysis of the data was given to him for his feedback. In this feedback, Marc showed great enthusiasm, talking about questions that for him had constituted a revelation about his classroom practice. Before phase *c*, he had obtained his Ph.D., and had then started studying and exploring for himself new matters that could be useful to improve his classroom practice.

Phase *a*

In the interviews of phase *a*, the prevailing topic was Marc's interest in theorizing on *how to teach*, although he talked about almost all the topics. He seldom expressed any arguments on *evaluation*, however, and the *subject matter taught* was absent in this phase. Of the teaching models, the *complex* model was the most frequent, followed by the *communicative* model. The *academic* and the *practical* models were absent. In this phase, Marc's (declared) conceptions reflect a fairly homogeneous professional knowledge in which the *complex* model predominates, with some aspects corresponding to the *communicative* model. One goal Marc would like to reach was to guide the pupils to *momentarily leave aside their enjoyment* so as to reach the point of *reflection*. He perceives this goal as being very difficult to attain, partly because he is aware that he does not possess the appropriate knowledge or tools. Marc observes two obstacles hindering the organization of activities designed to work towards this goal. One is that their everyday life offers adolescents very many enjoyable experiences, and this contrasts strongly with what they encounter in their school context. The result is that teaching is difficult in general. The other is that the difficulty of this particular teaching goal is related to the pupils' having to work

outside the model they find most familiar in school – the model of academic exercises and drills. He feels incapable of reaching this important objective of reflective learning, and is as yet unable to identify the precise reasons for his difficulty. He is aware of how schools and the school system are run and organized, and perceives this as a barrier hindering attainment of some of the most important goals of education. Nevertheless, he willingly faces the challenge of teaching music in the context of a school system that is *adverse* when a teacher has educational goals such as his. When he talks about the *pupils' ideas and interests*, he considers that they have to be addressed critically. This is a reflection of his understanding of the school system, since he conceives dialogue with pupils to involve problems that are a result of how the pupils themselves perceive the system, even though they do not express this perception in words. The pupils' habits of conformity with the system become an obstacle when the teacher tries to innovate by implementing alternative activities, with the result that the pupils become restless and ask to go back to the 'usual' activities. For this reason, Marc understands that innovation can not be approached as an individual quest, isolated from the context, because that "*would make it different, it would seem 'weird'"*, as he notes in the following analysis of the position music education has in the school system, and how it is considered in the school where he works:

> *I work in a school where school and life are completely unrelated. I mean, when do activities work? They work when you have something clear to do. When you have to put a tick here, when you answer a question there, when you do some operation here. Outside of that, trying to reflect on things or… I mean, I have tried to do that [reflection] sometimes, [but] it's that there's not even any order, sometimes. So, the first thing that should be done is, at the level of all the subjects, establish some order so as to have the chance to debate, I don't know, at least a minimum about things. But of course, if I tried to do this in my class, I'd be weird, a bit odd, and the first thing these kids do not accept is difference. At an individual level maybe, but at the level of groups, if their classmate perceives that "hey, get him, he's collaborating with the system", so to say… Eh? You understand? It's all strategies like that. And it's a very close-minded neighbourhood, no? I mean, they know very little about… their surroundings, even their own. Right now they are doing the synthesis credit hour, the topic was their own town, but it is the same, you know? They don't even know their own town. They are closed inside their district, and then there is the tribe, no? If you are different from the tribe, you have to make it look like you're not, even if you are different, you know. Yes, if they see in me… in my class all of this, well I would be 'weird', do you see? I'd be different, I'd be… I don't know. You understand?*

During the Phase *a* interviews, Marc was worried about the pupils' behaviour in his classes. He recognized that he was not capable of dealing with it appropriately. In his analysis of the classroom, he observes how the pupils behave differently when they relate to him individually than when they are in group situations. Here Marc expresses his methodological worries, reflecting on how music teaching should be approached:

> *Developing ideas to stimulate gratifying musical experiences. To do this, you have to take the culture and the pupils' preferences into account, have access to materials, publications, be able to buy instruments, computerized music… and so on. Beyond that, what you have is… I don't know, I suppose there is… I suppose it will be possible to abstract from the enjoyment some things more related to reasoning, to critical faculties, I don't know. Once there is this culture of enjoyment, if you try to abstract from it some sort of reflection with them on human relations, no? Ah, but it's what I was saying, isn't it? When you get to this point of being able to abstract from your enjoyment, and… are able to rationalize, to think about it and reflect, going further than just yourself to see what it means in terms of human relationships, no? Well, when you get to this point, how can you convince someone else, or how can you show them the mechanisms, no? So that this person can see that they are being manipulated, for example? You understand? It is hard. You're going to get a rejection, because… I mean, but why, why the rejection? Well, because school and the pleasures of media and so on are… quite in contrast, aren't they? School seems to come very much second to life's pleasures, doesn't it? Well, it actually does not, does it? But… but the distance they attribute to it is too great for whatever you do there can have any impact on their way of seeing the world, on their…*

Marc expressed *learning theories* that were classifiable as corresponding to the *complex* model. Here it was recognizable that his explanations of these theories were based on knowledge acquired from reading articles and books. From Marc's point of view, the pupils' lack of acceptance of situations that do not produce immediate satisfaction is connected to *problems of perception*, a matter that calls for research in greater depth. When Marc talks about *evaluation* from the perspective of the *complex* model, he wonders what the pupils' real achievements in terms of learning might be. Here he seems to be referring to a kind of evaluation capable of verifying deep acquisitions on the pupils' part (i. e. *significant learning)*. But he says that he knows of no means that would allow him to assess the pupils' learning at these deep levels.

Marc connects his personal history with his understanding of musical activity. This perspective reflects the

communicative model: music-making has qualities related to *play*. This influenced his *choice of curriculum*:

> *As I have played various types of modern music, I also know… I mean I can also integrate it into the selection of content for my classes. Also, playing for dances and things like that is quite different from playing in concerts or similar, isn't it? It's a closer relationship with the public. And the public is more or less the same as there might be in a class, the sort of interaction with the music.*
>
> *They both simply have in common the way of interacting with music, in a more playful way… In the way… let's see… as a teacher, you know, I have to try to understand that often people approach music because they are looking for, I mean, an activity of play. I mean… the consumption of music has a lot to do with, doesn't it? And this is what the pupils experience too. But if we get serious, in this 'play' there are also some deep questions of identity, and things like that, aren't there? That's linked to music too, isn't it? But, well, in principle they experience it as an activity of play that gives them a meaning to some of the things in their life. This helps me understand a bit where we have to start from. In principle, it's how I plan things. It's another thing whether it works or not… [laughs], you know. But, in principle… we'll see. Then, at the content level, I include some of the types of music that they usually listen to… with that objective… it's easy for me to identify its characteristics. At the musical level as well as the more cultural level, no? So I try to include their types of music, well, in a very broad sense, very broad, from music… well, flamenco to hip-hop. I mean, everything that's in between these types and everything around them, well… For example, I try to include these types of music… when there is some opportunity, in the class. But fitting in with what we are working on at the moment. And orienting it towards that, no?*

During Phase *a*, the most interesting theories that Marc expressed – from the point of view of the *complex* model – had to do with how the *school system relates to the social system*. For instance, he explains his sense that music is a Cinderella-subject within the school system because it is regarded as an irrelevant activity in terms of *earning a living*. Marc also referred to his own *awareness of having an inadequate education* which moved him to look for strategies of *survival* in the classroom. Maybe the deepest impression that Marc transmitted to the researcher was indeed this lack of training, and particularly his description of feeling helpless when faced with certain classroom situations.

Phase *b*

In Phase *b*, Marc talks extensively about the *curriculum* and analyzes the *relationship between the school system and the social system*. *Evaluation* is seldom mentioned, and the *goals of music education* are absent. The most frequent model represented in this phase is the *complex* model, with the *practical*, *academic*, and *communicative* models having little presence. He reflects on how pupils might participate in the classroom with the inclusion of repertoires of their own choice. But he also speaks about how the pupils' *hedonistic* conception of music constitutes an obstacle. In this phase, when Marc expresses teaching theories that can be classified as *academic*, they correspond to the results of the analysis of his own videotaped classes. His teaching theories are inconsistent with how he acts in the classroom because he does not know how to put his good ideas into practice. Marc particularly recognizes that his classes have an *authoritarian* component:

> *When I am not clear about what to do, it develops into an authoritarian attitude, you know? But… it's not that I like it. I do it because I don't know how to do anything different.*

Marc is also critical about his classes corresponding to the *practical* model, recognizing that he lacks *planning* tools that would allow him to transfer his ideas about music education to the classroom. He notes that in these classes the relationship between teacher and pupils is *authoritarian*. Continuing with the analysis of his classes from the *complex* model perspective, Marc admits that his lack of ability to plan classes sometimes led him to implement activities that had *a stereotyped starting point*. His *theories of learning* can clearly be classified as corresponding to the *complex* model: the pupils learn by means of *experiencing listening, playing instruments, and singing*, and also by experiencing the acquisition of some information that touches their everyday context, i. e., the *world*. Marc narrates some classroom experiences concerning the *curriculum* that also were classified as corresponding to the *complex* model. These experiences refer to how his teaching has changed since the first interviews, and how he now negotiates the organization of new activities with the pupils. In discussing how the *school system relates to the social system*, Marc adds an analysis from the perspective of the *complex* model of how the foreign pupils' he often has in his classes, by choosing the musical repertoires of their Spanish classmates, are using musical acculturation as part of their process of integrating into Spanish society.

The following passage is an example of how Marc analyzes his classes:

> ***R:** What is your perception of the teacher's authority in the videos of your classes?*
>
> ***M:** I don't like it at all. Let's see… you have to force a situation during a class that doesn't come out spontaneously. No, not 'spontaneously'. It doesn't come out from seeing that it has to be in such and such a way, and not another.*

Indeed, Marc's frustration is continually apparent during

his analyses of the videos of his classes.

Phase *c*

In Phase *c*, Marc enthusiastically describes the activities he is now carrying out in the classroom. The *complex* teaching model is ever more present in his classes. He now seems able to *motivate* his pupils, and he states that he can now work with topics that are "aesthetically transcendent". He has managed to integrate the pupils' own choice of repertoire in a functional manner, so that the pupils' contribution makes sense and is part of the significant learning of the group as a whole. In recalling his classes in Phase b, he recognizes the academic model that was present in his *teaching theories*, and admits that his preoccupation with *discipline* in the classroom was really an aspect of the need to survive: he had felt it was necessary to give an acceptable image of what his classes were like. The *learning theories* that were reflected in those classes also corresponded to the *academic model*, since the learning that he proposed referred to the *perception of sound* rather than to music.

He discusses the starting point at the beginning of the research when he considered the problem of his pupils' *low motivation*. He now admits that the problem of *behaviour* was really one of the teacher's not properly structuring the activities to make them attractive and capable of *maintaining the pupils' interest*. Nevertheless, he recognizes that *it is still difficult* for him.

Marc assigns great importance to the literature he chooses to read as a tool for his professional development:

> *[By means of these readings] I discovered the processes that exist in contemporary music.*

He had found contemporary music to be an essential element of innovation in his classes. It helped him to structure the classes so as to maintain the pupils' *interest*. Marc discusses how in this phase of the research he can now arrive at clear conclusions about the question he had posed as a starting point:

> *What you did was that you asked me about the topic of motivation, didn't you? That wasn't the thing though [laughs], was it? That wasn't it. Instead of giving them solutions, it was the questions I had to think about.*

Phases *d* and *e*

In Phases *d* and *e*, Marc's observations on his classes became ever more elaborate and precise. He also recognized the importance of the context in which a class takes place. Marc observes that, in Phase *b*, he proposed tasks for his classes that were not especially motivating. In particular: they had no connection with broader questions; he addressed the pupils as a group without differentiating them; much of the class work was imitation; and the activities of singing and playing instruments had no clear goals, but he was just doing them to comply with what was set out in the official curriculum.

In Phase *e*, he compared the models of Phase *b* with those of Phase *d*. He observed that the tasks he proposed in the latter phase were contextualized in specific projects. The activities thus made sense for the pupils. The class work was organized into differentiated groups. There was more interaction among all the pupils, and all of them participated actively. Motivation was constantly stimulated. In these phases, he has also implemented projects in which deaf pupils are integrated with the rest of their classmates. One also observed that he now organizes space in different ways. In the earlier classes, the tables had been arranged for master classes, whereas he now often works with them arranged in a circle or in groups. One of the effects of this is that it generates an excellent classroom atmosphere, with pupils engaged in different activities. Marc is presently quite satisfied with his teaching, and expresses great enthusiasm about acquiring further knowledge that will allow him to continue his professional development.

CONCLUSIONS

Marc's teaching model is mainly *complex*. His professional knowledge reflects an extraordinary analytical ability rooted in processes of critical thinking. These processes seem to be largely based on the scientific knowledge that he has gained from his reading of the literature. He applies this analytical ability both to the context which he conceives of systemically, and to his own teaching activity as reflected in his analysis of the videos of his classes. At the beginning, he was clearly aware of his need to acquire new knowledge that would allow him to modify his classroom practice. Indeed, he felt that his classes were deeply inadequate, and in some way frustrating both for him and for his pupils. This situation changed quite quickly between Phases *b* and *c*, when Marc completed his Ph.D. From that point onwards, he devoted a lot of time and effort looking for and reading articles, books, and other materials that could stimulate his professional development.

The *practical* teaching model observed in his classes is clearly independent of his *declared* teaching model. The former seems to be the result of culturally acquired intuition or knowledge, i. e., a result of tradition. The latter is based on his many readings, even though he did not always know how to transfer these ideas to his classroom practice. Between Phases *c* and *d*, Marc had the opportunity to write a music education textbook for secondary schools in which he collected some of his good ideas for the classroom. At this time, he also began to share his experiences and knowledge with colleagues by leading workshops and courses for secondary school music teachers.

In all the interviews, Marc showed a development of professional knowledge that mostly corresponded to the *complex* model of teaching. Marc perceives his inclusion of the *pupils' ideas and interests* – which, according to

Martínez and Rivero (2001), constitutes both a departure point for innovation and an element fostering dynamism in teaching – as being a major component of his professional knowledge. This aspect again corresponds to the *complex* model. When Marc stated that he recognized the presence of the *academic* and the *practical* models in his classes, he was applying his extraordinary capacity for analysis. Most of Marc's theories on music education are, however, quite consistent with the *complex* model.

The researcher's field diary records the following observation when Marc asked the researcher to observe a class:

> *We spent a long time on the analysis of the information sheet that was handed round in class: the meaning of the material presented and the corresponding activities. As in the previous session, the ideas are good, and Marc jumps into new activities, even though he has not taken the time to reflect on what each activity will mean for the pupils. He seems to have some difficulty in empathizing with the pupils' point of view, and in undertaking an analysis of tasks.*

For music teachers, the analysis of classroom tasks is closely related to the knowledge of music perception and learning that should be taught during their initial teacher education. Indeed, in considering his professional development, Marc identifies a crucial moment when the researcher gave him feedback about one of his classes, showing him how some of the tasks could be analyzed. This was an enlightening experience for Marc that pointed him the way to his further development as a teacher. It showed him that his pupils' motivation was not the essential point, but rather that he should and could organize and plan his classes better. He then continued to enrich himself by reading, personal reflection, and exchange with other music education professionals. Nevertheless, his descriptions of the contributions he received from his colleagues showed that they were essentially *technical* elements – even quite specific *"recipes"* such as the use of syllables to reflect qualities of timbre and pitch in some rhythms as *dum tak*. This suggests that reading and reflection are essential for in-service education, and that exchanges with colleagues can contribute elements to the teacher's learning, although the optimal would be for these exchanges to be systematic so as to guide the teacher's progress towards the *researching teacher* model. While spontaneous exchanges can be useful in helping to solve specific questions, they are fragmentary and unsystematic, and hence may constitute no more than just a circumstantial contribution.

The topic of how *the school system relates to the social system* particularly highlighted Marc's extraordinary capability for analysis. According to the findings of Jorquera Jaramillo (2008), this is a crucial topic for teacher education and development: it needs to be integrated into initial music teacher education as a central issue so as to foster comprehension of teaching in general and music education in particular, and of the networks of relationships existing between every teacher's classroom activity and the world of events and problems affecting society as a whole. Its inclusion would make it possible to stimulate teachers to reflect in *systemic* and *critical* terms on their own activity in particular and on reality in general. Indeed, the topic seems to be a reflection of a component of teaching models that may be a way to open a teacher's mind for development towards more elaborate and complex conceptions.

Teachers' professional knowledge is an essential element that music teacher educators should take into account as a fundamental element in initial and in-service education. Their professional knowledge allows teachers to develop professionally on their own, as well as by means of exchanges on specific issues with colleagues and by dialoguing with experts in initial and in-service education. Developing an analytical and critical capability, and applying it to reality in general and to specific aspects of schools and classrooms in particular in order to comprehend school contexts, can be an important ingredient of teacher education. As a specific example, teachers should learn to relate events in the outside world of social reality to what happens in the school and the classroom.

A particular element related to the above issues is that which refers to the *pupils' ideas and interests*. It is necessary to include topics in initial and continuing teacher education that can contribute to the construction of strategies that will allow teachers to work with their pupils' ideas and interests to foster *significant and meaningful learning*. In implementing a strategy of making the pupils' own *ideas and interests* an integral part of their classes, teachers need to be able to go beyond purely opportunistic reasons or the resolution of transitory circumstances.

The approach to stimulating the development of professional knowledge and personal teaching models has great potential in initial and in-service music teacher education because of the peculiar characteristics of this speciality in the school culture. The interesting results that could arise from applying this approach need to be followed systematically. Given that there has been hardly any research along this line in music education, further studies need to be carried out with early childhood teachers, primary teachers, and other secondary teachers.

Finally, it is clear from working with an expert teacher that, instead of talking about *good practice* which implies an absolute value, it would be desirable to speak about *improving our classroom practice*.

REFERENCES

Barquín Ruiz, J. (1995). La investigación sobre el profesorado, estado de la cuestión en España. *Revista de Educación, 306*, 7-65.

Barniol i Terricabras, E., (2000). El conocimiento del profesorado de música de primaria. In J. Tafuri (Ed.), *La ricerca per la didattica musicale* (pp. 44-49). Bologna, Italy: SIEM.

Bauer, M. W. (2000). Classical content analysis: A review. In M. W. Bauer & G. Gaskell (Ed.), *Qualitative Researching with Text, Image and Sound* (pp. 131-151), London: Sage.

Bautista Arellano, A., Torrado del Puerto, J. A., Pozo Municio, J. I. & Pérez Echeverría, M. P. (2006). Las concepciones de profesores de conservatorio sobre el aprendizaje y la enseñanza. In M. A. Ortiz & A. Ocaña (Ed.), *Cultura, culturas. Estudios sobre música y educación intercultural* (pp. 159-177), Granada, Spain: GEU.

Carter, K. (1990). Teachers' knowledge and learning to teach. In R. Houston (Ed.), *Handbook of Research on Teacher Education* (pp. 291-310), New York: Macmillan.

Cuesta Fernández, R. (1998). *Clío en las aulas. La enseñanza de la Historia en España, entre reformas, ilusiones y rutinas*, Madrid: Akal.

Elbaz, F. (1981). The teachers practical knowledge. Report of a case study. *Curriculum Inquiry, 11*(1), 43-71.

Flick, U. (2000). Episodic interviewing. Bauer, M. W. & Gaskell, G. (Ed.), *Qualitative Researching with Text, Image and Sound* (pp. 75-92), London: Sage.

García Díaz, J. E. & Cubero Pérez, R. (2000). Constructivismo y formación inicial del profesorado, *Investigación en la Escuela, 52*, 55-66.

García Pérez, F. F. (2000). Los modelos didácticos como instrumento de análisis y de intervención en la realidad educativa, *Biblio 3W, Revista Bibliográfica de Geografía y Ciencias Sociales*, [Revista electrónica de la Universidad de Barcelona, ISSN 1138-9796], *207*. http://www.ub.es/geocrit/b3w-207.htm.

Giordan, A. (1996). ¿Cómo ir más allá de los modelos constructivistas? La utilización didáctica de las concepciones de los estudiantes. *Investigación en la Escuela, 28*, 7-22.

Goodson, I. F. (1991). La construcción social del currículum. *Revista de Educación, 295*, 7-37.

Goodson, I. F. (1995). *Historia del currículum. La construcción social de las disciplinas escolares*. Barcelona: Pomares-Corredor.

Jorquera Jaramillo, M. C. (2008). *Modelos Didácticos Personales como Herramienta de Formación de los Educadores Musicales. Estudio de Casos* (Unpublished doctoral thesis, University of Seville, Seville, Spain).

Jovchelovitch, S. & Bauer, M. W. (2000). Narrative interviewing. In M. W. Bauer, & G. Gaskell (Ed.), *Qualitative Researching with Text, Image and Sound* (pp. 57-74), London: Sage.

Leithwood, K. (1992). The principal's role in teacher development. In Fullan, M. & A. Hargreaves (Ed.). *Teacher Development and Educational Change* (pp. 86-103), London: Falmer.

Liakopoulos, M. (2000). Argumentation analysis. Bauer, M. W.; Gaskell, G. (Ed.), *Qualitative Researching with Text, Image and Sound* (pp. 152-171), London: Sage.
Martín del Pozo, R. (2000). Una experiencia de formación inicial sobre el comportamiento de los materiales: relato y análisis de las concepciones de los futuros maestros. *Investigación en la Escuela, 42*, 29-43.

Martínez, C. A. & Rivero, A. (2001). El conocimiento profesional sobre el conocimiento escolar en la clase de Conocimiento del Medio. *Investigación en la Escuela, 45*, 67-75.

Ong, W. (1982). *Orality and literacy. The technologizing of the word*, London: Methuen.

Pagès Blanch, J. (1996). Las representaciones de los estudiantes de maestro sobre la enseñanza de las Ciencias Sociales: ¿cuáles son?, ¿cómo aprovecharlas? *Investigación en la Escuela, 28*, 103-114.

Porlán, R. (1994). Las concepciones epistemológicas de los profesores: el caso de los estudiantes de Magisterio. *Investigación en la Escuela, 22*, 67-84.

Porlán Ariza, R. (2000). ¿Qué saben y qué deberían saber los alumnos de Primaria sobre el medio? Dos problemas profesionales relevantes en la formación inicial del maestro. *Investigación en la Escuela, 42*, 5-17.

Porlán A., R., Azcárate G., P., Martín del Pozo, R., Martín Toscano, J., & Rivero G. A. (1996). Conocimiento profesional deseable y profesores innovadores: fundamentos y principios formativos. *Investigación en la Escuela, 29*, 23-38.

Porlán, R. & Rivero, A. (1998). *El conocimiento de los profesores*, Seville, Spain: Díada.

Porlán, R. & Solís, E. (2003). Las concepciones del profesorado de Ciencias en Secundaria en formación inicial. *Investigación en la Escuela, 49*, 5-22.

Windows of access for intercultural music making

Christopher Klopper
School of Education and Professional Studies
Griffith University
Gold Coast, Australia
c.klopper@griffith.edu.au

ABSTRACT

This paper reports on an intercultural music making initiative between North-West University, South Africa Tswana students and Charles Sturt University pre-service teachers. Musical artefacts were prepared by students, for "export," to convey, confirm and explore their culture of birth. Digital technologies assisted to facilitate the export through video, on-line chat room and web-cam communication. Such technology supports the conveyance of originality, authenticity and context. The exporters were not remotely detached from the musical artefact but were digitally connected. The "importers," were able to access the musical artefacts through repeated, close and careful encounters. The importing students then created a performance of the musical artefact using Orff melodic and non-melodic instruments. In so doing a hybrid musical exchange was achieved. This intercultural music exchange resulted in a collective and participatory music-making initiative. Findings of the research call for the concept of musical score to encompass more than the written text; conceptualised as a technology enhanced multi-modal collection. Such a concept would provide windows of access for a wider and deeper understanding in world music.

Keywords

Intercultural music making, collective and participatory music-making, collaborative inquiry research.

INTRODUCTION

Designing, implementing and sustaining a music education course at pre-service teacher education that encompasses intercultural music-making poses many questions for the educator. Questions such as what composite knowledge do the student's need to know in order to engage. How will cultural nuances be transferred and understood? Do cultural nuances need to be transferred or even understood for intercultural music-making to take place? From the many divergent thoughts, models and frameworks reflecting the growing respect for intercultural music-making programmes (Drummond, 2005; Elliott, 1989; 1995; Schippers, 2005; Williams, 1972), it is certain that issues of cultural diversity are ever present and obligatory in education sectors today. Cultural diversity has become a part of contemporary general education and a regular component of music education. Drummond (2005) proposed that both teachers and pupils should come to see cultural diversity as a creative momentum to their own development throughout their lives, influencing the relationships they forge, the professional and personal judgements they make and the social transactions they negotiate. The global village that we find ourselves living, teaching, learning and experiencing today is a dynamic society with many opportunities to explore. Often we tend to think that it is 'easier' to remain with the familiar. However, remaining insular will only isolate one self from mainstream society.

Teaching and learning authentic material during a course of music education for more than merely "broadening repertoire and introducing students to a variety of musical traditions" (O'Flynn, 2005, p. 196), needs to take place "to encourage pre-service teachers to take a more active and personal approach to understanding and teaching music of an unfamiliar culture represented within a pluralist Australian society" (Marsh, 2005, p. 39). As educators, we need to focus on the dynamic interchange between and among musicians, teachers, learners and various musical-social groups in our own and in other cultures. Key to this focus is "an understanding of how music comes to be practiced, thought about, taught and learned in our own and in other cultures" (O'Flynn, 2005, p. 196). We must be cognisance that there are as many different ways of how music education can take place as there are different cultures i.e. the societal role of music education differs between cultures.

While ethnomusicologists and anthropologists have long maintained that musical traditions be seen in the context of the wider culture of which they are a product (Hendrickse & Thomson, 2005), music educationalists have often described and treated music as a discrete entity. Within the discipline of music the conditions for border-crossings by music practitioners and scholars in the field of ethnomusicology have been gradually extended over the last half century (Shehan Campbell, 2003) providing a wider and deeper understanding of the plurality of musical cultures around the globe. Swanwick (1988) described musical meaning as "sufficiently abstract to 'travel' across cultural boundaries, to step out of its own time and place" (p. 101). Kwami, Akrofi, and Adams (2003) argued for interculturalism in music education, stating that "interculturalism favours mixing whilst multi-culturalism suggests cultural divisiveness" (p. 271). Walser (2000) refers to a form of intercultural dialogue that is close to the ideals of the collaboration outlined in this paper:

> a form of multiculturalism that encourages dialogue among cultures… negotiated intercultural space- a site for discussion created by various cultures in consultation…interculturalism adds what might be called a metaculture created co-operatively through the efforts of the co-existing groups… all parties are asked to work towards a new ideal… a cultural environment in which none of the participants can claim a home field advantage. (p. 32)

METHODOLOGY AND METHOD

The *Orff-Tswana* project took place within the confines of a Music Education elective subject as part of a Bachelor of Education (Primary) program at Charles Sturt University, Australia and within a Music Education subject as part of a Bachelor of Art in Music and Society at the North West University, South Africa. Twelve students and one lecturer participated from the CSU site, and six students and one lecturer from the NW site, providing a total of 19 co-researchers. The project was conceptualised as an exploratory pilot involving the collection of qualitative data, and with the principal researcher as participant. An action research design of collaborative inquiry deemed appropriate with the major idea of collaborative inquiry being to "research 'with' rather than 'on' people" (Bray, Lee, Smith, & Yorks, 2000, p. 7). It emphasizes that all active participants are collectively involved in research decisions as co-researchers. Collaborative inquiry creates a research cycle among four different types of knowledge: propositional knowing (as in contemporary science), practical knowing (the knowledge that comes with actually doing what you propose), experiential knowing (the feedback we get in real time about our interaction with the larger world) and presentational knowing (the artistic rehearsal process through which we craft new practices).

The project design accommodated a three-stage implementation. The first stage focussed on the establishment of communication between the two student groups and the sensitisation of students to the tonal systems of the different cultures. The second stage of implementation concentrated on the students preparing musical artefact materials for export and stage three involved the presentation/performance of the musical artefacts. Further elaboration of each stage in relation to the project follows.

Stage 1: Creating the conditions for collaborative learning

During this early stage the lecturers (initiators) played an organizing role (Bray et al., 2000). The first task for the students was to introduce themselves to the respective counterparts at the designated research sites. Initially it was envisaged during the planning of the project that the on-line teaching environment offered by the University in Australia would support communication between the two groups. However the environment was unable to support non-enrolled student access. To overcome this, the lecturers at each site acted as a conduit for communication. Students were required to prepare video introductions to facilitate "real" asynchronous introductions. It became rapidly apparent that this conduit was limiting the initiation of communication. Students then offered private email addresses to which communication could be directed and responded. This removed the lecturer mediation and allowed for open, immediate access between students. Consequently, the transition for the lecturers from initiator to co-inquirer towards collective leadership offered momentum and access to acquiring intercultural musical knowledge.

As the *Orff-Tswana* project initiated dialogue and transaction through the intercultural music exchange between African and Western students, acquiring musical knowledge, and the sensitization to another culture, needed to occur through various factors conventional to the society. In traditional African societies, acquiring knowledge happens by oral tradition (inter-relationship with the universe). The "process of enculturation" taking place through observation of and participation in behaviors is considered a "lifetime occupation." Knowledge is acquired through exposure to a variety of situations. Martin and Nakayama (2007) identify three basic objectives in traditional African education:

1. Each person is fully active and participating in society;
2. Development of intellect is second place to development of intuition thus an extension of society; and
3. Oral traditions were the means through which the objectives and principles are achieved (p. 60).

"Enculturation" or immersion in the music and musical practices of one's environment, is considered by Green (2008) as "a fundamental factor that is common to all aspects of music learning, whether formal or informal" (p. 5). However, enculturation plays a more foremost function in some learning practices and with relation to styles of music than others. Green continues to document that most "folk and traditional musics of the world are learnt by enculturation and extended immersion in listening to, watching and imitating the music and music-making practices of the surrounding community (2008, p. 6). She alludes to systems of "apprenticeship training," "community of expertise, and "master-apprentice." Some crucial differences between how folk and traditional music are passed on, and how Western popular music are passed on are highlighted by Green (2008, p. 6). These include:

- most young popular musicians in Western musical cultures are not regularly surrounded by an adult community of expertise of musicians who they can talk to, listen to, watch and imitate which results in solitary learning; and
- tendency to establish a community of peers rather than master-musicians to further apprenticeship training. (p. 6)

In the Western classical music the notion that individuals play/perform music to satisfy others but not

themselves is demonstrated. Many learn to play an instrument in order to learn to play songs. However there is often a loss of joy as students endure a repertoire focusing just on the traditional musical language. Learning these songs often takes place

> by observation, concentrated attention, the development of musical memory by practicing until the ability to feel every variation in of the rhythm becomes something almost in the blood and bones of the learner; and by listening until the ability to hear is developed to an extraordinary extent. (Dargie, 1996, p. 35)

He argues "that our Western musical attitudes often create barriers between people and the music we consider to be of the greatest value" (1996, p. 31).

The Orff-Schulwerk was identified as a Western music pedagogical concept that aims to stimulate music making through a process that provides participants a great deal of creative freedom, play and improvisation thus bridging barriers. Nzewi (2003, p. 13) reminds us, in African cultures the performance arts disciplines of music, dance, drama, and poetry and costume art are seldom separated in creative thinking and performance practice, and the term "musical arts" should be adopted when acquiring knowledge of the musical arts in traditional society. The students involved in the project explored the parallelism between African music education and Orff-Schulwerk through a review of literature. Each student was expected to provide a one-page summary of their review and upload it to the on-line learning environment for distribution and reference. Students were able to ask questions to the custodians of the respective cultures for understanding, collaboration and action. Sharing this information provided an opportunity for reflection, question and action which contributed to the development of the inquiry question: How can intercultural music-making traditions be shared and experienced trans-nationally?

Stage 2: Collective and participatory inquiry

It was apparent to the co-researchers that one of the complexities associated with this project was the "appropriation" of intercultural music artifacts. The work of Chapman (2006) was consulted to commence an understanding of the term appropriation. His work led to the development of the cultural location parameter that makes the distinction between the terms "borrowing," "hybridization" and "syncretism" under the all-encompassing term "appropriation." Chapman proffers the following definition: "appropriation is the use of some element of music by some person or culture for whom it is not historically connected" (Chapman, p. 3). The nature of appropriation is such that while the act is neutral, the context confers various and contested judgments on each case. Appropriation itself is not contentious. The concern is with the loss of rights of those from whom the music is borrowed when power, prestige and large sums of money become involved propelled by the commoditisation of the music. Ideally, according to Keil and Steven (1994), music should not be a commodity:

> Once you have come to the conclusion that music is in its very essence communal, spiritual, and opposite of private property, and its best a totally shared experience, like love, a number of strong and clear positions on the 'music industry' can be stated: there shouldn't be a music industry. Music shouldn't be written or mechanically reproduced and mass-mediated. Music should exist live, for the moment, in present time and as makers should be rewarded with happiness and barter-like reciprocation. (p. 228)

The musical practice, detail, processes and methods of appropriation are irrelevant to the debate as it is the use of the end product in the market place that feeds cultural and moral dilemma. The Orff-*Tswana* project maintained focal attention to how intercultural music making traditions can be shared and experienced trans-nationally, supporting the on-going goal of social transformation in South Africa and supporting internationalisation within music education curricular in Australia.

Students from NWU had to prepare a musical artefact (song and dance) that would convey, confirm and explore their culture of birth -*Tswana*[1]- for "export." The preparation involved fieldwork, documentation and transcription of traditional *Tswana* songs that required the student making contact with *Tswana* cultural custodians and in many instances learning a musical artefact. As in most parts of South Africa, *Tswana* communities have experienced tremendous growth in population, school education, urbanization and development in recent times. The changes manifest in the *Tswana* fast becoming a modern secular society. As result, younger generations do not accumulate cultural traditions. The Orff-*Tswana* project contributes to the *Tswana* student (re)-connecting with their culture of origin. To promulgate cultural confirmation the students were required to digitally capture themselves performing the musical artefact and transcribe the song using *Sibelius*[2] for export. Advancement in technology proposed to facilitate the export through video, on-line chat room and web-cam communication enabling "art educators to traverse cultural and economic boundaries" (Stokrocki, 2007, p. 1369). Technology affords conveyance of originality, authenticity and context. It

[1] The Tswana people of South Africa, also known as Batswana or Bechuana (dialectical variants) people, have their origin traced to the Northern part of South Africa, in the present day Botswana (Breutz, 1989) where they share similarities in cultural practices till now. According to Schapera (1965, p. 26), "the ancestors of the modern Tswana are generally believed to have entered South Africa from the north, and to have settled, say about A.D. 1500, in the south-western potion of what is now the Transvaal" (at present, Gauteng and Northern Province).

[2] Sibelius is a score writer program, created by Sibelius Software for Microsoft Windows, Mac OS, and RISC OS.

assists geographical and social border crossing allowing the exporters to be digitally connected and not remotely detached from the musical artefact. The connection allows the "importers," in this instance Australia, access to the musical artefacts through repeated, close and careful encounters. These encounters involved the repeated viewing of the video performances to learn the melody, the pronunciation of the *Tswana* language, and the accompanying dance movements. The encounters also provided the opportunity to ask questions directly to the exporters. The discussions that followed ensured clarity for the importers to make meaning of the authenticity and context of the musical artefact. Providing "windows of access" maintains a live existence, in present time, for both exporters and importers. Following these "windows of access," the students in Australia were then assigned to arrange and create a performance for digital capture of the musical artefact using Orff melodic and non-melodic instruments. These performances were then shared with the students in South Africa. "Windows of access" again provided for the students transaction of the musical artefact with the producers of the material. This created the opportunity for "barter-like reciprocation" to take place. A "hybrid" form of intercultural music exchange occurred through the transactional blending of cultures.

Stage 3: Making meaning

The purpose of collaborative inquiry is the generation of valid new knowledge and meaning that becomes apparent through an authentic process of collaboration and inquiry, cycles of action and reflection (Bray et al., 2000). The intercultural music exchange resulted in a collaborative and participatory music-making initiative but how did it contribute to the generation of making meaning by constructing knowledge?

A materialization of this project was the acquisition of knowledge through the oral tradition. The six exchanged transcriptions were noted to be different both in key signature and note value notation from the performance exchanged. A closer examination of the musical artefact transcriptions provided by the South African students observed that the transcriptions were all notated C major, however the supporting recording was not performed in this key signature. A plausible explanation is attributed to the opening window in *Sibelius* automatically providing for the transcription to be in C major unless the manual selection of another key is made.

The Australian student's arranged the material according to how it had been transcribed by the South African students, yet when they performed it, it was musically representative of the South African student's performance and not the transcription. In other words, there was a disjunction between the written text and the oral performance. It appears that the written text could have been undertaken to satisfy requirements of the subject and not for the intent purpose of capturing the context of tradition. While we have the ability to capture and recreate through the exchange of transcription (written text/musical notation), to create an authentic and accurate performance one benefits from access to the "real time" live performance or to a suitable digital facsimile to facilitate oral and aural copying. Green (2001) brings to attention a number of factors which are not readily communicated through notation, but are captured in aural copying, these include "idiosyncratic and non-standardized timbres, rhythmic flexibility, pitch inflection and many other aspects, not least those never-to-be-defined" (p. 8). The repeated close encounters of aural copying together with the possible unconscious enculturation are essential parts of the learning process, not only in the transmission and reproduction of popular music (Green, 2008) but fundamental to realising intercultural music exchange.

The Australian students confirmed during reflection that the opportunity to hear, see and explore the music of another culture collaboratively affords the original custodians of the musical artefact to collectively participate in transferring authenticity and the context of tradition in performance. Learning a musical artefact of another culture by sharing music-making traditions collectively involved the acquisition to varying degrees knowledge and understanding of musical technicalities and theory. While this might have appeared haphazard, over the duration of the semester an understanding emerged that would have been difficult to reproduce in a formal learning environment.

The *Orff-Tswana* project allowed disparate student cohorts the opportunity to collaborative research "with" and not "on" another cultural group. While the technology did not support synchronous intercultural music-making traditions, the technology did support asynchronous engagement that led to intercultural music-making performances and transactions. The project has illustrated how technology can support sharing and experiencing intercultural music-making traditions trans-nationally to secure the transference of originality, context and authenticity.

All students (South African and Australian) involved became highly motivated to appreciate the implications of cultural diversity through the experience of collaborative and collective inquiry. The extension of the traditional classroom provided windows of access and opportunity for intercultural exchange. While this project focussed on intercultural musical artefact exchange, during the semester students in Australia gained insight, understanding and access to another cultural grouping and vice a versa. Parallel knowledge production affords student cohorts a sensitisation to and for another cultural grouping that contributes to a negotiated intercultural peer learning in practice space. The peer learning space engages questioning, discussion, and debate between the cultures contributing to a meta-culture created co-operatively through the efforts of the co-existing groups of students.

IMPLICATIONS AND APPLICATIONS TO TEACHING AND LEARNING OF MUSIC EDUCATION

The global village and advancement of technology have created a highway of opportunity. However, at a time when higher education institutions are competitively driving blended learning agenda, it is apparent that not all institutions have the digital capacity to support such blended initiatives. Institutions must take cognisance of the divide between policy for the use of digital technologies in teaching and learning environments and the reality of implementation. If emerging digital technologies cannot be supported by an institution there is little that can be done to keep abreast of the "competition," nor in the provision of windows of access.

In the field of world music the concept of musical score needs to encompass more than the written text. The musical score needs to be conceptualised as a technology enhanced multi-modal collection. Such a concept would provide windows of access for a wider and deeper understanding in world music. Music would then exist live, for the moment, in present time and the makers rewarded through happiness and barter-like reciprocation. Research in the field of cultural diversity in music education requires of us all to document and publish the score.

I would like to acknowledge the School of Music of North-West University, Potchefstroom and Charles Sturt University, Bathurst, NSW as research sites in this project and the students and staff alike that were a part of this pilot project.

REFERENCES

Bray, J. N., Lee, J., Smith, L. L., & Yorks, L. (2000). *Collaborative inquiry in practice*. Thousand Oaks, CA: Sage.

Breutz, P. L. (1989). *History of the Batswana*. Durban, Natal: Thumbprint.

Chapman, J. (2006). *The creative practice of composition in a cross-cultural musical setting.* Paper presented at the Speculation & Innovation (SPIN) Conference, Australia.

Dargie, D. (1996). African methods of music education: some reflections. *Journal of International Library of African Music, 7*(3), 30-43.

Drummond, J (2005). Cultural diversity in music education: why bother? In P Shehan Campbell, J. Drummond, P. Dunbar-Hall, K. Howard, H. Schippers & T. Wiggins (Eds.), *Cultural diversity in music education: Directions and challenges for the 21st century* (pp. 1-11). Brisbane: Australian Academic Press.

Elliot, D. J. (1989). Key concepts in multicultral music education. *International Journal of Music Education, 13*, 11-18.

Green, L. (2001). Music in society and education. In C. Philpott & C. Plummeridge (Eds.), *Issues in music teaching* (pp. 47-60). New York: Routledge Falmer.

Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Hampshire: Ashgate Publishing Limited.

Hendrickse, J. & Thomson, N. (2005). Transcultural arts practice. In G. Odam & N. Bannan (Eds.), *The reflective conservatoire: studies in music education*. London: The Guildhall School of Music & Drama and Ashgate Publishing Company.

Keil, C. & Steven, F. (1994). *Music grooves*. Chicago: The University of Chicago press.

Kwami, R.M., Akrofi, E.A., & Adams, S. (2003). Integrating musical arts cultures. In A. Herbst, M. Nzewi & K Agawu (Eds.), *Musical arts in Africa. Theory, practice and education*. Pretoria: University of South Africa.

Marsh, K (2005). Going behind the doors: The role of fieldwork in changing tertiary student's attitutdes to world music education. In P Shehan Campbell, J. Drummond, P. Dunbar-Hall, K. Howard, H. Schippers & T. Wiggins (Eds.), *Cultural diversity in music education: Directions and challenges for the 21st century* (pp. 37-47). Brisbane: Australian Academic Press.

Martin, J. N., & Nakayama, T. K. (2007). *Intercultural communication in contexts* (4 ed.). Boston: Mc Graw Hill.

Nzewi, M. (2003). Acquiring knowledge of the musical arts in traditional society. In A. Herbst, M. Nzewi & K Agawu (Eds.), *Musical arts in Africa: Theory, practice and education.* Pretoria: Unisa Press.

O'Flynn, J. (2005). Re-appraising ideas of musicality in intercultural contexts of music education. *International Journal of Music Education, 23*(3), 191-203.

Schapera, I. (1965). *Praise-poems of Tswana Chiefs.* Oxford: Oxford University Press.

Schippers, H. (2005). Taking distance and getting up close: The seven-continuum transmission model (SCTM). In P Shehan Campbell, J. Drummond, P. Dunbar-Hall, K. Howard, H. Schippers & T. Wiggins (Eds.), *Cultural diversity in music education: directions and challenges for the 21st century* (pp. 29-36). Brisbane: Australian Academic Press.

Shehan Campbell, P (2003). Ethnomusicology and

music education: Crossroads for knowing music, education, and culture. *Research Studies in Music Education, 21*(16), 16-30.

Stokrocki, M. L. (2007). Art education avatars in cyberspace: Research in computer-based technology and visual arts education. In L. Bresler (Ed.), *International Handbook for Research in the Arts, Part II* (pp. 1861-1380). Dordrecht, The Netherlands: Springer.

Swanwick, K. (1988). *Music, mind and education.* London: Routledge.

Walser, R. Y. (2000). *Musical difference and cultural identity.* University of London, London.

Williams, D. B. (1972). SWRL Music program: ethnic song selection and distribution. *SWRL technical note*. doi:TN-3-72-28.

Developing change agents for music education in schools

Glenn E. Nierman
University of Nebraska-Lincoln
Lincoln, Nebraska, U.S.A.
gnierman@unl.edu

ABSTRACT
Good leadership is important for any profession, and the music education profession is no exception to this rule. Good leaders are not born leaders, however; they are groomed for leadership using outstanding educational practices. The purpose of this paper is to describe one such approach to leadership development, the Nebraska Music Educators Association (NMEA) Leadership Retreat, and to illustrate in detail one of the sessions of that Retreat, the session on futurism, which focused on helping young leaders to become "agents of change" in their profession.

Keywords
Leadership, advocacy, curriculum, professional organizations, inservice education.

INTRODUCTION
Leadership is such a critical element in any profession. Individuals from within the profession are needed to guide, to direct and to influence others if goals are to be achieved. In the United States of America, MENC: The National Association for Music Education has established the lofty goal of including music encounters in the education of every child, regardless of race, ethnic background or socioeconomic status. The preamble and mission statement of MENC proclaims the universal need of music education for all quite boldly:

> Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and to share in musical experiences. The mission of MENC: The National Association for Music Education is to advance music education by encouraging the study and making of music by all. (MENC: The National Association for Music Education, n.d., l. 5-7)

This "music for all children" goal is not just a recent phenomenon. In the early 1920s, Karl Gerkens, then president of the Music Supervisors National Conference, a precursor to MENC, expressed the universal need for music education in his famous slogan "Music for every child; every child for music." Music educators in the United States still believe in the importance of this goal, but are far from achieving it. In some elementary schools that educate young children ages three through eleven, the systematic study of music does not begin until age nine. Some high schools that educate adolescents, ages fourteen through eighteen, have fewer than twenty percent of students enrolled in any music class.

What is the answer to this problem? How will this noble goal be achieved? As teachers we must all think of ourselves as leaders. We must "go before" and show our students the ways in which music can bring joy and meaning to their lives. Music educators who are leaders should model professional practices that provide direction and serve to guide the profession. Leaders in music education show courage in the struggle to help others understand that music is more than just entertainment. If, as postulated above, displaying initiative, providing appropriate models, guiding others and directing change with courage are characteristic of good leaders, then how does one go about preparing leaders in the profession? Perhaps part of the solution is to develop the leadership potential of our young music educators in the profession; they are our future. We are in need of developing new practical approaches to promoting leadership among young music teacher educators. The purpose of this paper is to describe one such approach to leadership development, the Nebraska Music Educators Association (NMEA) Leadership Retreat, and to illustrate in detail one of the sessions of that Retreat, the session on futurism, which focused on helping young leaders to become "agents of change" in their profession.

UNDERSTANDING THE STRUCTURE OF MENC & THE FUNCTION OF A RETREAT
Before beginning a detailed description of this leadership development effort, perhaps it would be useful to describe the structure of MENC: The National Association for Music Education (hereafter referred to simply as MENC) and its affiliated state organizations. MENC is the major professional organization for music educators at all levels in the United States. "Founded in 1907 with 64 members,

today's membership has grown to more than 130,000 including active music teachers, university faculty and researchers, college students preparing to be teachers, high school honor society members and Music Friends" (http://www.menc.org/information/members/factsheet/, n.d., l. 12-15). Unlike ISME, in which the educational and performance emphases are nearly equally represented in the membership, MENC is primarily an organization of teachers who teach music to children ranging in ages from six to eighteen in the public and private school settings or who are the college educators who educate these school music teachers. Teachers often join MENC when they are in college preparing to be music educators.

Each state has a state association that is part of the national MENC organization. The Nebraska Music Educators Association (hereafter called NMEA) is one of those state associations. An individual teacher cannot join the state organization without joining MENC or vice versa. The elected presidents of the state organizations make up the National Leadership Assembly, which advises an elected National Executive Board about what programs and projects MENC will undertake to support music education and music educators in the states.

Further, by way of introduction, one might wonder why this new approach to leadership development is called a *retreat*. After all, the term *retreat* has some rather negative connotations about moving backward! The word *retreat*, as used in the context of this paper, is used to designate a place of refuge, seclusion, and privacy. Institutions in the United States often use this word to designate an event as one in which their members seek seclusion from the numerous issues and responsibilities of their personal and professional lives in order to focus on a topic or issue at hand. Such was the case with the NMEA Leadership Retreat. NMEA members—a few leaders and a dozen young music educators in their third through seventh year of teaching—sought the seclusion of a hotel conference center in the middle of the state to focus on how to develop the music education leaders of tomorrow.

SELECTING THE PARTICIPANTS & THE RETREAT AGENDA

First, it should be said that NMEA is not the first or the only state music organization to organize a leadership retreat. The states of Wisconsin and Illinois have had such events for several years prior to NMEA's first leadership retreat that took place in the summer of 2007. Each state has different issues to explore and approaches to this event, however. What was perhaps unique to NMEA's retreat was the fact that leadership was explored at several levels—the national, state, and local school district levels.

The need to develop leadership in our young music educators emerged from a strategic planning session that occurs every other year as a new NMEA president takes office. It was noted in the 2006 strategic planning session that it is difficult to get young music educators involved in running for NMEA offices. This was thought to be a handicap for NMEA because it was recognized that the organization needs new ideas and fresh perspectives to old problems. Subsequently, an action plan was designed to address this concern that involved organizing and implementing a Leadership Development Retreat. The project was to be funded primarily from corporate sponsorship funds, and not directly from the NMEA Operating Budget.

Current NMEA leaders then caucused and envisioned a "Friday-evening-All-day-Saturday" retreat to be held in the center of the state to alleviate long drives by car to the retreat location by any of the participants. All transportation and hotel accommodations costs were to be the responsibility of NMEA. The young teachers were nominated to participate in the NMEA Leadership Retreat by current members of the NMEA Executive Board and by Presidents of other music organizations (Nebraska Choral Directors, Nebraska Bandmasters, Great Plains Orff Association, etc.) in the state. These nominees then were sent letters of invitation and told that those interested in such an event would be invited to participate on a "first come, first served" basis. Fifteen young music educators were identified as participants for this retreat by this process.

The agenda for the event included sessions on the following topics:

- Leadership Development
- Advocacy
- The Future of Music Education ("Futurism")
- Issues Affecting Music Education
- Local Program Development

The format for each session included the introduction of issues or materials by a designated leader; small group discussion of the issues/materials; individual time for reflection and "note-taking; and finally a debriefing of the session by the entire group.

A DESCRIPTION OF THE "FUTURISM" SESSION—DIVERSITY IN STUDENTS & CURRICULUM

The purpose of describing one of the Leadership Retreat sessions, entitled "Developing Change Agents for the Future of Music Education in Schools," for the listener/reader is two-fold: (1) to help the listener/reader understand the content of the leadership retreat and (2) to describe for the listener/reader the diversity of the "landscape" which is music education in the United States so that he/she might relate this "landscape" to his/her own country and provide new

perspectives on these issues (many of which I suspect are universal) for the benefit of all in attendance.

The "Developing Change Agents" session began by presenting a list of characteristics of leaders in music education that included four descriptors:

- Advocate (being proactive for music in the lives of children),
- Model (demonstrating innovative teaching practices),
- Warrior (championing the "music-is-more-than-entertainment" cause, and
- "Change Agent" ("ushering in" the future).

Perhaps one way to think about developing "change agents" is to begin just where one should begin when developing curriculum at any level--What are the needs of the learner (leader)? One of the primary needs of leaders in music education is to understand the diversity present in the various components of the learning environment in which they teach. The degree to which leaders are able to manage this heterogeneity, i.e., to *deal with diversity*, will be a measure of their successful leadership in the profession. There are perhaps four major components of the learning environment with which leaders in music education must "deal": the students, the schools, the curriculum, and the instructional strategies. These diversities in the "music education landscape" were the focus of the "Developing Change Agents for the Future of Music Education in Schools" ("futurism") session for the leadership retreat participants. Space limitations do not permit the presentation and development of all four of these diversities for our collective consideration. Therefore, the remainder of this manuscript will describe the content of the NMEA's Leadership Retreat Session by focusing on understanding the diversity among students and diversity in curriculum.

Diversity Among Students

Four questions were used to focus retreat participants' reflection and discussion on student diversity:

(1) What are some of the diversities among students with whom you work?
(2) Why do leaders need demographic information about students?
(3) Where is demographic information about students obtained?
(4) How should teachers be prepared to respond to student diversity in the future?

What are Some of the Diversities among Students with Whom You Work?

Perhaps many (including U.S. music educators themselves) are unaware of just how diverse the United States, its people, and its school children have become. For example, consider these facts:

- 42% of public school students were considered to be part of a racial or ethnic minority group in 2005, an increase from 22% of students in 1972.
- Women are expected to make up 60% of undergraduate enrollment in 2016. (National Center for Education Statistics Fast Facts, n.d., ¶1)

Is it important that music education leaders have at their disposal such demographic information? Where does one access facts like this? What are the implications of such facts for music teaching and learning?

Why Do Leaders Need Demographic Information about Students?

Yes, it is critical that leaders in music education have access to facts such as these. Politicians would not dream of beginning a campaign without understanding the demographics of the people they are to represent. They would want to know information such as the ethnic and racial makeup of their constituents, the kinds of jobs they hold, and their socioeconomic status. Likewise, McDonalds would not consider selling Big Macs at a particular location unless they had first carefully researched how many potential customers live in the area, how many cars pass by this intersection at traditional eating times, etc.

We as educators need to be just as particular about understanding the demographics of the students we are trying to educate. Questions such as the following would seem relevant: How many students speak English as a second language? What is the graduation rate for high school students in the district? How are most children transported to and from school?

Where is Demographic Information About Students Obtained?

In the United States, the National Center for Education Statistics (NCES), located within the U.S. Department of Education and the Institute of Education Sciences, is the primary federal entity for collecting and analyzing data related to education. Their website - http://nces.ed.gov - is an excellent source of such information. Not only does it give important statistics on national trends in elementary/secondary education such as those cited earlier in this article, but important information on specific districts can be accessed as well. For example, I could go to this site and download the report *The Conditions of Education 2007* (2007), which gives the latest information on topics such as public and private enrollment in elementary and secondary education, the racial/ethnic distribution of public school students, or status dropout rates.

Information about specific districts can also be accessed. By opening the "Data Tools" button, I found that Asian Americans (1,909) make up the second largest non-white group of students under 18 in the

Lincoln Public Schools (LPS) District—the district where my children attended school (National Center for Education Statistics Common Core of Data for Lincoln (NE) Public Schools, n.d., ¶2.)

How Should Teachers be Prepared to Respond to Student Diversity?

The implications of data like the number of Asian American students in LPS for music educators seem obvious. An elementary general music teacher would want to plan for some Asian American songs and movement activities in his/her lesson planning; a high school band director might want to plan for student leaders to model drill movements, realizing that details presented orally might not be well understand by those whose first language is not English. The point is that it behooves leaders in music education to understand diversity; and understanding the diversity of the student body is part of displaying initiative and providing excellent teaching models--two important characteristics of music education leadership.

Diversity in Curriculum

Just as four questions were used to focus retreat participants' reflection and discussion on student diversity, so four similar questions provided the framework for the discussion on diversity in the curriculum:

(1) What will be taught in the curriculum in the next decade?
(2) Why do leaders in music education need curricular innovations?
(3) Where can music education leaders get new ideas for curriculum?
(4) How should teachers be prepared to respond to curricular diversity?

What will be taught in the curriculum in the next decade?

In the United States, the "new vision" provided by the National Music Standards (Music Educators National Conference, 1994) will continue to focus the attention of teachers at all levels on composition, improvisation, criticism (evaluation of music and music performances) and connections of the music to other subjects, as well as connections with the other arts. This is a major departure from the curriculum found in most U.S. school music programs, which emphasizes singing, reading music, and the playing of instruments. It is not that we seek to abandon these goals; we simply seek to broaden our focus. In a word, our professional organizations call upon us as teachers to seek to utilize a curriculum that advocates a more *comprehensive* approach to music education.

We tried to become more comprehensive over four decades ago. The Comprehensive Musicianship "movement" (Marks, 1986, pp. 64-72) was not successful in producing sustained change in music curriculum at any level, primarily because most music educators at all levels--kindergarten through college--were not prepared themselves to teach comprehensively. Most educators could play an instrument or sing very well. Most could not compose, and few could improvise. They knew little about the other arts, let alone believed that it was important to help the learner make connections between music and other subjects.

Why do leaders in music education need curricular innovations?

Why should music educators endorse a comprehensive curriculum now? Finally, after such a long time, is there a chance we will succeed in becoming "change agents" of the curriculum in the coming decade? Yes, the conditions in the "music education landscape" are right for change. To begin, the "standards movement" with its emphasis on assessment has ushered in a new era of accountability. How can we continue to argue that teaching children to play instruments and/or sing are the only reasons for music in schools when less than 15% of students continue to sing or play an instrument in their adult lives?

Where can music education leaders get new ideas for curriculum?

There is another reason a comprehensive curricular approach is within reach now. We have more and better resources at our disposal through MENC: *The School Music Program: A New Vision* (1994), *Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12* (1994), *Performance Standards for Music: Strategies for Assessing Progress towards the National Standards, Grades Prek-12* (1996), and *Step-by-step Guide to Using Benchmarks in the Music Classroom* (2002).

How should teachers be prepared to respond to curricular diversity?

We must teach comprehensively in our instrumental and choral performance classes, while at the same time expand our course offerings to include classes such as keyboarding, guitar, and history of popular music. This will undoubtedly mean additional faculty—a problem given the current state of funding for education in most U.S. school districts. Nevertheless, our profession should not succumb to administrative pressures to transition current faculty into teaching popular music classes rather than classical music as the core of the music curriculum because classes will fill quickly. There are many opportunities outside schools for children to be exposed to popular music; without classical music in the schools, children will not know the "music of the masters."

EPILOGUE

Are our future leaders in the music education profession being prepared to embrace change? Will they recognize the complexity and diversity facing them in the workplace and be prepared to be the advocates, models, warriors, and change agents the profession needs? The answer is in our hands as music teacher educators. We must teach leadership just as surely as we teach how to plan for and assess musical skill development and understanding. The NMEA Leadership Retreat is one such model for leadership education; more such models are needed and welcome!

REFERENCES

Lindeman, C. (Ed.) (2002). *Step-by-step guide to using benchmarks in the music classroom*. Reston, VA: MENC: The National Association for Music Education.

Marks, M. (1986). *Contemporary music education*. New York: Schirmer Books.

MENC: The National Association for Music Education (n.d.). Retrieved June 3, 2007, from http//:www.menc.org/information/mission.htm

Music Educators National Conference (1994). *Opportunity-to-Learn standards for music instruction: Grades PreK-12*. Reston, VA: Author.

Music Educators National Conference (1996). *Performance standards for music: Strategies for assessing progress towards the National Standards, grades prek-12*. Reston, VA: Author.

Music Educators National Conference (1994). *The school music program: A new vision*. Reston, VA: Author.

National Center for Education Statistics (2007). *The conditions of education 2007*. Washington, D.C.: Author.

National Center for Education Statistics data tools (n.d.). Washington, D.C.: National Center for Education Statistics. Retrieved June 3, 2007, from the World Wide Web: http://nces.ed.gov/ccd/districtsearch/district_detail.

National Center for Education Statistics fast facts (n.d.). Washington, D.C.: National Center for Education Statistics. Retrieved June 3, 2007, from http://nces.ed.gov/fastfacts/

A study of students' experiences at educational concerts in Spain

Gabriel Rusinek
Complutense University of Madrid
Madrid, Spain
rusinek@edu.ucm.es

Constanza Rincón
Centro Integrado de Música "Padre Antonio Soler"
Madrid, Spain
constarimba39@hotmail.com

ABSTRACT

This paper informs about a qualitative study carried out to understand the characteristics of young audiences' experiences at musical performances. It focused on primary and secondary students who attended a youth program in Madrid which provided opera, classical music and dance performances. The study aimed at comprehending the meanings attributed by children and adolescents to all the aspects of the performances; on what influenced that meaning construction; and on the different types of learning that took place. The research design included the observation of performances and follow-up lessons in schools, individual open-ended interviews with teachers and group interviews with students, and analysis of written materials. Students' perspectives were analyzed in relation to school, family and social expectations, and in relation to their own experience. The findings suggest that their perspectives were influenced by the social context but could vary after attending the performances, depending on their teachers' pedagogical approaches, which were crucial in the meaning attributed to the experience. Based on those findings, we suggest that the performing arts institutions could get a deeper impact on young audiences through developing more appealing ways to train the teachers that will take them to the performances.

Keywords

School music, performing arts, educational concerts, audience, aesthetic experience.

INTRODUCTION

This paper presents a study about audience members' experiences, and in particular about the experiences of children and adolescents who attended educational concerts with their teachers as a "school trip." What we know about educational concerts is limited to accounts of youth programs generally written by their organizers: free-lance musicians (Álvarez, 1996), managers of orchestras (Moreiras, 2005), performing arts presenters (Rich *et al.*, 2003), or heads of concert halls education departments (Tambling, 1999). As the only feedback available is usually a 'satisfaction' questionnaire, there seems to be a need for empirical studies that provide data about children and adolescents' perspectives. Pitt's (2005) case study of a chamber music festival is one of the few studies that presents external accounts of audience members' perspectives, through interviews and diary responses in addition to the typically used questionnaires, conceptualizing the adult audience member as a "participant listener" (p. 259).

In order to understand the characteristics of young audiences' experiences, we focused on primary and secondary students who attended a youth program in Madrid. The youth program was organized by the Teatro Real, the *royal* opera house in Madrid, which consisted of eight different dance, classical music and opera productions. Among them, high quality full performances of Britten's *Noye's Fludde* and *The little sweep,* Krása's *Brundibár* and Rossini's *The Barber of Seville* were presented. The program was chosen because each production was put on stage several times to a public of around forty schools per performance. This feature permitted us to have access to wide range of age levels, educational settings and social contexts. The performances did not take place at the Teatro Real luxurious building in the city centre, but at a university auditorium in an industrial town in the south of Madrid. The study did not investigate the artistic or instructional features of the productions. Instead, it aimed at comprehending the meanings attributed by children and adolescents to all the aspects of the performances, on what influenced that meaning construction, and on the different types of learning that took place.

METHODOLOGY AND METHODS

The empirical data were obtained from September 2007 to June 2008 through qualitative data collection methods (Denzin & Lincoln, 1994; 2005). The research design included the observation of performances and follow-up lessons in schools, individual open-ended interviews with teachers and group interviews with students. We carried out 36 interviews, with interviewees from 17 different schools from the Madrid region: 18 individual interviews with primary and secondary teachers, 1 group interview with school administrators, 6 group interviews with primary students and 11 group interviews with secondary students.

Students were interviewed in groups. Primary students were more prone to reflect on their experiences when they were used to discussing in plenary sessions or when their teachers participated in the interviews. When they felt shy towards us, unfamiliar adults, we used visually-stimulated recall techniques (Prosser, 2001), asking the teachers to have a drawing session related to the content of the performance, so the children talked about their drawings

during the interviews. With older children, the influence of the group was important in the meaning attributed to the experience. We found evidence of children hiding their judgments to not be excluded from their groups. Although we took methodological precautions in order to differentiate publicly expressed from more sincere ideas, the data showed that the older the students, the bigger the influence of their peers was on their meaning construction. This was evident in group interviews with adolescents, where leaderships emerged and some respondents tended to change their viewpoints according to the opinions expressed by the leaders.

Besides observations and interviews, we analyzed different written materials (such as the teacher's guides downloadable from the theatre website) and sound materials (such as recordings of children singing or of students' classroom performances based on those guides, in certain follow-up lessons). All the data were coded (Miles & Huberman, 1994) with the assistance of a qualitative data analysis software (Atlas.ti), allowing central categories to emerge. The interpretations were corroborated through triangulation of data sources (observations, interviews, analysis of materials), triangulation of informants (students, teachers, headteachers), and triangulation of observers (besides the two researchers, 4 external observers were interviewed).

ANALYSIS OF DATA

Most of the interviewed children were attending a live symphonic music or opera performance for the first time. To understand how they conceptualized the performing arts, we asked children to compare them with the more familiar mass media. For a group of first graders engaged in a *Composing original opera* project, compared to television the characteristics of live performances were the *reality* of sound, a bigger size, the presence of musicians instead of speakers, the fostering of audience members' imagination, their non-mediated nature, and even unrepeatability:

> *"[…] they [the performers] need to rehearse much more, because if they make a mistake when performing live… they can't fix it."*

Teaching the audience etiquette was a relevant issue for most of the teachers. The same group of children, taught by a teacher who systematically fostered reflection rather than imposing rules, expressed their understanding of the stillness and silence this way:

> *"We keep silence to listen, to imagine, and because if we distract the actors they might do it wrong."*

To understand the viewpoints of secondary students, we asked them to compare the educational performances they had just attended with their previous experiences. Generally, these were not symphonic music or opera, but pop musicals, rock concerts or folk music played at summer town festivals. An eighth grade student summarized the contrast, while his peers laughed:

> *"In a rock concert, you drink and you shout."*

In *The young person's guide to the orchestra,* the narrator taught Purcell's theme to the audience whistling and using hand movements, momentarily *transforming* the concert hall in a huge music classroom with hundreds of hands moving. His presence on stage was valued by some secondary students as a tool for better understanding. Others, however, rejected it because they perceived it as a continuation historicist teaching strategies that have characterized secondary music in Spain (Rusinek, 2006) and still persist in some schools, and showed their rejection in their behavior. Many teachers had expressed concerns about *inadequate* behavior, which we confirmed in the observations at the concert hall. Students' attitude seemed to be a kind of "school game," as this fragment from our fieldnotes shows:

> *12:35. The orchestra performs the whole piece while the narrator interpolates commentaries. There are more movements and chatter on the seats. Some students read their program notes, others make comments. A female secondary student two rows below me is the epicenter of an exchange of pieces of paper, that a teacher to my left observes seriously, containing himself to not intervene while the exchange is silent. Now the group is not paying attention to the concert anymore. They look at themselves to understand what is going on. A student makes noise with a piece of paper, and the teacher now does intervene to make him stop. An usher climbs the steps and asks a group of girls to stay quiet. On the stage the orchestra keeps performing. "The harp, to contradict the orchestra, sings the theme downwards instead of upwards", the presenter says when the piece has been played for ten minutes. The teacher speaks to the leader of the paper exchange, while moving his hands: "Shut up or you'll sit far from the others!" The girl stays on her seat.*

Secondary teachers and ushers were alert, "jumping" on students when they started talking or moving, and secondary students felt that pressure on them. However, the "school game" only concealed an understanding of the concert hall ritual, as two secondary students revealed:

> *"Of course, I've attended a [rock] concert in my neighborhood in Madrid and people seem to be crazy – they go mad and start to shout and jump. And here, where we went, then it is also a matter of respect – you have to sit down and listen."*

> *"If you start making noise, perhaps the musicians are interrupted and can't concentrate completely. And if you start to shout while they are playing, then they think you don't pay attention to them and there is no reason to play and to make the effort of showing you that music. What do they play for? Then, it is for*

nothing, because if you don't listen nothing is done, neither you nor who is playing."

The field trip was appreciated by a few students as an opportunity for learning experiences different from text-book based, daily school learning:

"I ever like learning lots of things, and I think that everything you can watch, outside the text book, live, is even better. You learn more."

Attending a concert hall to listen to a symphonic orchestra or an opera was not seen as an enjoyable option because it was compulsory. The rejection could also be linked to adolescents' generational beliefs – which are not necessarily true but important in their process of building an identity – and some considered classical music and opera as "adults' music." Although an initial rejection was recurrent in the interviews, many mentioned that their initial ideas had changed positively after the performance:

"When we were told what we would attend I thought it would be boring. But after I watched it, I liked it."

In this tension between expectations and actual experience, the influences of teachers, and of families and friends, interplayed. The influence of family and friends could be determinant, as revealed in this conversation between two teenage girls, casually overheard while waiting for that same concert:

Student 1: *"How cool! Today we don't have to see the Math teacher."*

Student 2: *"Yes, girl, at least one calmed day."*

Student 1: *"Well, Paco has already attended this and says it's a bore, that you get bored and you fall asleep."*

Student 2: *"Well, well, girl… My mother says that it is better to stay at home than to listen to one of these orchestras. You see what we have to do for a day without classes…"*

However, we found that some teachers could counteract those expectations and influence their students' meaning construction. At a secondary school located in a low income neighborhood with families not used to this kind of performances, the interviewed students enjoyed symphonic music, found it natural to go to a theatre, understood how expensive it is to produce a performance and therefore found it logical to pay for tickets. Their teacher had organized classroom projects to foster a profound understanding of all the performance production components, such as a school concert with music adapted from *The young person's guide to the orchestra* with eighth grade and a puppet production of *The Barber of Seville* with ninth grade, and she used to go along with her students to different performances out of the school schedule.

On the contrary, a group of eighth grade students had not assigned any special meaning to attending *Brundibár* because they saw it as another school field trip, not different from a previous visit to a cookie factory and equally boring:

"Well, man… It also depends on how it is facilitated by teachers, because the other one explained us everything before we went, even how the packing of cookies is, and the machines. But the Music teacher only mentioned we were going to learn some Spanish dances, and that's it."

Even worse, some teachers could be an obstacle for students' autonomous aesthetical judgment. This was the case with a group of four eighth grade students who had attended *The young person's guide to the orchestra,* whose teacher insisted on being present during the interviews and interrupted continuously. We were trying to know their perception of the music they had heard:

Interviewer: *"Do you see classical or symphonic music as something very antique?"*

Student 1: *"Well, no."*

Student 2: *"No… I mean… yes but no. It's from long time ago but I think it's great that it doesn't get lost because it's a very important art, and…"*

Music teacher: *"How crawlers you're becoming!*

Student 1: *"No! It's true! It's not good that it get lost!*

The instant of reflection was immediately lost. The students draw back and their following answers were only very short phrases and monosyllabic words such as "yes" and "no." The teacher did not take into account the value of their ideas and managed to repress – hopefully only externally – the analytical abilities they were autonomously developing.

DISCUSSION

According to the teachers, most students were not taken by their parents to performances, and those living outside the city of Madrid neither to none of the cultural opportunities offered there. Many parents did not value the role of the arts in their children's education, and some even misunderstood the educational purpose of attending a performance, as a non-productive field trip or as a time for doing nothing. Although the influence of the family continued, the influence of friends was bigger for older children and was very important for the interviewed adolescents. Probably at the same time heavily influenced by the media, many secondary students displayed a generational rejection of classical music and opera as both of them belonging to their parents' time although this was probably not true because most adults listen to pop music – and a few students even related having been taken by their families to pop musicals. With the exception of a small number of students who received instrumental lessons privately or in conservatoires, or who had attended theatre, music or dance performances with their parents, the tendency was to be ignorant of what it meant to be part of an audience in a theatre or concert hall. However, in spite

of the initial negative attitude that many students related, it seemed that it could change positively after attending the performances.

In relation to students' behavior in a concert hall, it is uncertain that an individual child or adolescent attending a performance alone or with his or her family would not comply with concert hall ritual. Concert hall ritual has powerful non-verbal educative characteristics which, as Small (1998) contends, stem from its metaphorical enactment of social myths. However, we observed that in the educational concerts student's behavior was always problematic, as if they were not in a concert hall but in their schools. Teachers tried to attain adequate behavior through previous explanations of the etiquette, announcing punishments for those who would not comply with it, excluding problematic students from the field trip and, in the best cases, through a joint reflection. The reflection was more effective when the students themselves –even as young as six years old– were involved in music projects that involved performing in their schools. These children did not just *behave* adequately, but deeply understood subtle issues of the performing arts from both sides of the stage. However, in most performances noise and chatting were always present, and secondary teachers in particular were convinced that some of their students would eventually not behave properly, and –as the ushers– were always on their guard to make them keep quiet. Based on a case study on a theatre play presented in a school, Bresler, Wasser and Hertzog (1997) contended that some essential characteristics of the art experience were lost when the performing arts moved to school settings. Similarly, we found that when young people became audience members as students taken by their teachers, for some of the interviewed there was a risk that the potential of the experience diminished because they perceived the concert hall context as an extension of the school context.

The impact of aesthetic experiences can only be fully understood in the long term or retrospectively, through asking adults –or adolescents– in what ways a current engagement with the performing arts might have emerged from early experiences as audience members. The developing of musical understanding could be clearly observed, as declarative knowledge –instruments, forms, genres and music history– and procedural knowledge –singing, playing and composing. It was directly linked with the music curriculum, and depended on the preparation and follow-up activities designed by the teachers, and in some cases on the mediation of a narrator. In contrast, the element of concert hall ritual was more problematic, except with young children and with those engaged in music projects that involved performing in their schools. Summarizing, students' perspectives were influenced by their social context but could vary after attending the performances, depending on their teachers' pedagogical approaches, which were crucial in the meaning attributed to the experience. We therefore suggest that the performing arts institutions could get a deeper impact on young audiences through developing more appealing ways to train the teachers that will take them to the performances.

REFERENCES

Álvarez, L. (1996). Conciertos didácticos. *Eufonía. Didáctica de la Música, 2*, 109-116.

Bresler, L., Wasser, J. D., & Hertzog, N. B. (1997). Casey at the bat: A hybrid genre of two worlds. *Research in Drama Education, 2*(1), 87-106.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (1994). *Handbook of qualitative research*. Thousand Oaks. CA: Sage.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (2005). *The Sage handbook of qualitative research* (3rd ed.). Thousand Oaks, CA: Sage.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. Thousand Oaks, CA: Sage.

Moreiras, A. (2005). Evaluación de un concierto didáctico. *Eufonía. Didáctica de la Música, 33*, 102-108.

Pitts, S. E. (2005). What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival. *Music and Letters, 86*(2), 257-269.

Prosser, J. (Ed.). (2001). *Image-based research: A sourcebook for qualitative researchers*. London: Routledge Falmer.

Rich, B., Polin, J. L., & Marcus, S. J. (Eds.). (2003). *Acts of achievement: The role of performing arts centers in education*. New York: Dana Press.

Rusinek, G. (2006). Music in a Spanish secondary school: A look at the past and a look at the present. In M. Moore & B. W. Leung (Eds.), *School music and teacher education: A global perspective in the new century* (pp. 58-68). Hong Kong: Hong Kong Institute of Education - International Society for Music Education.

Small, C. (1998). *Musicking. The meanings of performing and listening.* Middletown, CT: Wesleyan University Press.

Tambling, P. (1999). Opera, education and the role of arts organisations. *British Journal of Music Education, 16*(2), 139-156.

Musical upbringing in minority groups

Ylva Hofvander Trulsson
Music Education, Malmö Academy of Music, Lund University.
Malmö, Sweden.
Ylva.hofvander_trulsson@mhm.lu.se

ABSTRACT
In my PhD thesis I examine the narratives of non-Swedish parents addressing music schools and private teaching, on music, and its role in the upbringing of their children. Results from the interviews indicate that families with foreign backgrounds engaged in musical learning have origins within higher socio-economic groups. However, many of them have not retained their former social position in their new country and therefore put their faith in their children's future. Several core discourses emerged from the interviews: conflicting cultural identities within the families, acculturation within the child, gender expectations among different ethnic groups and the strive for status and cultivation.

Keywords
Musical upbringing, minority, social mobility, capital.

INTRODUCTION
The focus of this thesis has been to study parents with non-Swedish backgrounds and how they describe their children's musical interest, their own backgrounds, and daily life in Sweden. The study gives prominence to the parents' voice, their view of themselves as parents, their own childhood, which has directly and indirectly impacted on the daily lives of their children, and on decisions large and small (Berg & Johansson, 1999). This article illustrates first and foremost different perspectives on the practise of music as a decisive tool for social success and integration for the children. The article also illustrates the emotional importance of music to these parents who live and exist in a country away from where they grew up and which shaped them. Music as a tool for social reconstruction is a theme, which is in focus and also how it can impact on the upbringing of the child. Analysis of the interviews will, with the help of theoretical concepts, try to demonstrate what can happen within and around individuals and groups which live as minorities. It is a question of an emotional struggle for survival and rehabilitation both in regard to their own group and relatives, in terms of acceptance, and also seen as an asset by the majority society.

BACKGROUND TO THE STUDY
Students from ethnic minorities are significantly underrepresented at higher levels of formal aesthetic education in Sweden (HSV, 2005). In a former quantitative study the author found this true also for music schools for younger children, despite a wide range of courses on non-western music (Hofvander Trulsson, 2004). For Swedish children the education offered by music schools is a recreational activity outside of compulsory school. The pupils in these schools have an age span of between 5 and 19-years-old. In Malmö - a multiethnic, metropolitan area of Sweden - nine out of ten children who participate in state-financed music schools were ethnic Swedes, mainly from middle-class backgrounds. Furthermore, it was found that recruitment of pupils was as a rule determined by consistent criteria and characteristics in both immigrant and non-immigrant pupils. Most importantly was the area in which you lived. The pupils, irrespective of origin, lived in areas with few immigrants. Gender distribution was uneven in both groups and girls were in a clear majority. In the group with a Swedish background, parental income had a significant impact. This was not the case in pupils with a non-Swedish background.

THEORETICAL PERSPECTIVES
To re-locate to a new country represents a change in a person's life, which has an impact, both immediate, and in coming generations. The issues which emerged from the parents' statements focus on cultural identity, living in a minority group, and how the children in the family identify themselves in relation to different cultural forms and how various types of music are used as tools in the respective rapprochement and alienation from the parents' origins.

The theoretical perspectives, which support the analysis during the development of the thesis, have partly come to address traditional gender and class perspectives, having a foreign background, and living in a minority group. The term acculturation (Phinney, 1990, 2003; Phinney & Rosenthal, 1992; Almqvist, 2006; Berry, 1988) has been useful to illustrate what happens to a person, both a child and an adult, when one is forced to fluctuate between differing cultural contexts on a daily basis, with varying social expectations.

To understand the structural perspective between individuals and the society, as well as class identity, I have used Bourdieu (1986, 2000) and his thinking around various definitions of capital: *cultural, social, economic and symbolic capital.* Furthermore his concept of *habitus* has been useful to understand the upbringing applied by the parents and the impact of the music. *Field* and

location have been applied to illustrate how different societal groups fight influences to family norms.

The gender perspective is further developed by Hirdman (2008) to describe the differences between women and men, girls and boys, in various societies and cultures. Trondman (1993), who has exposed the dilemma of class mobility is also of help in the analysis. Skegg's concept of *respectability* provides a further tool for the interpretation of *class* and *gender*. Foucault's (1976, 1980, 1993) concept of *disciplinary power* shows the link between knowledge and power. These perspectives on how power operates emerged in the interviews between teachers, parents and children. Sartre (1984) problematises in various ways the determined subject and possible outcomes for change. La Clau och Mouffe (1985) have contributed theories for the development of an identity analysis where the position of subjects in relation to the dominant discourses are illustrated; the concepts of *overdetermination* and *antagonism* have become useful for this study. Goffman's (2001) labelling theories have demonstrated how a stigma can be expressed by a person. The parents' feelings and experiences of being stigmatised has affected both their way of thinking, and patterns of behaviour in their daily lives, which have had long term consequences for some of the children. Goffman's (1974) dramaturgic theories of the *front* and *back stage* have illustrated the experience of cultural phenomena within the subject and within the cultural group, which do not always accord with each other.

METHOD

The study involved 12 parents, six women and six men, whose life stories form the results of the thesis. Inspiration for the analysis for this descriptive interview study is drawn from hermeneutics (Ödman, 2007). The intention is to develop a descriptive, multifaceted picture based more on listening than on leading questions (Kvale, 1997). Relevant interview questions emerged as a result of initial pilot studies. The prepared questions have supported the execution of the interviews which have centred on four central themes within the context of the musical discussion: the parents' background, the family's current situation, the children's school and extra-curricular activities, and the child's future. Kohler- Riessman (2007) write that while the interview subjects offer their information and opinions, it is up to the researcher to construct the interview and develop the final interpretations. I have used the interviews to listen and to analyse that which is being said, how it has been articulated, and sometimes that which has been left unsaid. This has been done on several levels of linguistic interpretation and analysis, which together with the theory and prior research has deepened and broadened understanding of the field.

The children of the participating parents play or have played at either music schools in their home municipalities, in various forms of private teaching, at an Iranian-Swedish music school, or at the Malmö Academy of Music's ”Piano Forum” programmme for talented pianists. Some of the children take part in several of these teaching situations simultaneously. The majority of children play the piano. This was not a selection criterion for the study, but the children's choice of instrument became clear first during the interviews (aside from the three parents whose children had taken part in the ”Piano Forum”). The parents come from different countries: Uruguay, Iran, Vietnam, Estonia, Serbia, Bosnia, Hungary and Germany. The research questions concern: the role music has in families which live and work in a new country of residence, and how the parents describe their investment in their children's musical development.

MUSIC AS AN ACTIVE FORCE

The parents' testimony illustrates the significant role of music in bridging the emotional gap between life in Sweden and the cultural habitus, which comes from one's upbringing (Bourdieu, 1986). These two different worlds are for many of the parents difficult to integrate in an emotionally satisfactory way. Several of the parents describe themselves as determined by their origins (Sartre, 1984). Both emotionally, as upbringing has occurred in another context, in another culture, and through the feeling of not fully belonging to Sweden and being surrounded by a society where, in all statistics, all individuals born in another country are classified as having ”foreign backgrounds.” Even their children who are born in Sweden to two foreign parents are categorised as ”children with a foreign background” by Statistics Sweden. This is regarded by many of the parents as labelling, a stigma which they cannot affect nor control (Goffman, 2001).

Parents in exile experience that the labelling occurs on several levels as the majority society repeatedly classifies and questions the individual according to, for example, appearance and accent (Althusser, 1976). ”Here I am a foreigner, even if I have lived here for 30 years,” a father from Serbia said. In his experience being a ”foreigner” in Sweden is a handicap as it provided greater obstacles to establishing onself in the society. Several of the parents have mentioned that the labour market is more limited for those with foreign backgrounds, that the children are given undeservedly low grades in school, and that the housing market is segregated (De los Reyes, Molina & Mulinari, 2005).

According to Folkestad (2002) music from one's homeland strengthens national and cultural identity, by evoking feelings and memories. This is repeatedly mentioned in the interviews with the parents. ”Music awakens the memory,” a mother from Uruguay said. Her

father was a very well known musician and composer in Latin America. As a child she began performing on television with him. During the Uruguayan dictatorship from 1973 and onwards the father was imprisoned and tortured. When he was released after several years the whole family fled to Sweden. By then she had studied biomedicine at university and trained to become a guitar teacher. She now lives with her husband and two children, both of whom are very active musicians. She has been unable to use her education in Sweden, working instead as an assistant nurse at a home for the elderly. Her husband is a journalist for a Spanish language newspaper.

The interviews also indicate the importance of music in making contact with memories from the country of origin. Music from home countries becomes a tool for understanding the inner self, in regard to childhood and upbringing. The interviews are divided in two parts, consisting of life in the country of origin, and in the adopted country. In the adopted country the music is pluralistic and influenced by all types of impressions from TV, radio, Internet and so on. Stokes (1994) writes, ”Music is clearly very much a part of modern life and our understanding of it, articulating our knowledge of other people, places, times and things, and ourselves in relation to them” (p.3). The parents' explanations of their relation to music from their country of origin is however clearly limited to and presented as if determined by the context of childhood and of family, school and society. The expressed and practised discourse about the music of childhood is shown in how the interviewees speak about the musical upbringing of their own children. Plantin (2001) argues that we raise our children in relation to our own childhood. There are parents, which also distance themselves from their own experiences and adopt a counter-position. The parents from Iran stand out in the material, as they have chosen to allow their children to play and concentrate on music despite the fact that they themselves did not. The Iranian parents speak about how music was forbidden.

Hassan says that in several Muslim countries music has been banned by the regimes. Hassan comes from Iran and talks repeatedly about the important role that culture and the arts plays and how it is engraved in a person's conscious even if they live secular lives in Sweden.

Hassan relates how it is difficult to stand for your decision in front of the relatives. Hassan is proud that his son plays, but it is not as widely accepted by the family. ”If my sister or father calls from Iran, should I say that my son plays guitar? God no, he is going to be a doctor” (Hassan). This habitus which the father illustrates (Bourdieu, 1986) in which he distances himself from, I interpret as an antagonistic action (La Clau & Mouff, 1985) in relation to the family's opinions and norms. The father chooses to deviate from the family's norms, but does so quietly as group pressure is apparently so strong that he cannot state his position and choices openly (Ouis, 2005). This type of statement can be interpreted as if the father wants to uphold the picture of the good father, which can be compared with Hirdman's (2008) reasoning about the good mother. The good father in this context is expected to follow the family's advice and norms so that damage is not done to the family's good reputation or ”honour”. The father's situation can be understood with the help of the term overdetermined (La Clau & Mouff, 1985) which means that several different discourses compete for influence in the same person. These discourses can contradict each other. From the father's reasoning I interpret the Swedish discourse, in that children are allowed and are encouraged to learn to play an instrument, clashes with the discourse that he wants to distance himself from, that which says that music has no higher value, which instead distracts the child from concentrating on that which can give a solid income and future.

MUSIC BINDING TWO WORLDS

This mother relates that their ”roots” are in Hungary, but that the music connects and creates a feeling of home in more than one place. She describes how she feels at home in Sweden, but that it has been a difficult and long journey to reach that feeling. The feeling of ”home” is presented as something intuitive, a strong connection to the origins of youth which is engraved on the individual's conscious (Bourdieu, 1986). But the feeling of ”home” which Anna speaks about is proof that it can be experienced in other places other that the place of origin. It is about contact with people, the experience of the nature and the music. The music is included as a underlying artefact for this woman to be able to create the feeling of ”home” around oneself and within.

Several of the parents who participated in the study have broad experience of practising music in their childhoods. Five of them have studied as musicians or music teachers in their countries of origin. In the interviews knowledge about music is described as an asset when moving to a new country. As music is direct and limitless for the individual it paves the way for new relationships But music is also described as governing and limiting for the individual. According to Frith (1996) it is not a question of how music reflects people but how music constructs people. Instead of supposing that the group has values which are expressed in music, it is music as an aesthetic practise, which in itself articulates an understanding of both group relations and individuality. The music constructs our feeling of identity through direct experiences. Music gives the body, time and togetherness form, and facilitates experiences which place us in imaginary, cultural narratives (Sæther, 2007).

This study indicates that music has both an intrinsic ability to define the individual and opens doors to a new range of feelings and situations. Ruud (2006) writes that musical tastes correlate with gender, age, social class and ethnicity. He argues that together they form the traces in that which is called identity. The parents' relationship to

the practise of music and to listening is presented in this study as both complex and multifaceted. Music works as trigger for difficult experiences and memories from the cultures of origin, and as an emotional space to reconnect and find peace among those living in exile.

The imaginary home country that Rushdie (2005) refers to concerns the recreation and formulation from the memory a body of a country as if it were for real. This fictional country provides the frame of reference, or the stage where the memories are played out. When memories are acted out on the front stage, supporting artifacts are required, such as traditions, which create the bounds for the scenography (Goffman, 1974). Food should be planned, prepared, tables should be set, and the group assembled. The music, which is an emotional set-piece tasked with reinforcing the imaginary homeland's contours, sets the scope for the actor's feelings. The guests have agreed in advance on the experiences, which should be acted out. There is in other words a version to be recreated. Together this scenery creates a manuscript for the imaginary home country (Rushdie, 2005) where the aim of the actors is based on a striving for a context, and for roots.

MUSICAL UPBRINGING- A TRIALECTIC CONTRACT

”When you have lost everything you also desire to give everything back because you feel a debt,” Nejra from Bosnia said. The debt can be a strong driving force behind the comprehensive commitment that many of the parents display for their children's musical activities. Naturally it is extremely likely that the parents first and foremost find it pleasing that their children take an interest in music, just as they themselves have done. The strength of this driving force can be illustrated by how two of the parents of students in the Piano Forum put in hours of their time every day to take the children to various lessons, follow their practice and to support, to the extent that it became difficult for their sons to find the time to meet friends. The mothers felt also that if their sons were to succeed with playing the piano, extra commitment would be required of them as parents, meaning that it was difficult to leave enough time for work. A mother that comes from Hungary, who is a trained music teacher, put it like this:

> The weekdays were always a little sensitive for him. Most of his friends wanted to play football or play on the computer, but we said that he could do so on the weekend. During the week there is not much free time as he goes to music classes in another part of town and we travel back and forth, almost an hour, and then we went to Lund from Malmö and played for the piano teacher, it took up a lot of our time. In the beginning it was a little difficult, but then it got easier. He has to plan, always, we have to plan and prioritise. For example today we don't want him to practice this evening as he would bother the neighbours, but instead directly after school for three hours (Magdi).

Another mother whose son was also given lessons in the Piano Forum put it like this:

> Yes, they have to practice. They are concerned that they will not get any time for anything else. He is still small. He says that if he is to practice this and this much then I can't meet my friends. Then we say, yes you can, we explain. As soon as he has done his practice, and sufficiently well, then he is free to do whatever he likes. I hope that when he gets a little older he will understand. He is actually pretty good, he knows what he has to do. He is often very tired in the evening, but in the evening he also practices at least two hours. His teacher thinks that he could play at a high level, so more work than normal is needed, not just twenty minutes per week (Nejra).

It is difficult to gauge from this study whether the music project is mutual as only the parents are given the chance to say their piece. It is probable that the children also love music and the practice of music, but to what extent is not shown. In the interviews the parents describe how they encourage and push their children to play and focus on their music. Based on statements from five of the parents it is indicated that they, together with the music teacher, can persuade the children to prioritize, and also place restrictions on friends and other activities. ”Friends just turn up, but we say no, you can play only at the end of the week” (Magdi). These restrictions are advantageous for their musical practice as it is given more attention and time. The parents proudly relate that the music teacher has pointed out that the child has a talent for music and should spend more time on it. According to Foucault (1980) the disciplinary power has a significant role in the internalization of behavior, which later becomes integrated in the self. According to Foucault there is close correlation between knowledge and power, where the truth is dictated by those with standing (compare symbolic capital, Bourdieu, 1986). The teacher can use the parents as a proxy in relation to the student, to control and to influence her at home (Rose, 1995). The parent can use the teacher's professional status (Lindgren, 2006) as an alibi to control the child and limit other influences from friends for example, and other distractions. The child which moves between these two poles is dependent on the encouragement, and care, of both parties, to ensure the receipt of praise and love. Interaction occurs when the child is given positive interpellations (Althusser, 1976).

Markku who comes from Estonia also has a daughter who is a talented pianist. The daughter also dances classical ballet and is committed to this as well as the piano. He says: ”Yes my wife has danced and wants to dance herself. She knows all the steps. So she supports her, but also hassles her – have you played, you should play for at least an hour, she says. It is my wife who is on at her.” Practicing, which often occurs in the home, is done

openly as the instrument makes noise. It opens up scope for control from one's surroundings and leaves therefore little space for the child's private life, and unmonitored practice. The parents can easily follow up on what the child does when he or she plays at home.

> Yes, it is really difficult to say, as he takes the bus 25 kilometers to and from school. Sometimes he travels again in the evening for lessons, but then I drive him so that we save time. Yes, it takes a lot of time (Nejra).

The interviews show that it is primarily the mothers that correct and instruct the child during practice (compare disciplining, Foucault, 1976). By being continually under watch little space is left to hide, which could lead to the child developing choreographies (Goffman, 1974) in relation to the parents to divert attention, to create freedom, and for resistance. Foucault (1976) shows that wherever power exists, there is always resistance to it.

Another strategy for the observed child to react to the internalized eyes and ears of the parents and teachers is to come closer and become attached, to court praise, appreciation and comfort. This exposes them to demands and sanctions from those of standing in return. Foucault (1976) describes the liberating function of confession for the dominated. This example emphasizes a complex interaction between teacher and parent, parent and child, student and teacher, where three parties are the creators of a behavior, like a contract which trialectically nourishes a teaching situation.

It has emerged from interviews with several of the parents, that the children have taken part in music competitions. In the competitions the progression, and seriousness nature, of musical learning is clearly demonstrated. The results in the competition are for the children a clear statement as to whether they have succeeded with their practice and if they have talent. At the competitions they stand alone and are themselves responsible for their performance. There is a fluctuation between success and failure. Winners and losers are created. This regime of knowledge that several of the children are dragged into is like a high stakes game.

> He knows that he is good, this is both positive and negative. He says, why do I have to practice so much when I can do this? He was a little on edge for a while. There is a lot to do, and he is tired, he doesn't manage and can't be bothered. But since he started on the syncope and played his first concert, and the girls started to come up to him, oh, you are so talented...Then friends were impressed and that meant a lot to him. So it is going well now. When he is feeling down I try to cheer him up and then it usually works out. (Nejra)

The self-regulating punishment or praise, can be both ruthless for the self-confidence and an incentive to work on and improve. The study shows that there exists competition between between siblings in a family to be the most successful musician. The competitions become the proof of who is the most successful in the family.

CONCLUSIONS

This study has made clear that the parents make a strategic investment in their children's future. It is a question of both encouraging the children's activities, but also about filling gaps. What the school does not give the child in the form of knowledge for the future that parents consider they need, is compensated in the form of free-time learning. For these families learning music is the main goal as it grants both cultural capital (Bourdieu, 1986) and gives the children a language, which is not stigmatizing (Goffman, 2001). All children are schooled primarily in the Western music tradition. Some of them have also learned the music of their own culture, on their own or with the help of their parents. It is important to add that all families were not elitist in their plans for, and investments in, their children, but the majority had a clear plan for what their children's free-time learning would achieve. The music is described as free zone, where people have equal value and where one's differences, their habitus, can be a cultural capital, which can be valued highly (Bourdieu, 2000). With musical knowledge comes respectability (Skeggs, 2006). The children then hold an equal status in relation to their peers. From the interviews I can deduct that the parents feel that music can grant this respectability, and a cultural capital, which can open doors for upwards social mobility for the family. The music is a tool, which can both give the individual a passport to another life, and a tool which can strengthen their own cultural group internally. The children's successes play an important role for the family's potential and reputation. The children become a testimony for parenthood.

REFERENCES

Almqvist, K. (2006). *Identitet och etnicitet.* I antologin *Ungdomar och identitet* av Frisén, A. & Hwang, P. (red). Stockholm: Natur och Kultur.

Althusser, L. (1976*). Ideologi och ideologiska statsapparater. Staffanstorp*: Cavefors.

Bauman, Z. (2002). *Det individualiserade samhället.* Göteborg: Bokförlaget Daidalos AB

Berg, L-E. & Johansson, T. (1999). *Den andra föräldern. Om deltidspappor och deras barn.* Stockholm: Carlsson.

Berry, J. W. & Sam, D. (1997). *Acculturation and adaptation.* I J. Berry, M. Segall & Kagitcibasi, C. (red), *Handbook of cross- cultural psychology: Vol. 3. Social behaviour and applications (s. 291-326).* Boston: Allyn & Bacon.

Berry, J W. Phinney, J S. Sam, D L. & Vedder, P. (2006).

Immigrant youth in cultural transition. Acculturation, Identity and Adaptation Across National Contexts. London: Lawrence Erlbaum Associates Publishers.

Bourdieu, P. (1986). *Kultursociologiska texter.* Av Broady, D. & Palme, M. (red). Stockholm: Salamander.

Bourdieu, P. (2000). *Konstens regler. Det litterära fältets uppkomst och struktur.* Stehag: Symposium.

Broady, D. (1990). *Sociologi och epistemologi, Om Pierre Bourdieus författarskap och den historiska epistemologin.* Stockholm: HSL Förlag.

De los Reyes, P. Molina, I. och Mulinari, D. (2005). *Maktens (o)lika förklädnader. Kön, klass & etnicitet i det postkoloniala Sverige.* Stockholm: Bokförlaget Atlas.

Folkestad, G. (2002). *National identity and music.* Chapter to appear in "Musical Identities", Eds. R. MacDonald, D.J. Hargreaves and D.E. Miell. Oxford: Oxford University Press.

Foucault, M. (1976). Sexualitetens historia.

Foucault, M. (1980). *Power/ Knowledge*. Brighton: Harvester.

Foucault, M. (1993). *Övervakning och straff.* Lund: Studentlitteratur.

Frith, S. (1996). *Music and identity.* In: *Questions of cultural identity.* Red: Hall, S. &du Gay, P. Oxford: Oxford University Press.

Giddens, A. (2003). En skenande värld. Hur globaliseringen är på väg att förändra våra liv. Kristianstad: SNS Förlag.

Goffman, E. (1974). *Jaget och maskerna - En studie i vardagslivets dramatik*. Kristianstad: Rabén Prisma.

Goffman, E. (2001). *Stigma- en avvikares roll och identitet*. Stockholm: Norstedts akademiska förlag.
Goldstein- Kyaga, K. Och Borgström, M. (2009). *Den tredje identiteten. Ungdomar och deras familjer i det mångkulturella, globala rummet.* Huddinge: Södertörn Academic Studies 39.

Gramsci, A. (2007). *Brev från fängelset.* Stockholm: Ruin Förlag AB.

Hirdman, Y. (2008). *Genus- om det stabilas föränderliga former.* Malmö: Liber.

Hofvander Trulsson, Y. (2004). *Kulturskolan i integrationens kraftfält.*Magisteruppsats. Musikhögskolan i Malmö

Howarth, D. (2007). *Diskurs.* Malmö: Liber.

Högskoleverket. (2005). *Konststudenten sällan från arbetarhem.* Rapport utgiven av Högskoleverket.

Kohler- Riessman, C. (2007). *Narrative methods for the human sciences.* London: Sage.

Kvale, S. (1997). *Den kvalitativa forskningsintervjun.* Lund: Studentlitteratur.

Laclau, E. & Mouffe, C. (1985). *Hegemony and Socialist Strategy. Towards a Radical Democratic Politics.* London: Verso.

Lindgren, M. (2006). *Att skapa ordning för det estetiska i skolan. Diskursiva positioneringar i samtal med lärare och skolledare.* Göteborg: Länstryckeriet.

Ödman, P-J. (2007). *Tolkning, förståelse, vetande. Hermeneutik i teori och praktik.* Finland: WS Bookwell.

Plantin, L. (2001). *Mäns föräldraskap. Om mäns upplevelser och erfarenheter av faderskapet*. Göteborg: Göteborgs Universitet.

Rose, N. (1995). *Politisk styrning, auktoritet och expertis i den avancerade liberalismen.* I Hultqvist, K. & Petterson, K. (red.) *Foucault. Namnet på en modern vetenskaplig och filosofisk problematik.* Stockholm: HLS förlag.

Rushdie, S. (2005). *Imaginära hemländer.* I Eriksson, C., Eriksson Baaz, M. & Thörn, H. *Globaliseringens kulturer. Den postkoloniala paradoxen, rasismen och det mångkulturella samhället.* Falun: Nya Doxa.

Ruud, E. (2006). *Musikk og Identitet.* Oslo: Universitetsforlaget.

Saether, E. (2007). *Social integration genom musik. Rapport från ett utvecklingsprojekt kring musikundervisningens villkor i mångkulturella klasser.* http://www.filmis.eu/SIM

Sæther, E. & Hofvander Trulsson, Y. (in press). Att vara i takt med andra – en musiklärares utmaningar. Lund: Studentlitteratur.

Skeggs, B. (2006). *Att bli respektabel. Konstruktioner av klass och kön.* Göteborg: Bokförlaget Daidalos AB.
Stokes, M. (1994). *Ethnicity, Identity and Music. The Musical Construction of Place.* Providence, CT: Berg.

Trondman, M. (1993). *Bilden av en klassresa. Sexton*

arbetarklassbarn på väg till och i högskolan. Stockholm. Carlssons bokförlag.

Wetherell, M. & Potter, J. (1992). *Mapping the language of racism. Discourse and the legitimation of exploitation.* New York: Columbia University Press.

ABSTRACTS

Professional development: A new lens for enacting change in teacher in practice

Brian Bersh
University of Delaware, USA

Suzanne Burton
University of Delaware, USA

ABSTRACT
Professional development for music teachers often occurs in short, unrelated workshops-rarely enacting change in practice. Effective professional development must be designed to provide bridges between the content teachers learn, their previous knowledge and experiences, and how this information should be implemented in a classroom. In addition, properties of student learning must be addressed in complement to principles of teaching. The purpose of this research was to investigate the efficacy of immersion-based professional development in enacting long-term change in teacher practice. Specifically, this study examined the efficacy of a 90 clock-hour, immersion-based professional development cluster on steel pan through the lens of flow theory. According to Csikszentmihalyi (1991), flow is considered to be an optimal state in which skill and perceived level of challenge match. This longitudinal study draws upon data collected over a four-year time span in which music teachers' experiences in a steel pan professional development cluster were documented. Data sources were participants' daily journal reflections, selected videotaped rehearsals, field observations of selected teachers using steel pan in their classrooms, interviews, and results from a follow-up satisfaction survey. Prevailing indicators of flow within the immersion context were immediate feedback, chance for completion, and high levels of interest/motivation. Mihalyi Cskiszentmhayli's theory of flow was paired with Ellen Langer's concept of mindfulness in order to establish those characteristics that would allow for an engaging and meaningful professional development experience. These characteristics were evaluated in relationship to current literature on effective professional development that elicits long-term change in teacher practice, and were examined within the context of adult learning.
Through this research, the immersion paradigm for developing professional learning communities has been shown to have many attributes of effective professional development. Findings suggest that the immersion context fostered participants' growth in knowledge and skill for playing and teaching steel pan, consequently leading to successful implementation of steel pan in the schools. Findings also suggest that the immersion-based professional development context promoted flow and fostered an environment where new pedagogical techniques could be learned through practice. Implications from this research are that professional development providers should (a) consider using an immersion model with sustained interaction between teachers and instructors, and (b) take the indicators of flow into account when planning and implementing professional development experiences.

Keywords: Professional development, immersion, flow, mindfulness

Music to our ears: Lessons learned from primary music leaders

Jenny Boyack
Massey University, New Zealand

ABSTRACT
The place of music in the everyday primary (elementary) school curriculum is increasingly threatened by an international preoccupation with literacy and numeracy achievement at the expense of more broadly-based educational outcomes. In light of the unique contribution music makes to human lives and communities, the author draws on data from her doctoral study of primary school music leaders to show how the complex interaction between teachers' personal and professional stories is reflected in their practice as primary music leaders. She concludes with specific suggestions for maintaining the future of music in primary schools.

Keywords: Primary/elementary music leaders, personal/professional lives, emotion, relationship.

Using computers to teach aural skills: An action research study

Tim Cain
University of Southampton, UK

ABSTRACT
This report details an action research study that I undertook with a group of students and their teacher in a Secondary school in England. 14-15 year old students were systematically taught several strategies for improving their aural skills, including using computers. Pre- and post- tests show a marked increase in scores. However, qualitative data show that students used haphazard approaches, rather than the systematic approach they were taught. This study suggests that action research might generate sophisticated understandings of students' learning strategies in music.

Keywords: Aural skills, action research, computers, music, listening

Empowering change in future music teachers' perceptions

Smaragda Chrysostomou
University of Athens, Greece

ABSTRACT
This paper presents the design and development of a university-based seminar attempting to optimize the limited opportunities offered to future music teachers for teaching practice and reflection, and discusses its impact on participants' perceptions on music teaching. Students were expected to assume a dual role –that of the researcher and that of the teacher following the seminar process which comprised of: university-based lessons, teaching practice and reflection. The impact of the seminar on students' perceptions was evaluated by the use of different qualitative research tools, following the cyclical process of pre-conceptions –experiences-reflections on which the seminar was constructed.

Keywords: Music teacher education, initial preparation, change, university course structure

Music as bricolage: Studying cultural geography through soundscape creation

Joi Freed-Garrod
Thompson Rivers University, Canada

ABSTRACT
This paper describes an inquiry that examined the potential of musical education in the form of Soundscape composition as a means of representing students' individual and collective sense of place in a class of 10 and 11-year olds in a small city in western Canada. The students looked at their geographic contexts of home, school, immediate community and city, exploring place culturally and physically. Both the research methodology and the students' creative engagement took the form of bricolage, which utilizes known cultural tools -sign and symbol systems, norms of practice, internalized and recognizable structures, materials and forms - to create new understandings, skills and constructs. A bricolage approach to Soundscape composition as collectively constructed metaphoric expressions of identity and sense of place, linked flexible, imaginative and meaningful narratives with artistic exploration of a particular medium. More broadly, bricolage is also a viable perspective for contemporary teaching and learning, supporting the idea of school as a dialogic community "where a multitude of voices [can be heard and]…polyphony defines the essence of education" (Sidorkin. 1999:120-121). Findings of this inquiry included ways students employed musical and visual metaphors to represent their individual and collective senses of place as they mapped the acoustic ecology of the various geographic and cultural contexts of their lived experiences. Implications of Soundscape creation as bricolage for exploring cultural identity and sense of place through music education are examined and discussed.

Keywords: Bricolage, soundscapes, sense of place, cultural geography, elementary classroom music

Aiming for a better practice: A case study of a secondary music teacher's professional development

Mª Cecilia Jorquera Jaramillo
University of Seville, Spain

ABSTRACT
The purpose of this study was to observe how a secondary school music teacher developed towards better practices. In a first stage, we compared his declared professional knowledge and the corresponding personal teaching model with the model actually reflected in his videotaped classes. In a later stage, further classes were videotaped and discussed, and compared with the earlier classes, with the object of identifying the personal teaching models that emerged from this analysis.

Keywords: Music teacher education, professional knowledge, professional development, personal teaching models

Windows of access for intercultural music making

Christopher Klopper
Griffith University, Australia

ABSTRACT
This paper reports on an intercultural music making initiative between North-West University, SouthAfrica Tswana students and Charles Sturt University pre-service teachers. Musical artefacts were prepared by students, for "export," to convey, confirm and explore their culture of birth. Digital technologies assisted to facilitate the export through video, on-line chat room and web-cam communication. Such technology supports the conveyance of originality, authenticity and context. The exporters were not remotely detached from the musical artefact but were digitally connected. The "importers," were able to access the musical artefacts through repeated, close and careful encounters. The importing students then created a performance of the musical artefact using Orff melodic and non-melodic instruments. In so doing a hybrid musical exchange was achieved. This intercultural music exchange resulted in a collective and participatory music-making initiative. Findings of the research call for the concept of musical score to encompass more than the written text; conceptualized as a technology enhanced multi-modal collection. Such a concept would provide windows of access for a wider and deeper understanding in world music.

Keywords: Intercultural music making, collective and participatory music-making, collaborative inquiry research

Gender differences in extracurricular music participants' motivation toward learning of school music in Singapore

Chee-Kang Koh
University of Illinois at Urbana-Champaign, USA

ABSTRACT
An important aim of this study was to determine motivational beliefs of male and female extracurricular music students toward learning of school music as measured by motivational constructs derived from Eccles et al. (1983)'s expectancy-value theoretical framework. 2,020 students (1,028 boys, 992 girls) between Primary 6 to Secondary 2 from eight co-educational government and government-aided schools (3 primary and 5 secondary schools) in the northern region of Singapore participated in the study, of which 414 (83 boys, 331 girls) indicated as participants of school-based extracurricular music activities. A web survey questionnaire asked participants: (a) about types of extracurricular music activities and (b) motivational beliefs toward learning of school music based on six motivational constructs. Results show that gender stereotyping has direct impact on adolescents' selection of extracurricular music activities, with school band as their most preferred music activities. Significant differences were also found between boys and girls on their perceived usefulness, importance, and self-competence to school music. In general, both boys and girls expressed high motivation in learning school music. Girls' motivation, however, declined over the primary-secondary transition whilst boys exhibited an upward trend. The results help to frame how music is perceived by extracurricular music students as a school subject and suggest a need to enhance motivation of these musical talents, particular girls, through various programs, structures and processes. Another implication is the need to provide access and opportunity for both boys and girls to have a wider choice in selecting extracurricular music activities.

Keywords: Motivation, expectancy-value, extracurricular music participation, gender differences, primary-secondary transition

Developing change agents for music education in schools

Glenn E. Nierman
University of Nebraska-Lincoln, USA

ABSTRACT
Good leadership is important for any profession, and the music education profession is no exception to this rule. Good leaders are not born leaders, however; they are groomed for leadership using outstanding educational practices. The purpose of this paper is to describe one such approach to leadership development, the Nebraska Music Educators Association (NMEA) Leadership Retreat, and to illustrate in detail one of the sessions of that Retreat, the session on futurism, which focused on helping young leaders to become "agents of change" in their profession.

Keywords: Leadership, advocacy, curriculum, professional organizations, inservice education

A study of students' experiences at educational concerts in Spain

Gabriel Rusinek
Complutense University of Madrid, Spain

Constanza Rincón
Centro Integrado de Música "Padre Antonio Soler," Spain

ABSTRACT
This paper informs about a qualitative study carried out to understand the characteristics of young audiences' experiences at musical performances. It focused on primary and secondary students who attended a youth program in Madrid that provided opera, classical music and dance performances. The study aimed at comprehending the meanings attributed by children and adolescents to all the aspects of the performances; on what influenced that meaning construction; and on the different types of learning that took place. The research design included the observation of performances and follow-up lessons in schools, individual open-ended interviews with teachers and group interviews with students, and analysis of written materials. Students' perspectives were analyzed in relation to school, family and social expectations, and in relation to their own experience. The findings suggest that their perspectives were influenced by the social context but could vary after attending the performances, depending on their teachers' pedagogical approaches, which were crucial in the meaning attributed to the experience. Based on those findings, we suggest that the performing arts institutions could get a deeper impact on young audiences through developing more appealing ways to train the teachers that will take them to the performances.

Keywords: School music, performing arts, educational concerts, audience, aesthetic experience

Musical upbringing in minority groups

Ylva Hofvander Trulsson
Malmö Academy of Music, Lund University, Sweden

ABSTRACT
In my PhD thesis I examine the narratives of non-Swedish parents addressing music schools and private teaching, on music, and its role in the upbringing of their children. Results from the interviews indicate that families with foreign backgrounds engaged in musical learning have origins within higher socio-economic groups. However, many of them have not retained their former social position in their new country and therefore put their faith in their children's future. Several core discourses emerged from the interviews: conflicting cultural identities within the families, acculturation within the child, gender expectations among different ethnic groups and the strive for status and cultivation.

Keywords: Musical upbringing, minority, social mobility, capital, **t**rialectic contract.

2010

ISBN: 9780980631081 (pdf)
www.isme.org