

## ISME World Conference 2006

### Spoken Paper (1B)

#### Choral rehearsal and performance

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#### Abstract

The aim of this study was to investigate aspects of choral practice. Choral singing is an activity largely accomplished by children and adults. Many people, without formal music education, have experiences singing in groups with diverse objectives and proposals. In a general sense, people prefer to perform music than rehearse it. The pleasure of the performance sometimes disturb the comprehension of the rehearsal in the process of preparing choral singing. In other words, it seems that the rehearsal is accepted as a necessity, but the best part of the process is to perform the results. This way of thought is not only present among amateurs but also among musicians and music students. The main objective of this study was to detect and to discuss how much choral rehearsal and performance were considered important for music students. This study was accomplished in a Brazilian university with students enrolled in a Bachelor of Music Education. The participants ( $n=15$ ) had been enrolled in choral activities for at least 6 semesters in compulsory subjects related to choral singing. They answered a questionnaire with four questions. The written answers were analysed qualitatively with the aim of showing what those students think about the topics suggested (rehearsal and performance). The results showed that rehearsals and performance are directly related and each one has its importance with specific components. The balance of those components was considered essential to the development of a choral activity more complete and more significant in terms of music and also for personal and collective development. This study contributes to the understanding of different aspects of choral practice, providing evidence of the importance of planning all activities in order to get a better development of the group, which includes rehearsal and performance as inseparable and desired components of the choral experience.

**Key words:** choral, performance, rehearsal, singing, musical development.

## Aim and objectives

The aim of this study was to investigate aspects of choral practice. Choral singing is an activity largely accomplished by children and adults (Robinson & Winold, 1976). Many people, without formal music education, have experiences singing in groups with diverse objectives and proposals. In a general sense, people prefer to perform music than rehearse it. The pleasure of the performance sometimes disturb the comprehension of the rehearsal in the process of preparing choral singing. In other words, it seems that the rehearsal is accepted as a necessity, but the best part of the process is to perform the results. This way of thought is not only present among amateurs but also among musicians and music students.

This study involved music students with the aim of pointing out aspects related to their choral practice. Among the objectives of the study are: a) to investigate how music students, enrolled in a Bachelor of Music Education, understand choral practice in their preparation to be teachers, and b) to detect how much choral rehearsal and performance were considered important by those music students.

## Context

This study was accomplished in Brazil, more precisely in Santa Catarina, a state located in the Southern region. In this region of Brazil, there is a large number of choirs directed by different types of conductors, many of them without formal education in music and/or conducting. Some music educators assume the task of conducting choirs in that context. This study was accomplished within a group of students that intend to be music educators. Research has shown that music education students value the choral experience in their preparation to be teachers (Figueiredo, 2005).

Students enrolled in a Bachelor of Music Education were invited to participate voluntarily of this research study. In that undergraduate course, choral practice is offered as a compulsory activity in the format of semestral subjects. Each semester the repertoire is changed, and the main objective of such subjects is to offer diverse musical experiences through the development of a variety of music from different authors, ages and styles. All students in that Bachelor of Music Education sing in a choir for at least 6 semesters. In the end of each semester the studied repertoire is performed in different contexts. The results of the performance can vary a lot, depending on the group. Even when the results are not so good, the performance is considered, by some students, as a very important experience in the subject, being such performances considered sometimes more significant than the rehearsal period.

Although the interest of the students in the choral activity can be very different, in general students like the end of the semester because of the performance activities accomplished in and out of the university. There is an evident pleasure of the students in the end of each semester, when the group performs in public. During the week rehearsal, not always students participate with the same motivation and enthusiasm as they do when performing in public.

In different types of choir, the pleasure and the interest in the performance seems to be similar to the situation described above for a university choir. Certainly the quality of the work developed during the rehearsals influences the attitude of the singers regarding rehearsal and performance. “The rehearsal atmosphere”, say Price and Byo (2002), “must be such that the combination of conductor persuasiveness and collaboration results in an ensemble that is responsive and receptive to the conductor’s verbal and nonverbal behaviors” (p. 336). The rehearsal influences directly the performance, so the conductor is

responsible for the links between the two aspects of this process. The links largely depend on the didactic organization and development of the rehearsals, and in this sense “the conductors must remember their educational function” (Figueiredo, 1990, p. 90).

## **Methodology**

The participants of this study ( $n=15$ ) were undergraduate music students that had been enrolled in choral activities for at least 6 semesters in choral singing compulsory subjects. They voluntarily filled out a questionnaire with four open questions regarding choral practice rehearsal and performance. The participants were free to write what they wanted. Some students were very concise presenting objective answers, with few words. Other students preferred to explain in detail some of their ideas, writing long answers with personal examples. All questionnaires were applied in a classroom, and the students had about 20 minutes to think and to write their answers.

The written answers of the questionnaires were analysed qualitatively with the aim of showing what those students thought about the topics suggested. The intention of such an analysis was not to generalize data, or to build statistic references, but to know more deeply one situation in its own context (Ary et al., 2002; Bogdan & Biklen, 1998). Because of this, qualitative analysis was considered the best option for this study, trying to build a comprehension about those student/singers in terms of choir rehearsal and performance.

## **Results**

The results of this study are summarized from the students' responses. All written information was treated manually, organizing the topics presented by the students. Each

one of the questions and the respective content of the answers offered by the students is presented below.

1) The first question (*Do you consider the performance as an important component of the preparation to sing in choir? Why?*) had 14 answers considering the performance *important* and *very important* as a component of choral practice. Only one participant pointed out that the performance is not so important in the university subject whose content should emphasize the rehearsal. According to these answers it is obvious the importance that students attribute to the performance in choral practice. The one who did not emphasize the performance recognized its presence in the process of choral practice.

Why the performance is important had diverse answers: '*to make music in public*', '*to establish contact with the public*', '*to motivate the classes*', '*to incentivize students to make music*', '*to concentrate the group*', '*to improve the musical accomplishment*', '*to establish a sense of group*', '*to give a goal to the rehearsal*', '*to practice what is developed during the rehearsals*', '*to have pleasure*', '*to share a collective musical experience*', and '*to evaluate the musical preparation of the group*'.

The answers suggest diverse functions to the performance, encompassing personal and collective musical development. In many answers the rehearsal is mentioned, and the performance is considered a culminantion of the musical experience that involves choral practice.

2) Answering the second question (*What is the most important: the rehearsal or the performance?*) the majority of participants (n=10) wrote about the necessity of balance between both activities, considering them equally important for choral development. The emphasis on the rehearsal was pointed out by four students, and only one considered the performance the most important aspect of choral activity. It is to be noted that many of

these answers reinforced the importance of the rehearsal, even after the recognition of the importance of the performance in the choral process presented in the answers for the first question. This situation is also discussed by Price and Byo (2002): “performances appear to benefit when ensemble members feel a part of the learning process rather than functioning as passive recipients of information” (p. 336). The conductor is responsible for the development of such a comprehension, demonstrating, through actions, the importance of the rehearsal and the performance.

In the words of the students: *‘the rehearsal and the performance are equally important: the rehearsal prepares the performance and the performance justifies the rehearsal’; ‘it is not possible to perform without rehearsing, so both are important’; ‘the rehearsal provides more confidence to the singers in the performance’; ‘it would be boring to rehearse for nothing; the performance is necessary to coronate the process’*.

3) The participants answered the third question (*List positive and negative aspects of the performance*) in diverse ways that largely reinforced the positive aspects of the performance. Motivation, challenge, development of confidence, interaction, and learning, were some of the positive attributes related to the performance. Similar aspects are presented by Shewan (1973).

All the participants presented many type of positive aspects of the performance in choral practice: *‘the performance brings the sensation of completing a work’; ‘it motivates the group to improve the quality of the musical experience’; ‘the performance challenges the group to develop its musicality’*. The negative aspects, formulated by some of the participants (n=9) were directed to the anxiety to perform in public, and to the presence of singers that do not respect the collaborative spirit of the choir, trying to sing louder than necessary to stand out. Some of the comments considered the anxiety as a negative aspect

of the performance but at the same time '*the performance could be a challenging experience to control emotions, contributing to personal development*'. In the same way, the performance could evidence problems of balance between voices and groups of the choir, becoming a positive aspect in the whole process.

4) The fourth question (*List positive and negative aspects of the rehearsal*) offered more positive aspects than negative. The majority of students (n=13) offered diverse positive elements that belongs to the rehearsals: '*detailed study of the repertoire*', '*vocal and musical preparation*', '*technical and psychological development*', '*emphasis in group work*', '*change of experiences*', and '*integration*'. Negative aspects were directed to the monotony and the excessive time of rehearsals.

The necessity of planning the rehearsal was indicated as a very important task for the conductor in order to better develop the group. The main responsibility of the quality of the rehearsal and performance was directed to the conductor; the literature also emphasizes such a responsibility (Figueiredo, 1990; Green, 1987; Martinez, 2000). The fact that some students did not study enough to actively participate in the rehearsal was not mentioned by the participants, but it happens frequently each semester.

### **Final Comments**

The results show that rehearsal and performance are directly related and each one has its importance with specific components. The balance of those components is essential to the development of a choral activity more complete and significant. The conductor has the responsibility to organize the process of choral development, and such a process is related to teaching (Green, 1987). Other authors agree with the responsibility of the conductor in terms of the development of didactic strategies in the choral process, joining

rehearsal and performance as important parts of a whole. The didactic strategies approximate the conductor and the teachers in their actions.

It is our view that conducting and rehearsing are inextricably linked. When done well, they are complementary, even indistinguishable. In the school environment ... rehearsing and teaching are analogous. One might argue that everything involved in rehearsing and conducting can be characterized via a teaching paradigm, even in a professional ensemble environment. (Price & Byo, 2002, p. 336)

This study contributes to understand different aspects of choral practice, evidencing the importance of planning all activities in order to get a better development of the group, which includes rehearsal and performance as inseparable and desired components of the choral experience. The conductor has a crucial function in such a process, motivating the participants to study and to sing adequately, keeping the pleasure of the performance along with the technical and musical preparation of the rehearsal.

The informal attitude of many students regarding their preferences on rehearsal or performing tends to value more the performance, as could be noted in diverse situations and in different groups. But the answers offered by the students who participated in this study emphasized positive aspects both in rehearsal and performance, demonstrating that even though they have their personal preference, they clearly understand the importance of both – the rehearsal and the performance – in the choral development.

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## ISME: 2006 Conference Proposal

### **Group Piano Pedagogy: It's relevance in Singapore's knowledge society**

#### **Abstract:**

This paper examines the implications for piano teachers in Singapore with the change in curriculum to single session for all primary and secondary schools by 2015. The impact of his change to a single session school will inevitably reduce the number of piano students taught during the day. In what ways can piano teachers maximize their available teaching time?

Within the limited hours of teaching, adopting group piano as part of their teaching practice allows better educational and financial returns. A proposed Model of Integrated Approach – teacher, student and parent, each with its own role and function, gives a core structure which the teacher can work on. A systematic group teaching methodology is discussed to aid existing or new teachers in group teaching to understand the different tiers of teaching techniques.

#### **Introduction**

Instrumental teaching and learning has gone through some changes since the introduction of graded music examinations in the late nineteenth century. A significant change that has taken place in recent years is the adoption of group teaching in UK. The initial trend towards group teaching is partly driven by financial imperatives as well as education ones. There are more children need to be taught by fewer teachers in less time. Group teaching has its benefit as they are able to learn and share music with children of similar age group and musical standards together. There is greater sense of

motivation through peer group support, peer acceptance, positive attitudes, leadership, development of social and emotional skills and opportunities for ensemble playing and musicianship. (Harris & Crozier, 2000)

At present, all secondary and junior colleges are operating on a single session. The recent announcement by the Ministry of Education Singapore in March 2005 has proposed that some existing primary schools to be converted to single session, allowing more space for co-curriculum activities. While this process takes time and planning, it is the vision of the Ministry of Education Singapore to achieve single session for all primary schools in 10 years time. These changes have significant impact on the livelihood and monetary returns on the piano teacher. With the implemented changes in ten years time, it would affect the number of music students that each music teacher can teach per day. Driven by this change, it does make sense for music teachers to maximize their time by teaching more students in less time. However, most piano teachers did not experience group learning and it would be daunting for such teachers to teach in a group without proper training and understanding of group teaching techniques. Other instrumentalist teachers such as violin, flute or guitar may have some experience in group learning. It may be easier as their instruments are smaller, more portable and occupy less space as compared with the piano. However, most piano teachers are not exposed to group teaching unless they teach in private music schools which offer the appropriate facilities. What are some of the inherent factors and compelling reasons that prevent piano teachers from teaching group classes? Below are some of the common considerations that I gather from interviews with piano teachers who only teach individual students.

- Am I ready to face a group of students and parents?
- I am not trained to conduct group lessons
- What is in a group curriculum that is different from individual teaching?
- More time consuming due to lesson preparation and lesson plans.

Musically, it is not any different in groups teaching or individual instruction, the musical concepts and theoretical knowledge is the same. The difference lies in the delivery of the musical content, preparing a well-structured activity-based curriculum and organization skills.

For the purpose of this paper, I would like to focus on individual piano teachers who would aspire to teach group lessons as a form of upgrading their present knowledge and teaching skills to keep up with the current changes in Singapore educational system which will inevitably affect the teaching schedule.

### **Benefits of group learning**

At the beginning of the 21<sup>st</sup> century, there is a growing awareness of the positive benefits that may be derived from a group teaching and learning situation. In recent years, group instruction is experiencing a resurgence of attention and a growing interest in UK and USA. In UK, Associated Board of the Royal Schools of Music, the leading music examinations body has

introduced Music Medals in 2002 (Libretto) as a form of assessment and awards designed solely for the purpose of group teaching. In USA, National Piano Foundation, in conjunction with the Music Education ((MENC) is organizing annual piano conferences since 2003 specifically in the area of group piano teaching. In Singapore, most group piano teaching is conducted by private music schools such as Yamaha Music School and Cristofori Music School. Essentially, what is lacking is the necessary training by an organization or a body to organize courses in group teaching methods leading to Grade 1 and beyond and management skills to equip private teachers the know-how to conduct group lessons in home studios. “Perhaps the real issue is about the quality of teaching and the availability of teaching training” Crozier (Libretto 2003:3)

For a private piano teacher, learning the technique and methods of group teaching is an add-on skill, and has much relevance to the single day education system in Singapore by 2015. Group piano teaching has much to offer to which allows the teacher to use a variety of creative styles, method and approaches to introduce a concept or a piece of music and teaching more students in an hour. Though there is more effort needed to design a stimulating curriculum and lesson plans, creativity and a keen sense of judgment are also developed. Group teaching is quite similar to class teaching whereby the instruction is geared towards the entire group rather than individuals.

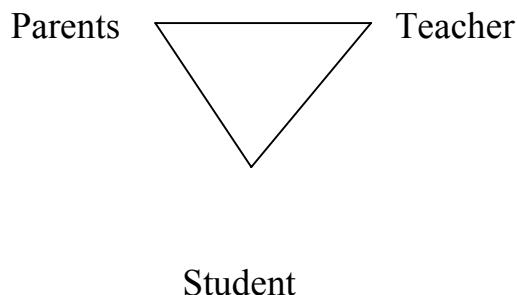
## **Group Piano Teaching Technique**

Group piano teaching can be based on a three thong method –Model of Integrated Approach-From dependence to interdependence. This Model of Integrated Approach is a close partnership between teacher, parent and student. This triangular support system works together to ensure musical development and success in the child's music education. Partnership and developing a good relationship with parents are so essential in supporting students' learning, more so in group lessons. Research shows that there is compelling evidence that parental involvement in the early years of instrumental learning is linked to music achievement. Educational research does show that parents' involvement in children's formal schooling is vital for academic achievement (Baker & Soden, 1997)

Influence of parents on instrumental learning generated positive results between musical home environments and the musical responsiveness of children from these homes (Shelton, 1965). These include parental aspiration and values, supervision of practice, attendance at lessons and family interaction. (Davidson & Borthwick, 2002). Sloboda & Howe (1991) found that high-achieving students in a specialist music school benefited greatly from the support and encouragement of parents who did not have any formal knowledge of music, but took the responsibility for helping during practice sessions and encouragement their children to maintain good practice habits. According to Davidson et al. (1995) when non-musical parents made a commitment to assist, encourage and support the child in the early stages of learning an instrument, it is a more important predictor of successful musical outcome than any parent who possess any specialist knowledge. The presence of a parent during group lessons plays a vital role to the success of the child's musical interest and progress. In the beginning stages, the parent

must be involved and participate in some of the group activities together with the children, rather than to play a passive and observant role.

Group piano instruction is based on an experiential learning process utilizing group dynamics and cooperative learning. I have divided group teaching methods into two levels – Basic and Advance.



### **Basic Group Piano Teaching Methods**

A clear understanding of how to use the concepts of receptive learning, layered approach and utilize group dynamics to its advantage is essential. These are some of the core teaching methods which need to be incorporated together with the music curriculum during the initial stages of group lessons.

The teacher needs a good understanding of how group dynamics operate and function within the lesson, which is of paramount importance in group teaching. Group lessons encourage student's interaction through active participation in class activities. Activities created or musical concepts taught

in group lessons must involve group participation, which is the key to success in group work. (Ley, 2004)

In receptive learning, the teacher presents facts by lecturing, criticizing or give directions and is in direct control of the sequences of learning process. This is a fast way of relaying information, with dependence on the teacher as the main source of information. However, it restricts the student's freedom to think or discuss beyond what they are told to do. It is quite applicable in teaching certain musical concepts such as dynamics. For example, the dynamic sign is explained and demonstrated by the teacher on the piano. The student then practices the written dynamic indications until they are able to play them correctly.

Layered approach is building upon the previous activity or concept with greater and further depth, which takes this activity to a higher and more challenging level. This approach is very effective in ensemble work, rhythm training and musical concepts. Building on the first layer of knowledge of activity, it lays the foundation before progressing and challenges the students to the next level of difficult.

In the early stages of group lessons, beginners in piano would need to be taught using the receptive method- correct directions and musical guidance on how to play the piano correctly. Faults can be easily check if they do not follow the instructions carefully.

Is it possible to conduct individual checking within group lessons? What are some of the methods of individual checking in groups that will enhance

musicianship and concentration? Crozier (Libretto 2003:3) suggested that it is possible to give one-to-one attention in group lessons. Research shows that individual checking fixed the problem of social loafing (Stocker 1981) which occurs in groups learning. Often individuals in a group setting sense that they can go unnoticed or their lack of effort will not be missed. When this goes unnoticed, it will eventually hinder the process of learning; and the partnership of learning with the parent during lesson diminishes the chance of social loafing. Individual checking is needed to ensure that every student in the class fully understands the concepts and homework, though they are taught in groups. It is important that each student's state of progress matches his peers. Leaving it unchecked would have detrimental effect which may result in the student losing interest and finally leave the class.

Individual checking within group lesson can occur when learning a new piece of music or when the piece is partially completed or fully completed. This prevents social loafing and bad habits can be eliminated during class through checking them individually. What are some effective individual checking methods to be used in group lessons?

To ascertain that the students understand a particular concept or music taught during lesson, it is important to have them play it or posing some questions to seek if they understood the material after given a short duration of time to practice it. This checking can be done in rows, groups or as an individual. Group lessons allow ensemble work that will support and promote the whole experience of musical learning in a most creative

approach. Upon completion of learning separate hands or both hands, each student is assigned a phrase to play in the order according to the music, accompanied by the teacher. If there are five students with four phrases to play, they will each get a different phrase when it is their turn. Apart from checking their playing ability, this method also improves their fluency, pulse and concentration span. More so, it cultivates the ability to start play from different phrases in a piece and to listen attentively, which is an important part of the development of a musician. (Ley, 2004)

### **Advance Group Piano Teaching Methods**

The use of discovery, parallel, facilitated and cooperative learning is a desired form of teaching once the teacher has an understanding of the basic methods.

Discovery approach is an extension of the receptive method, which allows the student to learn and explore further by asking questions based on the material presented. The form of learning encourages critical thinking and thought process that generate much interest within the group. Discovery approach can be used as early as in the beginning stages of piano learning. For example, after learning how to draw the treble clef (receptive learning), comments and responses are gathered from the group with regards to the shape, size, and accuracy of their fellow students treble clef (discovery learning). Students playing the same pieces in a class concert can take a discovery learning approach by the constructive comments and suggestions from their classmates. This is a valuable learning experience for both the

performer as well as the fellow classmates who contributed comments for further improvement or errors.

Parallel learning is a transfer of knowledge from an existing or taught material to something similar. This method of teaching will allow or train the student to draw on the knowledge and transfer it to something new but with some relation to the previous knowledge, with the teacher acting as a facilitator. For example the teaching of scales and broken chords can used the approach of parallel learning to accelerate the learning process by teaching the fingering of one scale and using that as a model for other preceding scales.

Facilitator of learning is often transformed from a teacher of information deliverer to someone giving guidance. The facilitator has an important role to play, which allows the students to express themselves by using the discovery approach, and through cooperative learning which further challenge them to a higher level of thinking. Facilitated learning allows the student to cultivate the ability to think independently and embark on the journey of self-discovery, through the guidance of the teacher.

Cooperative learning is inherently a social constructive process with group work as its foundation. It provides and creates an opportunity for students to share and develop higher-order of learning and to apply what they are learning in a peer environment. It creates positive interdependence within the group and encourages cooperation. Smaller groups can be formed within the group class for activities that encourage each member of the group to perform well in order for the group to do well. Such approach will

encourage individual accountability with the group and motivates them to do their homework. It gives a sense of unity and encouragement if they do well in the group.

## Conclusion

In this knowledge-based economy and globalization, piano teachers need to embrace the trends in the current education system in Singapore. These changes to a single day session in 2015 may require piano teachers to re-look and evaluate the way of conducting piano lessons in the future. Music organization such as the Singapore Music Teacher's Association may take an active role in conducting courses in group piano teaching by equipping teachers with the know-how and the right expertise.

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## **Music Education in the Thinking Curriculum**

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### Key words

Thinking Curriculum, Thinking Skills, Metacognition, Problem-solving, Curriculum Development

### Abstract

In Australia there has been a significant reconceptualisation of established approaches to the content of school curricula and the pedagogical understandings used by teachers to delivering content. This trend includes a strong movement towards the development of philosophical inquiry, higher-order thinking and life-long learning as expectations of students' educational goals. The introduction of a Thinking Curriculum in schools together with the development of a thinking culture, are elements associated with the reform of teaching and learning and the subsequent shift towards the implementation of Essential Learning across a number of educational authorities. Knowledge, skills and behaviours that have been deemed by curriculum developers as Essential Learning, are featured in current Australian curricula models, either embedded within the traditional Key Learning Areas or as a major structural tool. The authors consider an overview of literature with a focus on notions of a Thinking Curriculum followed by a discussion of

the various definitions of the essential element of thinking as offered in each of the current Australian curriculum documents, described in terms of discipline-based curricula (Music and the Arts) or as a focus on Essential Learning. In conclusion, the authors acknowledge the established place of Music in the thinking curricula both in practice and the literature and they value its significance and impact in an environment of emerging new curriculum ideas. This paper builds on the previous work of Forrest and Watson (2005) and Watson and Forrest (2005).

## **Introduction**

In Australia there has been a significant reconceptualisation of content and the pedagogical approaches to delivering content in school curricula. The introduction of a Thinking Curriculum in schools together with the development of a thinking culture, are elements associated with the reform of teaching and learning and the subsequent shift towards the implementation of Essential Learning across a number of educational authorities. Knowledge, skills and behaviours that have been deemed by curriculum planners as Essential Learning, are featured in current Australian curricula models, either embedded within the traditional Key Learning Areas or as a major structural tool. In this paper the authors will consider an overview of literature with a focus on notions of a Thinking Curriculum followed by a discussion of the various definitions of the essential element of thinking as offered in each of the current Australian curriculum documents with reference to Music and the Arts. This paper builds on the previous work of Forrest and Watson (2005) and Watson and Forrest (2005).

## Approaches to Thinking Curricula

The Thinking Oriented Curriculum is described with a range of terms. Some are associated with internationally recognised researchers and are programs designed to teach thinking skills while others are simply descriptors now in common usage. Some examples of programs are Habits of Mind (Costa & Kallick, 2000), Six Thinking Hats (de Bono, 1986), Multiple Intelligences (Gardner, 1993), Taxonomy of Education Objectives (Bloom et al., 1956; Krathwohl, Bloom & Masia 1964), SOLO (Structure of the Observed Learning Outcome) Taxonomy (Biggs & Collis, 1982), A Guide to Better Thinking (Kite, 2001), Project for Enhancing Effective Learning, and Philosophy for Children (Lipman, Sharp & Oscanyan, 1980). General terms include flexible thinking, higher-order thinking strategies, thinking skills, philosophical inquiry, and community of inquiry. Some of the specific music education writings in this area include McPherson (1991), Davidson (1993) and Boardman (1989, 2002).

The Thinking Oriented Curriculum requires learners to experience and demonstrate learning processes that will move them along a continuum from ‘lower-order’ to ‘higher-order’ thinking skills. Some key elements associated with development of thinking skills include problem-solving, thinking about thinking or metacognition, and the understanding of knowledge at a deep level. From the literature at least four approaches to teaching thinking skills can be identified. Two of these approaches that are evident in Australian schooling are:

- (a) Direct thinking skills, most often using Six Thinking Hats (de Bono) and Habits of Mind (Costa & Kallick) and their direct application to a problem, and

(b) Infusion approach (Swartz & Perkins, 1989) where generic thinking skills (e.g., decision-making) are embedded across all curriculum subjects. This approach, reflected in the titled “The Thinking Curriculum” involves teaching processes and content and is often adopted as a whole-school policy.

Two other approaches are:

(c) Discipline-specific approach that focusses on a particular way of understanding a specific area of knowledge, coupled with specific skills (e.g., how to classify objects), and

(d) Philosophy for children that teaches thinking skills through philosophy.

### **Definitions of Thinking in Australian Arts Curricula**

In some Australian States and Territories, the trend towards adopting Essential Learning(s), as part of reform of curriculum in Australian schools has led to the introduction of a Thinking Oriented Curriculum. In other jurisdictions, statements about “Thinking” are part of a preamble to a curriculum framework or are embedded in the key learning area. The rationale for the introduction of Essential Learning has been based on the dissatisfaction with the current outcomes-based curricula built around eight key learning areas and the phenomenon recently described as the ‘crowded curriculum’. In some Australian States, Essential Learning has been used as the fundamental approach to curriculum, rather than being interwoven with learning areas, and as such the packaging of curriculum is no longer described in terms of key learning areas. In the following overview the place and definitions of “Thinking” will be highlighted together with the current structural features of schooling in Australia. The ACT, Tasmania and Victoria have introduced new curricula structures, whereas Queensland, the Northern Territory

and South Australia have retained key learning areas. New South Wales and Western Australia have not (as yet) introduced Essential Learning.

### **Australian Capital Territory (ACT)**

*Every Chance to Learn* constitutes the curriculum requirements for all students from preschool to Year 10. The 36 Essential Learning Achievement statements describe what is essential for all ACT students to know, understand, value and be able to do. The first six Essential Learning Achievements statements have clear connections with Thinking:

- The student knows how to learn
- The student uses information critically
- The student applies methods of inquiry
- The student applies different types of thinking
- The student makes considered decisions
- The student uses problem-solving strategies

Those specific to the Arts are:

- The student appreciates the artistic endeavours of others
- The student communicates ideas and feelings through the arts (ACT DET, 2005, p. 12).

### **New South Wales**

In NSW the *K-10 Curriculum Framework* comprises a Purpose for Learning and Broad Learning Outcomes. The elements of the Purpose for Learning that connect with Thinking include:

- engage and challenge all students to maximise their individual talents and capabilities for lifelong learning

- encourage and enable all students to enjoy learning, and to be self-motivated, reflective, competent learners who will be able to take part in further study, work or training (Board of Studies NSW, 2002, p. 3).

The Broad Learning Outcomes that are relevant to Thinking are:

- understand, develop and communicate ideas and information
- access, analyse, evaluate and use information from a variety of sources
- express themselves through creative activity and engage with the artistic, cultural and intellectual work of others
- understand and apply a variety of analytical, creative and management techniques to solve problems and to meet needs and opportunities (Board of Studies NSW, 2002, p. 4).

Specifically the Creative Arts K-6 Syllabus is designed for “students to appreciate the meanings and values that each of the artforms offer personally, culturally and as forms of communication” (Board of Studies NSW, 2002, p. 8). In Music, students will develop knowledge, skills and understanding in performing, organising sound and listening and discussing. The Music Years 7-10 Syllabus incorporates three Learning Experiences of performing, composing and listening. Although each area is indirectly related to notions of the Thinking Curriculum it is in the area of composition where the students “will develop knowledge, understanding and skills in the musical concepts … as a means of self-expression, musical creation and problem-solving” (Board of Studies NSW, 2003, p. 23).

## Northern Territory

The *Northern Territory Curriculum Framework* (NTCF) is underpinned by three principles, one of which is the EsseNTial Learnings considered “central to all teaching and learning programs” (DEET NT, 2003b, p. 2). The EsseNTial Learnings are organised into four domains: Inner Learner, Creative Learner, Collaborative Learner, and Constructive Learner each with a set of culminating outcomes. Inner Learner, subtitled Who am I and where am I going? is placed in the centre of framework. The Inner Learner demonstrates capabilities and inclinations to reflect on one’s thinking and learning processes (meta-cognition). Learners develop an understanding of how the past and present shape one’s future, resilience and a strong sense of well-being. They make decisions acting on empathy and integrity (DEET NT, 2003a, p. 16).

There are six outcomes. A self-directed and reflective THINKER who:

1. Uses own learning preferences and meta-cognitive processes to optimise learning.
2. Identifies and actively develops their natural talents, self-worth and learned skills to pursue and achieve their personal goals.
3. Makes decisions and takes actions based on personal values and principles that reflect empathy and integrity.
4. Assess their well-being and takes action for healthy living.
5. Demonstrates resilience in pursuing choices and dealing with change.
6. Explains how the past, present and future contribute to their own identity and broaden life directions (DEET NT, 2003a, p. 21).

## **Queensland**

The Arts key learning area incorporates the cross-curricula priorities of literacy, numeracy, lifeskills, and a futures perspective, as well as contributing to students being lifelong learners (QSCC, 2002, p. 4). A lifelong learner in the Arts includes a complex thinker:

Students develop an ability to think inductively, deductively and intuitively by engaging in and reflecting on arts experiences. They learn to refine their conceptual understandings, solve problems, make judgements, discuss respectfully and justify opinions.

Students come to understand and value the processes and products of lateral thinking and apply related strategies to their own problem solving. New knowledge and meanings can be created when students identify and manipulate abstract patterns, contexts and relationships (QSCC, 2002, p. 3).

## **South Australia**

The *South Australian Curriculum and Accountability Framework* (SACSA Framework) identifies five Essential Learnings: Futures, Identity, Interdependence, Thinking, and Communication. These represent personal and intellectual qualities that are developed throughout an individual's life and are interwoven with the Learning Areas. Thinking is defined as "What knowledge, skills and dispositions are required to develop particular habits of mind, to create and innovate, and to generate solutions?" (DETE SA, 2001, p. 15). In this the learners develops "a sense of the power of creativity, wisdom and enterprise" and "capabilities to critically evaluate, plan and generate ideas and solutions" (DETE SA, 2001, p. 15).

## Tasmania

The *Essential Learnings* in Tasmania has totally embraced the notion of change of structure to delivering school curricula in Australia. The teaching of all curricula (key learning areas) for students from Kindergarten to Year 10 is encompassed in five Essential Learnings. The Essential Learnings are described using five organisers: Thinking is placed at the centre, surrounded by Communicating, Personal futures, World futures, and Social responsibilities (Department of Education Tasmania, 2003a). Each of the Essential Learnings is structured with Culminating Outcomes and Key Element Outcomes. The Culminating Outcome for Thinking is described as being “able to reason, question, make decisions and solve complex problems. As reflective thinkers, they will be empathetic and able to make ethical decisions about issues, events and actions” (Department of Education Tasmania, 2003b).

The Key Element Outcomes for Thinking are:

### Inquiry

Understands the process of inquiry and uses appropriate techniques for posing questions, defining problems, processing and evaluating data, drawing conclusions and flexibly applying findings to further learning and to create new solutions.

### Reflective thinking

Understands that reflective thinking is a deliberate process, affected by emotions and motivations, and that it is used to develop and refine ideas and beliefs and to explore different and new perceptions (Department of Education Tasmania, 2003b).

## Victoria

The *Victorian Essential Learning Standards* reflects a significant shift in curriculum organisation and philosophy in Victorian schools. The Standards are a curriculum for the compulsory years of schooling (P-10) and consist of three core interrelated strands:

1. Physical, Personal and Social Learning
2. Discipline-based Learning
3. Interdisciplinary Learning

Each strand has a number of components called domains. Thinking is a domain of Interdisciplinary Learning divided into the dimensions of Reasoning, processing and inquiry; Creativity; and Reflection, evaluation and metacognition (VCAA, 2005c, p. 7).

Within the Interdisciplinary Learning Strand the Thinking domain is described as:

a range of cognitive, affective and metacognitive knowledge, skills and behaviours which are essential for effective functioning in society both within and beyond school. The study of thinking enables students to acquire strategies for thinking related to enquiry, processing information, reasoning, problem solving, evaluation and reflection (VCAA, 2005b, p. 3).

The Principles of Learning and Teaching P-12 include a principle related to Thinking. Principle 4 states: “Students are challenged and supported to develop deep levels of thinking and application”. This principle is expanded:

Students are challenged to explore, question and engage with significant ideas and practices, so that they move beyond superficial understandings to develop higher order, flexible thinking. To support this, teaching sequences should be

sustained and responsive and explore ideas and practices (Department of Education & Training, 2004, unpaged).

The Arts, including Music, is a domain of the Discipline-based Learning Strand and has two dimensions: Creating and making, and Exploring and responding. In terms of a link with “Thinking”, the documentation states: “The Arts are unique, expressive, creative and communicative forms that engage students in critical and creative thinking and help them understand themselves and the world” (VCAA, 2005a, p. 4).

### **Western Australia**

The *Curriculum Framework for Kindergarten to Year 12 in Western Australia* is structured around an Overarching Statement and eight Learning Area Statements. The Overarching Statement is expanded into thirteen Overarching learning outcomes each itemised as a direct or indirect link with the outcomes for each Learning Area. The Overarching learning outcomes that suggest a link with “Thinking” are:

Students describe and reason about patterns, structures and relationships in order to understand, interpret, justify and make predictions.

Students visualise consequences, think laterally, recognise opportunity and potential and are prepared to test options (Curriculum Council WA, 1998, p. 18).

### **Discussion**

The curriculum documents of the ACT, Queensland and Tasmania include specific statements about the link between “Thinking” and the Arts curricula. The evidence indicators representing achievement in the Northern Territory and South Australian Arts curricula include links to “Thinking”. The Overarching learning outcomes in the Western

Australian Framework are linked either directly or indirectly with the Arts. In the NSW Music syllabuses, communicating and problem-solving are objectives of the learning experiences. The Victorian Arts discipline strand is linked pictorially with the Thinking domain and a minor reference is made to a link with “Thinking”. Table one represents the association between Thinking Oriented Curricula and Arts and/or Music curricula in the Australian States and Territories.

Table 1: Association between Thinking Oriented Curricula and Arts Curricula.

<b>Australian State/Territory</b>	<b>Curriculum Document</b>	<b>Essential Learning(s)</b>	<b>Thinking Oriented Curriculum</b>	<b>Arts</b>	<b>Music</b>
Australian Capital Territory	Every Chance to Learn	Yes	Yes	Yes	No
New South Wales	K-10 Curriculum Framework	No	Yes	Yes	Yes
Northern Territory	Northern Territory Curriculum Framework	Yes	Yes	Yes	No
Queensland	The Arts Year 1 to 10 Syllabus	No	Yes	Yes	Yes
South Australia	South Australian Curriculum and Accountability Framework	Yes	Yes	Yes	No
Tasmania	Essential Learnings	Yes	Yes	Yes	No
Victoria	Victorian Essential Learning Standards	Yes	Yes	Yes	No
Western Australia	Curriculum Framework K-Year 12 in WA	No	Yes	Yes	No

## Conclusion

The focus of this paper has been to document an introduction in Australia to the theoretical background of a Thinking Oriented Curriculum and to identify the range of meanings of the term as it is used in school curricula. With these curriculum developments and clarifications it is important to keep in the forefront the place of music within both school education and the broader life-long education. As Music has an established place in the practice and literature associated with thinking curricula, we must

ensure that its significance and impact is not weakened and subsumed as curriculum ideas continually emerge and develop.

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## **The Role of Music Teacher in Schools in 21<sup>st</sup> Century: Musician, Educator or Researcher**

### **The Role of Music Teacher in Schools in 21<sup>st</sup> Century: Musician, Educator or Researcher?**

**A reflection on the Fourth National Music Class Competition in  
Mainland China**

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## Abstract

What is the role of music teacher in class in the 21<sup>st</sup> century? Musician, educator or researcher? The music scholars all over the world have always raised such questions about what's the character of a qualified music teacher. China has no exception. With the reform of teacher education in 1990s, some issues were getting to be exposed and the most focused issue is that the teacher trained by the teacher school doesn't fit for the school's basic music education. In order to solve the problem, the Education Department hold three kinds of the teacher competition including the music skill competition, music class competition and music papers competition since 1994. These competitions aimed at promoting the music teachers to be qualified with musicianship, educatorship and researching capability. Among these competitions, the music class competition had more challenge for the music teachers because it required the teachers to be more comprehensively qualified for the class.

Therefore this article will begin with the investigation on The Fourth National Music Class Competition (TFNMCC) from which we can get full information about the school music teachers in mainland including the quality and role of them in the class. Also some problems will be exposed in the class. Then, three questions will be raised according to the competitions which focused on enhancing the quality of music teachers. The end is to advocate teachers to be more rational about the competition and get full understanding about their roles in class.

Keywords: Mainland China    TFNMCC    Music Teachers    Quality    Role

## Introduction

There are many debates on what's the character of a qualified music teacher (Bob Moon1996). There are also different strategies to improve the quality of music teachers. In mainland, three kinds of music teacher competition is a good sample to promote the music teacher's quality. They are The National Music Papers Competition hold in 1994, The National Music Class Competition hold in 1995 and The National Music Skill Competition hold in 1996. These competitions were held one time every three years which aimed at improving the musicianship, educatorship and researching capability of music teachers.

This article takes The Fourth National Music Class Competition (TFNMCC) as investigation because all the quality of a music teacher was shown in the class in the end. It means that we can get all information about the music teachers through the music class competition including what kind of musicianship, educatorship and researching capability the teachers had, what role the teachers played in class, and how the teachers controlled the class .

## About The Fourth National Music Class Competition (TFNMCC)

The Fourth National Music Class Competition (TFNMCC) was held in Kunming, Yunnan province in 2004. As mentioned above, music class competition evaluated the music class directly, so it could not only reflect the integral quality of the teachers but also expose the problems of the education system.

Compared with previous competitions, the fourth is special because it added an item, live class, which was not in the previous three competitions. It gave more challenge to the music teachers. It means more flexibility for the teachers to show their all kinds of the qualities and more objective for the judge to make

an evaluation.

### **The principle of the competition:**

The music class is aesthetic education class and characterized as art.

### **Standard of Evaluation:**

The evaluation was According to the *Standard of Music Curriculum*, that is,

- Set the aesthetic education as the centre;
- The knowledge and music skill should be reflected in the class;
- The form should match with the content;
- Teachers should use different ways to stimulate the students enjoy the class;
- Teachers should explore the way to teach;
- Use the multimedia appropriately.

### **The process of teaching**

17 excellent classes had been selected at last for this competition. Ten classes were in primary school group. The content of a class included appreciation, singing, instrument teaching among which singing is the most important. Teachers used the integral method such as teaching the singing through dancing, painting or telling story. All of these classes used the multimedia to assist the teaching. In the singing class, there were two classes about the local music, such as *guess what the Henan province have, walk through the bridges in Jiangsu province*. There were two classes about the foreign music such as *star, silvery birch forest*. Another two were the creative works for the children. In the instrument class, the main instrument is drum and gong, such as *the band of drum and gong in Guangdong province, the music of drum and gong*. There were two appreciation classes about foreign music such as *musical clock in Vienna, Mozart K.331*. The teachers showed their music skill as singing, dancing and playing the instrument in the class. Also the ways of teaching were various. All the students could enjoy the practice and communicate with the teachers.

There were 7 classes in middle school group. There were 4 classes for junior high school. The content included the singing, instrument and appreciation, but it focused on local music such as *the traditional opera, singing the local opera in Shandong province*. There were 3 classes for the high school. The content of the classes were appreciation such as *movie music appreciation, appreciating the minority music, appreciating the lullaby*. We can see clearly that the form of teachers in middle school were more professional and had deeper understanding for music.

### **Comments of four judges**

**Anguo Wang** (Professor of The Capital Normal university): It is a good thing that every student was considered equally in the music class, and the aesthetic idea had been shown well in the class, but there are still problems there. The problems include: 1) Integral idea in class was misused, 2) Too much dependence on the multimedia resulted in poorly improvement of the traditional way, 3) The musicianship of music teachers should be enhanced.

**LI Cao** (Professor of The Capital Normal university) It is good to see the teachers used various methods in the teaching, and promoted the emotion of students, the idea of involving all group members was reflected in the class. But in the appreciation class, the teacher paid too much attention to the background of the

music and neglected the music themselves and listening should be paid more attention. In the singing class, some methods should be used to improve the singing every time. The content of teaching should match with the students' needs, creative activity should be conducted according to the feature of the work, and music skill should be intensified.

**Jiaxing Xie** (Professor in the China Conservatory) Musicianship and experience are essential to be a good teacher in a class. The most advantage of the competition live is all the problems of the teachers can be exposed and corrected. Teaching is like performing through which the basic quality of a teacher can be shown including the capability of teaching, the musicianship, and the competence of thoughts.

**Bin Wu** (Editor of the music education journal) The teaching ability get improved through all the competition, the insufficiency is that listening capability should be intensified. It requires the teacher to select the most influenced, fascinated, attractive part of a music work to the students. And the more listening practiced, the more students get. In the problem-solving process, the problem should match with the capability of the students, avoiding to be too simple or too complicated

### Critical thinking

It is clear that the quality of music teachers including the musicianship, educationship and researching capability which were shown in the class to certain extent. At the same time the problems were found. These problems include: the musicianship of the teachers was weak even though the music skill was improved to certain level; the interests and emotions of students seemed not be evoked by the teachers, although teachers were all realized the importance of motivating the interests of students to the music class; how to explore an valid way to teach seemed not be paid more attention. Therefore, following questions should be answered soon. What extent the musicianship can be reflected by the skill? How to motivate the student?

### What extent the musicianship can be reflected by the skills?

The musicianship is the most important element of the music teachers. Most teachers often confused the skill with the musicianship though we all know the skill not means musicianship. There are many definitions to Musicianship. In the praxes perspective, as Elliott insist, the musicianship is what music makers know how to do with practice-specific musical sound patterns in relation to practice-specific musical knowings(Elliott, music matters, P55). This means that musicianship can be shown through practice, but differs from musical practice to practice. Another definition is "the interaction of expectations and requirements of operating or participating in real-world musical activities" (Leong, 2003). From this view about musicianship, we can see clearly that musicianship is related to the practice but has more deeper context which includes not only the superficial knowledge such as singing, performing, conducting but also the knowledge of knowing what context the skill should be used. In the music class, the teachers should act thoughtfully, and their performing should be knowingly(Elliott, music matters). All their skill should be transfer to the understanding of music. Teaching music musicly (Keith Swanwich) can give the teachers some suggestion that musicianship expressed in the class not just by the skill.

In these music classes, there were some music teachers who didn't know how to accompany the singer even though he/she had learned the instrument for years. There were still some teachers who could not compose for a situation like a movie even though he can write or compose a beautiful work. There were also some teachers who did not know how to sing the local song even though she have learned vocal music

for years. Such things happened because their skills were stale and inflexible. The skill were taught by their teachers through the non-context situation and they master their skill just as a technical not as a part of ones life. Music is live for life (Jiaxing Xie) which means music should root in our minds but not just by the physical.

Therefore, teaching in the music class is not a single perform as a musician, the teachers cannot just show their skill alone, their musicianship should be transmitted to their students by their nature express.

### **How to motivate the students?**

In the music classes, almost all the teachers tried to promote the interests of the students and concentrated on the content provided with the multimedia. It was a good way to assist the teaching by multimedia. But what motivated the students most? The picture or movie on the studio? Or the music itself? What if the students get use to all the extrinsic stimulation? Will they still have interests in the multimedia as before? So we can't just motivate the external motivation of students. Like Helen Stowasser mentioned, engendering of intrinsic motivation on the part of the students invariably is a secret to teach music successfully (Helen Stowasser). So it is important to get a well understanding of the students' need and the meaning of music. What the teachers should do is build the bridge from the students to the music. Take the application of multimedia in the class for example, the teacher should consider the relationship between the example in the media and the ability of students when teacher want to motivate the students to perform like shown in the media. That means that students' interests will be motivated only if the example in the media have some familiar with themselves. Flow theory of motivation has explain this principle in detail which suggests that optimal experience requires a balance between roughly equal levels of perceived challenge and skill in a situation involving intense concentration (Gary Mcpherson). For example, in the primary class ***the band of drum and gong*** the teacher wanted the students to built a band of drum and gong. It seemed to be a hard task to take for the junior students, but the teachers used a good example to the students by multimedia. In a band consisting of a group of students having the similar ages, the interests was quickly stimulated, and all the students began to imitate to the example soon. The clear and familiar example is easy to motivate the students. On the contrary, when the teacher gave a class ***silvery birch forest*** to the students which concentrates on singing the folk song of Canada, it seemed not good to use the example of John Devor ***take me home country roads*** because the teacher wanted the students to experience the style of country song and used this feeling to express the folk song of Canada. This task was too hard for the students, because it was hard to grasp the style of country song just through a pop song and it was more difficult for the students to express the style in another song. The result of this was that the students understood neither the country song nor the folk song and their interests were not promoted as expected.

Therefore, how to motivate the interests of students is important for the teachers when they teach, it requires the teachers not only know the students well but also understand the music well.

### **What's the researching capability for music teachers?**

Why do the music teachers should do research, Keith Swanwick has given some reasons. The first is that a researcher's own teaching and professional practice is illuminated by the activity; the second is that the professional community is strengthened by deeper knowledge and understanding; and the third is that we are better equipped to respond to the challenges of forward-planning and accountability. (Keith Swanwick

1996)

More and more music educators have realized the importance of doing research, but it's a problem of how to take the advantage of research into the music class for a music teacher. There are some suggestions. Firstly, good method to teach is what the music teachers should explore which need not only the open-minded perspective but also the spirit of long-live learning. Secondly, taking the music class as a part of music education which is a subject including people, music, the environment of the culture and society, the teacher should realize such essential factors in music class sensitively. Whether we like it or not, society, not just in the west but world-wide, is dominated by the mass media. If teachers are unable to make connections between what is learnt in music class and what youngsters experience through the media, there is little chance of motivating more than a handful of students to take music studies seriously (Helen STOWASSER). Therefore, teachers should take society and culture as one of the factors in teaching. What is more important is the teacher should study the connection among the culture, society, music, and students which are variety with the reform and development of society.

These three questions are not independent. As a music teacher whose quality is shown in the music class, one should study how to melt all the musicianship, educationship and researching capability into music class validly and motivate the students at most.

## Conclusion

What's the role of music teachers in school? Musician, educator or researcher? Such question could be answered in many kinds of ways. Maybe the most suitable answer is that teacher as an educator is determined by the professional need, but music teachers should be filled with all kinds of quality such as musicianship and researching capability. Therefore, the definition of the music teachers is an educator with musicianship and researching capability. All the teachers should play their role in music class appropriately, and improve it.

We also have a full understanding of the quality of music teachers in school through the competition. Apparently, not all the quality of music teachers could be showed just in the competition, so the evaluate system should be improved constantly to promote the music teachers most. But what's the most important is music teachers should have a good understanding of their roles in class.

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**Title of article:** *Children's motivation to learn music: The Malaysian context*

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**Key words:** attitude, motivation, children, school, beliefs.

**Abstract:**

The implementation of the Malaysian primary school music curriculum 22 years ago generated both negative and positive responses from parents, teachers, school administrators and the children themselves. These ambivalent perceptions and attitudes have had an impact on the progress and success of the curriculum today. Its implementation throughout national schools in Malaysia, while appearing to be promising in some schools, has still a long way to go before it is fully operational in all primary schools throughout the country. Children are products of their social surroundings and environment, and their attitude towards music learning are influenced by socializing agents such as parents, family, peers, teachers, schools, media, religious beliefs and society, which subsequently impact on how they form perceptions, opinions and judgments about the value of learning music. As the Malaysian population is comprised of three major ethnic groups (the Malays, Chinese and Indians), some differences in attitudes towards participation in musical activities are to be expected, based on the fact that music has different functions and utility values in different cultures. This paper discusses issues concerned with interest and motivation to learn music among primary aged children. With the Malaysian context as its focus, the paper provides an overview of the varied factors that play a role in the formation of personal beliefs, attitudes, expectancies and valuing towards participation in music activities as well as engagement in music classes both in and out of school.

## **Children's motivation to learn music: The Malaysian context**

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### **Introduction**

The importance of music in the overall education of children throughout the world has received considerable attention by music educators and researchers. Many Western and Asian countries have faced obstacles to ensure that music education is provided for in their public schools. In a competitive world where academic achievement and qualifications play an important role in one's attainment of goals, efforts to justify the values of having music in schools have been difficult and frustrating to many music educators. Often the music programme faces the 'last in first out' scenario whenever issues of funding and budget cuts are raised (Schellenberg, in press). The fact that some schools face non-supportive attitudes and complacent behaviours from decision makers and figures of authority makes the task of running a music programme even more difficult.

Malaysia is not without its own fair share of the problems regarding music in schools. The Ministry of Education's noble intentions to musically educate Malaysian children do not seem to be uniformly received by all levels of the society. Despite the fact that large amounts of funds have been spent by the government to provide necessities for music making activities in schools, the status of music has not changed significantly since it was first implemented in 1983. The interest in this issue has prompted a need to explore the various reasons why the current situation of music education in Malaysia is as it is today and how it has impacted on

children's motivation towards learning music. A brief discussion on the current status of music as well as some historical issues regarding music education is included in order to provide a picture of the musical scenario in Malaysia.

### **Importance of Music Education**

Advocacy issues regarding music have generated much interest about the worthiness of musical knowledge and why it should be part of children's general education. Music advocates provide a wide range of reasons to justify the need for music education. Parents in particular, in justifying the support for their children's musical training, speak of the musical and non-musical benefits of learning music. Many studies carried out in Western countries reveal many reasons for parents' support and encouragement for their children's musical training (Davidson, Howe, Moore & Sloboda, 1996; Davidson, Sloboda, & Howe, 1996; Eccles & Harold, 1993; Gonzalez-DeHass, Willems & Holbein, 2005; Howe & Sloboda, 1991; McPherson & Davidson, 2002; MacKenzie, 1991). Although no formal research has been undertaken to investigate Malaysian parents' attitudes towards musical training, anecdotal evidence reveals many similar reasons to their Western counterparts for their support and involvement in their children's music learning.

Basically, parents acknowledge that musical training helps children to learn about focus, concentration and discipline. They also believe that learning music helps develop musical talents and an appreciation for music and the arts. Furthermore, children with musical training tend to have better self-esteem and self-confidence as well as positive self-identities as amateur musicians (Hargreaves, Miell & MacDonald, 2002; Kemp & Mills, 2002; Lamont, 2002). In addition to the above, some Malaysian parents also believe that their children's involvement in music will help occupy their free time and help them spend it in a more constructive way, as

well help them develop cognitively and emotionally through music. Obviously, there are other more complex social reasons for parental support in music, such as the belief that it provides prestige and elevates one's social status symbol, especially among societies that regard talent and musical ability as a sign of accomplishment and success in life.

### **Music Education in Malaysia**

Music education in Malaysia was implemented in the public schools as a result of a realization that the school system has been too academic and that some balance is required in order to make children become more 'wholesome' and balanced individuals (Abdullah, 1993). Colonial rule in Malaysia greatly influenced the way music was introduced to society and in the schools. Although Malaysia gained independence in 1957, the administrative system of the whole country reflected strong colonial influence, with the British education system prevalent in missionary schools such as the Convent, Methodist and Anglo Chinese schools which have been set up throughout the country.

According to Abdullah (1993), music was very much a part of the school curriculum in the missionary schools, where singing was included initially through the singing of hymns. The first author's experience of having gone through a missionary school through primary to secondary education also confirms this practice, where Christian children were required to go to 'chapel' for 40 minutes, while the non-Christian children sat around and waited for their peers to return. Music classes with music making activities on percussion instruments and the recorder used to be conducted after school hours. The emerging popularity of the school marching bands also made music popular, again with missionary schools leading the way (Abdullah, 1993), followed by fully funded government residential schools (boarding schools). Even so, musical experiences were only available in selected schools, usually in the urban

areas, where most schools were serviced by music teachers who taught at two or more schools at a time. Having a full time qualified music teacher attached to one school was a luxury in those days.

### **KBSR and KBSM music curriculum**

The implementation of the Integrated Primary School Curriculum (KBSR), which included music as a regular school subject in the early 1980's indicated the commencement of music education for most primary children in Malaysia. Secondary schools on the other hand only offer music in the Integrated Secondary School Curriculum (KBSM) as an elective subject to the lower secondary students (Forms 1 to 3). Unfortunately, this was implemented only in 20 pilot schools in 1990. Today, public secondary schools with the means to do so may offer the music curriculum to their students, subject to the initiative of their school principal. Previously, secondary schools offering the music curriculum were fully funded by the government for the purchase of equipment, instruments and the setting up of designated music facilities within the school. However, at present, as funds are scarce, school principals face the difficulty of finding funds and resources to furnish their school with the necessary needs of a music curriculum. Hence, many secondary schools hesitate to offer the music curriculum to their students. Currently, only a handful of secondary schools continue to offer music, especially to the upper secondary students who have the option to sit for the music paper in the nation-wide *SPM* exams at the end of secondary school (Abdullah, 2004).

### **Current status of music in Malaysian schools**

Despite the KBSR primary music curriculum having been implemented since 1983, schools situated in the rural areas still face problems offering music to their students due to a lack of

qualified music teachers, facilities and equipment for music making. For urban schools, one may expect or assume that they would be better off than the rural schools and be able to implement the music curriculum. However, despite being logically closer to musical suppliers and other resources, it still does not ensure a more active primary music programmes in many urban schools. For example, primary children especially in the final year of primary school (Year 6) may no longer have music classes as they approach their major exam in September for the main reason of making room for core subjects. The schools' reasons for utilizing music class periods for core subjects may be justified by the need to provide their students with extra coaching before the exams, but at the expense of sidelining the musical experiences due to the children. The fact that this trend occurs throughout the country with the knowledge of the respective school principals and officers in the state education departments shows only too well the status of the music curriculum in Malaysia.

### **Factors Influencing Motivation to Learn Music**

In light of the discussions above, it is clear that attention and commitment to having music in schools is needed. Children's motivation to learn music in Malaysia would certainly be affected by how the music curriculum is being taught and treated in their schools, as well as how society perceives it. Factors which play a role in children's motivation to learn music may be related to the following:

#### **Music and culture in the Malaysian society**

As the Malaysian population is comprised of people from multi-cultural and multi-religious backgrounds, it is expected that various attitudes towards learning music would be found among the three major ethnic groups in this country (the Malays, Chinese and Indians).

Although Malaysia is rich in culture, where traditional music and dance forms are very much a part of each ethnic group, the propagation of these art forms in schools vary from state to state depending on the teachers (music or otherwise) in the schools. For example, in one school, activities and school functions may be enriched with traditional dances and music, especially in conjunction with the celebration of important events or guests to the school. But in contrast, other schools may lack these cultural involvement and activities as these extra activities would be found where there are teachers in the school with the interest and personal abilities in music and dance who could train students for each event.

In contrast to the schools, as a result of colonial influence, formal music learning on an instrument outside of schools continues to prosper and interest those who seek personal development and achievement in music. Anecdotal evidence from private music schools in Kuala Lumpur reveal that more Chinese children in Malaysia are learning to play musical instruments than Malay or Indian children. Studies from Western countries have also found similar trends among Asian students in Australia and America.

Sociological research regarding Chinese beliefs and attitudes towards education and achievement help to explain why this is happening. They attribute the main reason to their inherent beliefs in the importance of a balanced education; making music learning as a part of a need which should be met (Bond, 1991). The extent of the Chinese society's commitment to education, as mentioned by many cross-cultural studies all over the world is seen in their attitudes, perseverance, persistence and the importance they place on achievement not only in academic subjects but also all endeavors, including music.

For the Malay population in Malaysia, there seems to be a general perception that music is for entertainment and leisure rather than a field worth studying. As music itself is a controversial subject among the Malays as a result of conflicts whether it is permissible in Islam, acquiring skills on an instrument is more of a pursuit among more modern urban Malay families who could well afford the high expenses. Musically inclined rural Malay children would commonly take up the guitar through informal learning rather than seek formal music classes which are scarce where they live. Therefore, as formal music classes are more readily available in the urban areas, it is not surprising that only those living in the urban areas would be found to have acquired skills on an instrument. However, this assumption may not always be true based on findings from Ghazali's (2005) study on urban children where only a small percentage of Malay children were found to be taking formal music lessons despite living in urban areas.

### **Parental factors**

Parenting styles play an important role in shaping children's achievements, beliefs and attitudes towards things around them by exerting their influence either subconsciously or consciously. Support and encouragement with regards to learning music take the form of reminders and monitoring of practices, praises, rewards, active involvement in their children's practice. Through the above involvement, children tend to get the idea that musical skills and musical achievement has *value*, causing them to perceive music in a more positive light, compared to children whose parents display negative attitudes towards it either by spoken disapproval of music learning or by showing indifference to it. Children's attitudes are a result of their parents' enculturation and influence. For example, a family who makes music a part of their life through frequent listening and participation in music activities at home creates the idea that music as a *visible* and possible choice of hobby, entertainment or even career option.

## **Teachers and the School**

Teachers play an important role in shaping children's attitudes towards learning music, as apart from their parents, teachers and the school as a whole come in second to providing children with many socializing influences. The music teacher who not only teach music in class but also imparts values and importance of musical knowledge will produce students who will look upon music in a more positive light, with sensitivity towards the musical choices that they make and be more receptive to learning music.

## **Conclusion**

Based on the brief scenario of the Malaysian society and the status of music learning discussed above, it is clear that children's motivation to learn music is influenced not only by their own personal interest to learn music, but also very much on how socializing agents such as their parents, family, and the society, perceive and transmit their attitudes and beliefs about the importance of musical knowledge and training. Furthermore, in order for music education to take a firmer hold within the Malaysian society, more understanding regarding the importance and usefulness of musical participation will be needed before the subject can be accepted more openly and without question among the more conservative population. This is especially important in situations where religious beliefs and cultural practices impact on how people value musical participation within schools and the local community. The perception of music as only good enough for entertainment and leisure needs to be replaced by an awareness of its value to human life. Until Malaysian society understand why everyone should have a musical education, accept that it is a universal right for everyone, and until policy makers are willing to make the necessary changes and allowances in the education system in order to stress the

importance of the music curriculum, the status of music will, unfortunately, remain as a low profile subject within Malaysian schools.

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## Paper ISME Margaretha Grahn

### Background and purpose

The background of the present thesis is a recent reform of Swedish teacher education. The reform opened possibilities for restructuring the subject matter areas included in a teacher education. One example mentioned as a possible candidate for restructuring is the aesthetic and artistic area. This resulted in a decision at the Department of Arts, Crafts and Design at Linköping University to introduce a program denoted Muse-ical Learning. The program departs from the concept *muse-ical* and rests on and integrates techniques, methods, theories and perspectives from arts, drama communication, dance/movement and music.

The purpose of the thesis is twofold; the first part comprises a theoretical analysis of the concept *muse-ical* in an attempt to describe similarities and differences between the concepts *muse-ical* and *aesthetic* and furthermore, to identify the distinguishing features of a *muse-ical* approach and a *muse-ical* program.

The second part of the thesis reports on an empirical study among student teachers who have chosen to study the program *Muse-ical Learning*. They have been interviewed about their experiences and impressions of this new program. More specifically they have been given questions pertaining to *muse-ical*, *aesthetic*, *artistic*, *scholarly learning*, *sensory experiences*, *talent* and finally how they conceive of the role of *muse-ical* learning in school and in society at large and what notions they have of their future work as teachers in the field.

### Methods

The first part is an analysis based on selected previous writings and research regarding the concepts *muse-ical* and *aesthetic/esthetical*. The approach taken to this reading is mainly hermeneutical. This approach to understanding texts puts the reader's preconceptions in a central position, a necessary prerequisite as well as a potential risk as regards the nature of the outcome of the analysis.

My previous experiences as a music teacher, a teacher educator in music and an active participant in shaping the program *Muse-ical learning* have undoubtedly influenced my selection and reading of texts – for good and for bad. I have aimed for a selection of texts that is as broad as possible and from as many different perspectives as possible. Hereby, I have avoided texts that

approach muse-ical learning from specifically artistic, drama, music or movement perspectives. This has been important above all as regards texts about music for two main reasons. One of these is my own background as a music teacher, which means that I can read such texts with another approach than texts about arts, drama or movement. The other reason is that muse-ical is frequently used as synonymous with musical, a confusion that I have tried to avoid.

Part one, thus, is mainly about understanding and interpreting historical texts, often clearly influenced by political values and, besides, also written in foreign languages. Some of the texts are written between the two world wars, some shortly after the Second World War and some more recently. Even though my work has, to a large extent, reminded of putting together a jigsaw puzzle, it is important to add that the puzzle does not comprise one single motive, rather, it may be laid out in different ways to yield different motives.

The second part of the thesis aims at describing how a group of student teachers experience muse-ical learning. Data have been gathered by in-depth, semi-structured interviews. The aim of the analysis has been to emphasise qualitative differences in the ways the informants experience the phenomena actualised in the interviews. The approach in the analysis is, mainly, phenomenographic. Such an approach is focused on differences in the way different phenomena are experienced by humans. The outcome of a phenomenographic analysis is a set of categories, based on the empirical material and composed to describe the qualitative variation in the empirical material. Usually, phenomenographic analyses are based on interviews, but other kinds of material have also been utilised, e.g. texts or pictures. The empirical analyses in the second part of the thesis are supplemented by descriptions of how other authors in the field have defined the concepts in question in scientific writings. It has not been my aim, however, to explain why certain ways of understanding or experiencing phenomena related to muse-ical learning have been formed or which is a proper way of understanding them.

The group of informants comprise 20 student teachers, which is about half of all students in the pioneer cohort of the program. Every student was interviewed individually in sessions that had a typical duration of 40-45 minutes. The interviews were transcribed in extenso by the author.

After having analysed all interviews and also completed the analysis of the scientific texts, I felt that there was an additional question that had to be included. This was the question about the relationships between muse-ical and aesthetic. To illuminate this question further I decided to turn to a group of students who were at the end of the program and asked them to write down

their thoughts on this matter. Thus, the interview material is supplemented by written answers to an open question.

In the analysis of the empirical material I have applied the seven-step procedure described by Dahlgren and Fallsberg (1991). The analysis according to this procedure is an iterative process that takes a considerable amount of time.

## Results and discussion

In a historical perspective the origins of muse-ical can be traced back to antique Greece and the nine muses that were given to mankind by the gods. They were offered to us to provide opportunities for rest and recreation in daily life. For most people the muses are associated with the fine arts and it is probably less well known that they should also be linked to scholarship and intellectual activities. This latter link is obvious in the meaning of the English word *muse*, which is equal to reflecting on and considering something very carefully and for a long time. The ancient Greeks realised that artistic and intellectual activities are mutually dependent on each other. A further function of the muses, to care for the collective, social memory, seems also to have been forgotten in our time. Nowadays, when we can store our experiences and knowledge in books, we do not need rhymes, songs, dances, and pictures, etc, to support our own memories. Hence, the fine arts seem to have gradually lost their importance as intellectual tools.

Muse-ical activities also have to be combined with rhythm and harmony to get their ultimate form. This fact reflects the Greek conviction that order is a significant aspect of beauty (*Cosmos*). Greeks aimed for a balance between the vivacious and engaging of Dionysus and the more strict and ordered of Apollo.

I have found a couple of circumstances to be quite confusing regarding the names of the muses and what they symbolise. By utilising a translation from Greek to English these confusions seem to be resolved. It is evident that different translations have focused on different parts of the original descriptions. Some have merely translated the names, others have looked at what they are usually associated with or depicted as. The confusion reveals the danger inherent in too short descriptions. The meanings I have found are:

Κλειώ = Cleio = The Proclaimer, muse of History

Θαλεία = Thaleia = The Flourishing, muse of comedy and of playful and idyllic poetry

Ερωτώ = Erato = The Lovely, muse of love poetry and mimicry, her instrument= lyre

Ευτερπη = Euterpe = The Giver of Pleasure, muse of music and the inventor of the double flute  
Πολυμνια = Polyhymnia = She of many Hymns, muse of sacred poetry and also muse of geometry, mime, meditation and agriculture  
Καλλιοπη = Calliope = The Fair Voiced, muse of epic poetry and the eldest Muse  
Τερψιχορη = Terpsichore = The Whirler, muse of dancing, her instrument = lyre  
Ουρανια = Urania = The Heavenly, muse of astronomy  
Μελπομενη = Melponene = The Songstress, muse of tragedy in spite of her joyous singing, the tragic mask.

A second confusion concerns the translation of *mousiké* to mean music which is the case in Swedish, Danish, Norwegian and English. A closer reading of Plato's texts has convinced me that the most reasonable would be what Georgiades (1958) did when he suggested to preserve the word *mousiké* instead of translating it to music. It is not sufficient to point out that the conception of music was broader during the Antique than in our days, because this statement is probably forgotten later on during the reading. It makes a great difference whether our children are to be fostered in *mousiké* i.e. the arts of the muses and gymnastics, or only in music and gymnastics. Some authors advocate that Plato refers to music when stating what is important in the upbringing of the young, but the German translation made by Georgiades (1958) has convinced me that Plato refers to *mousiké*. My conclusion is that Plato was of the opinion that the young should be fostered in *mousiké* and gymnastics.

The word muse-ical appears in educational contexts during the mid 1920's in Germany, when the sociologist Hans Freyer introduced the term. Muse-ical education is, in consonance with the ideas from ancient Greece, an integration of poetry, music and rhythmic movements.

My first conclusion from the theoretical analyses is that the muse-ical domain should be understood as an approach to learning. It is not a subject matter area of its own or limited to certain subject matters, rather, it is a didactical principle that may be realised in different ways in different subject matter areas. An important aspect of muse-ical learning is that it represents an integrated notion of human development comprising emotions, will, intellect and body (Kluge, 1973). This view is reoccurring, although in somewhat different forms, in descriptions of the concept in the four countries I have studied closer; Germany, Norway, Denmark and Sweden. Compared to the German notion above, quoted from Kluge, the Danish authors Ronnefeld and Vejleskov (1983) refer to a balance between hand, heart and

brain as the cornerstone of muse-ical learning. In a Norwegian context Bjørkvold (1991) refers to an ecological integrated notion combining practical and theoretical knowledge. The Norwegian perspective has also influenced thinking in Sweden where a more narrow definition has had some impact. Another important aspect of the muse-ical is play. This is emphasised in all four countries. According to Pöggeler (1973) play is a way of getting in touch with one's creativity. Bjørkvold (1991) refers to play as an experimental laboratory of learning, and Uddén (2001) calls play man's original means of scholarship. My conclusion is that to play is to experiment with learning to make it more vivid and joyful.

A second conclusion to be drawn from the analysis of the scientific texts is the risk faced when equalising approach and method.

In opposition to Ronnefeld (1990) I prefer to regard *aesthetic* and *muse-ical* as two different concepts, although with some overlap in meaning. The common parts of the two concepts pertain to harmony and rhythm, a close relationship between theory and practice, sensation and logic, imagination and reason. Artistic forms of expression are essential in both activities. Some aspects are borderline cases, i.e. the combined consumer and producer perspective characteristic of the aesthetic, as compared to the muse-ical emphasis on the actor's own creativity. The medium of imitation typical of the aesthetics, e.g. rhythm and language, is to be compared with the stress on the less rule-bound activities of play, drama and movement in the muse-ical.

There are also, of course, distinct differences. Aesthetics is more focused on the product, whereas the muse-ical is more process orientated. The latter does also stress a holistic approach and the significance of the social context. The aesthetical emphasises balance and variation within a certain prevailing pattern.

Apart from such differences and similarities there are some other remarks to be made. The concept of muse-ical is today mainly applied in educational settings. The foremost aim is not to give an artistic contribution but to aim towards other goals, critical for the development of the individuals.

When the students in the present study describe their notions of the relationships between aesthetic and muse-ical, even they emphasise the learning aspect of the muse-ical primarily as a way of creating integrated wholes rather than descriptions and explanations originating from fragmenting subject matter areas. Some students also equalise aesthetic and beautiful and emphasise the focus on the product. The differences are most frequently described by referring to the learning focus associated with the muse-ical, which is not mentioned in connection with the aesthetical. The function of integrating disciplines and areas of the muse-ical is likewise frequent.

Some authors conceive of the muse-ical as something that is critical or doubtful towards technological development. My standpoint is quite different. Even a concept that originates in the Antique may be adapted to be in consonance with the present society.

I consider the muse-ical as an approach to learning that is based on:

- A holistic attitude aiming at a balance between “hand, heart and brain”. The muses were not only associated with the fine arts but also with intellectual skills and scholarship. According to Plato the young should be educated not only in music and gymnastics but in mousiké and gymnastics. It may also be added that the muse-ical has to be combined with rhythm and harmony. This is an expression of the Greek strive for harmony and order, for a balance between the vivacious and engaging of Dionysus and the harmony and order of Apollo.
- Time for reflection. To have a muse-ical approach is to allocate time to muse, to reflect carefully on what we are learning.
- Muse-ical activities that give opportunities for applying different forms of expression, e.g. activities that comprise movement, sound, colour, form and drama.
- Play is an important component. This is a recurrent aspect of muse-ical learning in most definitions. Play makes us emphasise the process of learning rather than the product.
- The learner is the main actor. The aim is to permit the learner to possess her knowledge rather than imposing it on her.
- The muse-ical perspective is super-ordinate to disciplinary categories of knowledge.
- The muse-ical perspective should not be translated into a rigorous method. It has to remain a perspective with rich opportunities for methodological pluralism and improvising.

Teachers in all subject matter areas may take a muse-ical approach. Mathematics, history and chemistry for instance are as close to the muse-ical as music or drama.

The study program Muse-ical Learning includes, on the one hand, a muse-ical attitude to learning, and on the other hand, tools necessary for engaging in muse-ical activities, i.e. theoretical knowledge and skills in visual arts, movement, drama and music. Below in figure 6 I have borrowed Nielsen's (1994,b. p 49), model and put muse-ical learning where Nielsen's model has subject matter area in general. Muse-ical learning comprises four basic components; visual arts, drama communication, movement and music. Each of these have three aspects; science, crafts, and art.

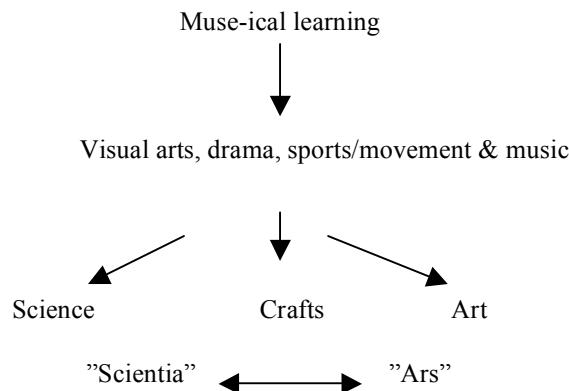


Figure 6: Nielsen's (1994,b p. 49) model applied to *Muse-ical Learning*.

Already the ancient Greeks stated that literary learning and sensory experience were mutually dependent on each other. The Swedish National Curriculum for the compulsory school also emphasises the importance of balancing these two modes of learning against each other.

The results of the empirical study corroborate the conclusions of the theoretical analysis. The students repeatedly emphasise the importance of experience and involvement for the sake of their own learning. They do also stress the importance of connecting theory to practical components. This is well in consonance with the writings of the authors referred to in the theoretical analyses.

Concerning integration of different areas of muse-ical learning there are different standpoints among the authors that I have referred to. Aristotle, for instance, had an unreserved positive attitude towards integration of aesthetic areas, whereas e.g. Best (1995) is more sceptical. His main arguments are that integration may lead to a loss of time and, thereby, a loss of importance for the aesthetic area and that he has difficulties in seeing the similarities between the different areas. My opinion is that Best is mixing things up. Firstly, the aim of integration is not to establish a new subject matter area. Secondly, integration between the aesthetic areas is an integration of another kind than integration of aesthetic areas and e.g. mathematics or history. In the first case it is a question of finding common creative elements in different forms of expression, in the second case it is a question of finding creative

expressions of knowledge that is normally expressed in other, less creative ways.

The students' arguments in favour of finding a common framework for all aesthetic areas are basically that they contain common creative aspects and that they all involve bodily and emotional aspects of learning.

A muse-ical approach to teaching and learning requires the courage to leave safe ground and to improvise. Teachers from different subject matter areas have to co-operate closely and to develop their cultural, communicative, creative and social competencies. The students emphasise, in particular, two positive aspects of the aesthetic areas and muse-ical learning. Firstly, they have a general, facilitating impact on learning regardless of context and content. Secondly, they may contribute significantly to the students' self-confidence and thereby give them the courage to enter new areas and aim for higher goals than otherwise. A majority of muse-ical activities take place in social settings, which gives rich opportunities for the students to train their social skills.

Several authors point out the importance of the effects of muse-ical learning for society at large. A majority of the students have positive views and expectations for the future. There is, however, a risk that they may be disappointed when they start their work as teachers, since most schools do not work according to muse-ical principles.

Even though it has been a demanding task to express the essence of muse-ical learning, theoretically as well as empirically, one may perhaps be comforted by realising that the magic of muse-ical learning might disappear were it possible to define it in a distinct way.

# THE IDEAS AND PRACTICE OF DALCROZE EURHYTHMICS IN THE CONTEMPORARY WORLD

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**KEYWORDS:** Dalcroze, rhythmics, improvisation, creative, training.

## ABSTRACT

Recent years have seen a growth of interest in the work of Emile Jaques Dalcroze and a rediscovery of his ideas. In some countries the training offered may use the appellation "rhythmics" while others use the name Dalcroze. These trainings have elements in common but interest in the field of study and the current crisis in identity of Eurhythmics has resulted in a need to define the specifically Dalcroze way of teaching, its principles, practices and applications.

The essence of Dalcroze Eurhythmics consists not only in its tripartite content – rhythmics (movement), improvisation and aural training taught in relation to one another – but also in the ways and means by which it is taught and in its objectives.

In the early years of the 20<sup>th</sup> century Dalcroze's work excited the interest of a wide range of artists of all kinds, critics, doctors and educationalists. Soaking up information from all the disciplines with which he came into contact with (neuroscience, psychology, theatre and dance, visual arts and poetry) he integrated his findings into his method in the search of unifying principles of art, life and of learning. He was interested in the development of the human being as an autonomous creative individual. Music through whole-body movement was the means of developing musicality: working on its relationship to movement went beyond musical education to the development of the whole human being, the moving body

being the locus of all experience and expression. Many of his ideas were absorbed into general education, therapy, music, dance and the theatre so that people are no longer aware of their origin.

In the contemporary world, methods and processes for developing both artistic and personal communication skills and exchange are of paramount importance in a world of both globalisation and fractured communities. The Dalcroze work with its broad field of artistic and personal applications fulfils these needs admirably. Learning to teach Dalcroze Eurhythmics requires an extended period of study and practice if the teacher is to gain all the essential skills and knowledge. The necessity of situating training within the framework of current university practice in which the focus is on reading and verbal analysis rather than on the provision of necessary time to acquire physical and practical skills compromises both standards and subject identity.

Word count: abstract text: 377

## **ARTICLE**

What happens to a method once it leaves the hands of the creator whose name it bears?

### **BACKGROUND**

During the first half of the 20<sup>th</sup> century Emile Jaques-Dalcroze (Dalcroze) sought to foster in his students a capacity for every kind of musical experience and expression through the use of the physical movement of the whole body. The work of combining the senses with muscular response in movement through music, especially musical rhythm, resulted in effectively uniting mind (intellect and emotion) and body (senses, actions, instincts) in the service of the development of the whole person as a creative, balanced, adaptable and autonomous individual (Bachmann, 1991). His method, called Dalcroze Eurhythmics has

often been referred to as an experience, an approach or a process rather than a method owing to its inherent flexibility and multivalence (Bachmann, 1991; Odom, 1991). Early demonstrations of this work excited the interest of doctors, psychiatrists, critics, educationalists and artists of all kinds (Bachmann, 1991) who immediately recognised its validity in a wide variety of disciplines.

Dalcroze did not offer a systematic training to his students: he worked and gave demonstrations with them. What they learnt from him they subsequently taught in their own way, according to their talents, interests and pupils (Vanderspar, 2005. Odom, 1991). Ideas and practice were handed on by individual teachers and a very wide range of work developed (Odom, 1991), some of which no longer carries the name Dalcroze, being referred to as rhythmics or a similar title. A survey of international training carried out between 1999-2001 concluded that it was difficult to identify all these trainings as teaching the same thing – some had no solfège component, some very little movement for example-(ICCEPT Report, 2003). The ICCEPT report brought to light a question of pressing importance for contemporary teachers: is there something identifiable as *Dalcroze* Eurhythmics as distinct from other forms of rhythmic training? Is there indeed an underlying unity of principles that informs or should inform all training bearing the name Dalcroze and are these principles embodied in practice (Bachmann, 1991)? If so then this needs to be defined.

## PURPOSE

The aim of this paper is to describe the minimum ingredients of a Dalcroze training and to indicate what the fulness of this work has to offer music and indeed general education. I observe also that the current structures and requirements of modern universities mitigate against the delivery of a complete and balanced Dalcroze experience.

## THE WORK

Common to all trainings in Eurhythmics today is the relationship between movement and music: minimally, music and gesture but generally music and whole body movement. This movement is not based on a specific dance technique. It is free, involving the use of space and gravity: the relationship and contact with the floor is important. Lessons take place in classes where individual, partner and group work is required and there are a strong social and communicative and performance aspects.

Another common factor is improvisation: in movement, with the voice, on percussion and other instruments. The teacher improvises music for the class and the students also learn to improvise as part of the training. There is a strong emphasis on creativity although musical repertoire is also used.

A further shared element concerns aspects of the pedagogical method and ideal. All the rhythmic schools of any note agree that the education and training offered should connect to the student's *personal* experience. It should allow time for discovery, observation, experimentation and play. It is not a training given simply by following instructions and rules but rather one which draws out of the student his/her own inner music and movement as expressed by Vanderspar (2005) and in the research findings of Alperson (1994).

Finally there is the role of music. Generally speaking, all rhythmic trainings use music as a central part of the training and its function is to improve rhythm, communication, receptivity, interpretation and inner hearing and feeling. It contributes to the integration of the personality by forging links between mind and body, feeling and intellect. Although there are singing and movement games as in the Orff and Kodaly methods, the distinctive role of music in rhythmics is its relationship to rhythmical movement and interpretation. The movement does not accompany the music nor does the music act as an accompaniment to movement: the two are integrated in some expressive way.

So what is particular about the work bearing the name Dalcroze?

Central to the Dalcroze identity is the fact that Dalcroze Eurhythmics encompasses not one branch of music education but three: it is a trinity of rhythmics (movement), instrumental improvisation and aural training (through singing, improvisation and movement). In each branch of this trinity the skills of the other two are deployed to maximise learning. The aural class uses groupwork, movement and improvisation to achieve its ends; the awareness of pitch, harmony, form and style are used in the study of improvisation which includes improvising for movement and the unique core of the method, the rhythmics class, combines all these with body awareness, rhythmic and expressive movement to develop the complete musician. The roles of music and movement in the training are quite particular: music through whole-body movement develops the ability to express oneself musically since successful performance in all arts and activities depends on the motor images and time-space-energy perceptions formed in the brain through experience in movement and sound. (Dalcroze, 1967).

A full time course usually supports these core subjects with related subjects including movement awareness, technique and expression, harmony, instrumental lessons, conducting and singing as well as pedagogy. The foundation of the work is the Dalcroze subjects described to her students by the British Dalcroze Diplomée Ruth Stewart as the fundamental elements of experience and expression which underpin the entire Dalcroze methodology and course content, musical, artistic and pedagogical (Greenhead, 2000).

Read (1941) noted that it was not easy to teach the full and exact use of the senses, so important to children's development. Dalcroze's work was not about free expression but about undertaking a discipline which would free the student's capabilities and his person putting him in possession of his faculties, refined and developed through the study and practice of eurhythmics. Voluntary submission to such a study would free the personality and the body for effective action creating an efficient a communications network within the body

and between mind and body (Dalcroze, 1930). The potential for the integration of the personality and mastery of the capacities of body, intellect and emotions would lend a personally and socially transformative and therapeutic power to the disciplined and creative study of music through movement.

Dalcroze wrote extensively about the relationships between movements in time and movements in space illustrated in wonderful drawings by Thévenaz (Dalcroze, 1930). Exercises handed down in practice and texts by Dalcroze and his pupils (Dalcroze, 1920 and Driver, 1951) indicate that stepping, clapping and gesture alone are not sufficient for a fully Dalcrozian experience. Travelling through space, the sense of weight and rebound and the use of materials such as balls, hoops and scarves that extend movement and give feedback to the user are central to the method. Continuity of movement is vital to the ability to sustain long durations, to modify the time, space and energy in gradations of tempo and dynamics and to express the ebb and flow of energy in the phrase line – still central to musical performance today (Dalcroze, 1930 and 1967). Inventiveness is of the essence in Dalcroze work. Giving a Dalcroze training does not necessarily mean repeating these exercises exactly: it means understanding and applying the principles behind them to current needs (Bachmann, 1991). These principles can be applied to string teaching, other elements of music or musical performance and in other fields. An integrated teaching method should incorporate a modern understanding of how the brain works, neurology and movement technique that simply did not exist when he was alive but are useful in the development of the Dalcroze approach to learning and reinforce the usefulness of the practice of his methods by explaining why they are effective.

The traditional full arm beating is a useful technique for analysing rhythm patterns performed metrically in real time. The gestures properly done are not merely changes of

direction or position of the arms but changes of weight and quality so that in four time for example, the rising last beat feels quite different from the strong first beat or expansive third.

Also typical of the Dalcroze canon of exercises are the quick response or “Hipp-Hopp” exercises. The purpose of these exercises is to tune the nervous system so that it becomes flexible and adaptable: responsive to every stimulus or demand from the brain. In this way a path is cleared through the dense forest between sensory input, conceiving brain and executive muscle and back again allowing the brain to modify its messages so that we can become efficient and flexible in carrying out what we want to do. A good balance needs to be sought between these exercises and those of a more expressive or artistic nature that they serve.

The crown of the Dalcroze work pulling all the elements of together is *Plastique animée*. *Plastique animée* has sometimes been misunderstood or treated as dance choreography of an inferior kind in which the movement mimics the music in a literal fashion. It is usually a realisation of a piece of music in movement and also a living analysis in real time of the chosen musical composition. This analysis is not of rhythm pattern in relation to metre but an analysis and communication of the expression of the music itself: form, texture, mood, relationships between parts and the foreground and background of the piece, thematic development and so on. *Plastique* as realisation is a great discipline for the student because his aim is to express the music and to incorporate into himself all that it has to teach him. It is an unparalleled way to study music, to analyse it, to dig deeply into it to find out how to express its meaning and intention. At a later stage students might explore *Plastique* as a dialogue with the music or form other relationships such as with text, sound or visual arts.

Dalcroze envisaged a time when there would be a new art of pure movement independent of music. Musical training through eurhythmics would “make the organism

sensitive by permeating it with music" (Dalcroze, 1930:36) enabling it to embody all the subtleties of expression of which music itself is capable. This movement would be totally expressive of the mover's intention: master of his body, he would express himself, his thoughts, feelings and intentions spontaneously and with ease (Dalcroze, 1930).

Turning to solfège and the arguments concerning the use of the fixed Doh and Relative Solfa systems. The difference between them really lies in their start point and emphasis at the beginning of training because whether beginning with fixed pitches or pitch relationships at the end all types of aural training seek to develop inner hearing of pitch, rhythm and harmonic relationships, musical literacy and understanding. The difference in a Dalcroze context is that movement and improvisation are used to achieve these ends.

Dalcroze improvisation has tended to focus on the piano because of its versatility. It offers a complete pitch range (excluding microtones) from treble to bass, harmonic and textural resources and polyphonic potential and is essential for advanced classes. However other instruments can be used to advantage: strings, wind and voice all produce a better legato and even a crescendo/diminuendo on a single note. Although suitable recordings can be used in teaching rhythmics, a Dalcroze teacher must be able to improvise effectively for movement. The teaching of improvisation incorporates this aspect which also helps to improve instrumental technique and musical communication. The improvising teacher can present the class with single musical elements or combinations and can adjust dynamics, phrase length, emphasis, metre and other elements, instantly and spontaneously adapting to the needs of the class or creative moment (Abramson, 1986:36).

The relationship of the teacher to the class is one of dialogue rather than instruction. While having a vast body of knowledge to transmit, the teacher remains flexible to the needs of the class, often tending to correct by changing the way he plays and by inviting the student to listen rather than instructing the class to "do it like this" (Alperson, 1994: 229-240).

To summarise: the Dalcroze work is a tripartite method in which solfège, improvisation and rhythmics all relate to one another usually with supporting studies. It is underpinned by the Dalcroze subjects and finds its summation in *Plastique animée*. It is taught to groups of people who, rather than competing against one another, work together to achieve a common end, which is to become complete musicians and artists who can transmit this knowledge to others through teaching methods which include creative work based on personal experience rather than on drill. It has a parallel goal of using music with movement to develop the person as a human being and as an artist in fields other than music.

This work has lent itself to a wide variety of applications to different groups of interested people: in the training of dancers, visual artists, actors, musicians and teachers; in a therapeutic context, to children and adults of all ages, professionals and amateurs and is used in these contexts today. Trainee teachers are advised to study with more than one teacher so that they experience the work in the hands of different people with differing talents and emphases.

While Dalcroze Eurhythmics should be part of every dancer's training, it is not in itself a dance training. This generally requires more specific movement techniques than Eurhythmics requires. Those whose interest lay in movement created their own methods inspired by Dalcroze's work such as the influential dancers and teachers Wigman and Chladek who worked in Dresden and Vienna respectively. Similarly while Eurhythmics is therapeutic and has therapeutic applications , it is not in itself a therapy since the practice of even music therapy requires a greater knowledge of psychology and less breadth and depth of musical knowledge and competence than a full Dalcroze training. It is a music education and training with strong connections to the other arts and to teaching and creative work of all kinds. It can serve as a foundation course for any arts education and training and, appropriately applied, is also effective in the training of professional performers. Generally

speaking the Dalcroze teacher, like the inventor of the method, is a musician and teacher with quite particular knowledge and skill in music/movement relationships.

How should we look at those courses that do not have all the ingredients of a full Dalcroze training? Many centres have developed entirely valid courses of their own which while they do not offer the full range offered by the Dalcroze work can be recognised as being based on Dalcroze's ideas.

In conclusion, it is clear that a teacher of Dalcroze Eurhythmics needs many years of training and a quite particular assembly of skills and knowledge in movement and in music. The acquisition of these skills requires practice in practical courses since muscles are slow to change (Vanderspar, 2005) and need repetition. Students also need to observe other teachers teaching to gain "know-how". Although a Dalcroze training is economical in the sense that students gain so many extra-musical benefits from it, it is certainly not a quick fix. This is deep learning and for life.

Dalcroze Eurhythmics offers general and music education a complete, creative arts foundation training applicable at all ages and stages centred around music combined with personal and social development, teamwork, leadership, communication and physical fitness. Its principles are not culturally determined and are applicable to all musics: the modern world of globalisation and fractured community thirsts for its gifts. However, if we want to use all the richness that this work has to offer we must look seriously at the provision of adequate training in practical subjects. Most training now takes place in universities. Current practice in university education neglects a century of research demonstrating consistently that learning takes place best through multi-sensory, active, personal, physical involvement and instead relies increasingly on reading, mathematical and verbal analysis even in the performing arts. This can only compromise standards and subject identity putting in question the whole purpose of a university education in which a one size fits all approach seeks to squeeze the

most diverse subjects into the same framework. If fitting Dalcroze Eurhythmics into existing frameworks risks the loss of its identity maybe it is the framework and not the subject that needs addressing.

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**Title: Reaching out to Self Discovery:Teaching life skills through music.**

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**Keyword: Pedagogical methods and teaching strategies**

**Abstract**

Instrumental teachers are often the sole constant in an ever changing and demanding social life of students. However, as teachers we often overlook the significant contribution that we make to both the student and their families in a more personal way. How do we reach out and connect?

Several studies have investigated the effectiveness of instrumental teachers. Tollefson (2000) says “The role model” teacher.... is one who has become conversant with various pedagogical methods and has amalgamated what he considers the “best of each” into a personal, customized [sic] approach” (p. 4).

Altham (2004) describes all personality types as being either in light (positive energetic thinking) or shadow (darker, childish behaviour). By being aware, teachers, and in particular instrumental teachers, have an advantageous position to problem solve with their students and dispense life skills simultaneously with music learning: self-discipline, practice methods, caring, nurturing, patience, self esteem, overcoming hurdles, time management, focusing, building blocks to success etc

This paper will discuss ways in which the instrumental teacher can utilise these traits in teaching life skills to support, motivate and nurture both the student and their families.

## **Introduction**

Apart from the musical skills that an instrumental teacher imparts to the student there are many more qualities inherent in the personality of both the teacher and the student that make for a successful relationship. Psychologists identify the five factor model in personality studies. Altham (2004) characterises personalities as having light and shadow sides. In our light side we are generous, vulnerable, honest and fearless. In the shadow we may retreat often to our inner child as hurt, loud and aggressive, hiding, or clingy. The instrumental teacher needs to be aware of these personalities in both light and shadow in order to fully develop and assist who, what and how we teach.

## **Teacher Role – Professional Activities**

Previous investigations of teacher qualities and the role of the teacher have focused on the musical skills that a teacher imparts and the quality of that teaching. Tollefson (2000) claims that inspirational teachers who role model and treat students as peers share a “common thread of human values,... highest musical and ethical standard, ...inquisitive, eager, open-minded exploration of that which may expand one’s daily horizons in new, exciting directions...younger students consciously or unconsciously seek, respect and emulate role models”(p. 2). He continues that these teachers communicate well and there exists interaction both inside and outside the studio. “The role model” teacher.... is one who has become conversant with various pedagogical methods and has amalgamated what he considers the “best of each” into a personal, customized [sic] approach” (p. 4).

On a practical level, the professional role of the instrumental teacher may include:

- a long term view, 10 years or more, of working with the student primarily on a one to one basis. This is different from the classroom teacher, who only works with them for one year, in groups
- an understanding of the child over a long time. Getting to know their frailties and positive attributes
- built in flexibility for different ages – need for an awareness of personality types and development stages
- concert/stage manager and organiser
- a belief that all children have the talent and right to learn
- environmental manager – setting up the right learning environment in the studio and at home
- pedagogical and practice advice
- ongoing professional development
- instrument buying and maintenance
- developing individual learning programs for each student
- maintaining contact with other professionals
- membership of professional associations
- attending concerts
- having a professional library
- having students of any age
- arranging performances, competitions, festivals.

### **Non professional activities**

According to Tait and Haack (1984) “Teaching requires a willingness to view music in human and social context as well as an aesthetic context. Because music is defined in terms of thinking, feeling, and sharing, the primary goal of teaching must be to

stimulate growth in these areas. Teaching involves the diagnosis of student needs and the selection of strategies, styles, and materials to meet those needs. Teaching requires a repertoire of nonverbal strategies including modelling and demonstration abilities” (p. 69).

Non musical skills may involve:

- teaching discipline
- nurturing families, siblings
- teaching manners, health and cleanliness
- motivating students and parents
- arranging transportation, concert tickets,
- conflict management, attitudes, financial, practice
- setting boundaries
- confidence building
- interviewing skills, hiring and firing
- family friendship
- small business management, financial and schedules
- motivation
- creativity and inspiration
- working around own family commitments
- time management, preparation for lessons
- giving advice on parental and behavioural issues.

Mullins (1985) writes primarily for school teachers but much applies to the studio teacher. There is a need for balance between the need for reasonable control and the nurturing of creativity. Flexibility is developed through experience; being a good

listener, able to compromise, suggest, adapt to individual differences; able to forward more advanced and gifted students (p.32)

Whilst many teachers are aware of these professional skills they need to remember that they will only be effective if given in a positive psychological environment.

### **Psychological Personality of a Teacher**

#### **The Big Five**

The most popular approach among psychologists for studying personality traits is the five-factor model or Big Five dimensions of personality. It is comprised of five personality dimensions (OCEAN): Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism, and is supported as a complete description of personality. Renowned psychologist H. J. Eysenck (1951) felt that, due to overlaps in the five factors and their correlates, a three-factor model was more appropriate and accurate. His theory is called the PEN model (psychoticism [sic], extroversion, neuroticism), or sometimes is even shortened to the two factor E-IN model (extroversion-introversion, neuroticism).

Extroversion is one of the two traits to appear in both the five-factor model and Eysenck's PEN and E-IN models. Extroversion is defined as "a trait characterized by a keen interest in other people and external events, and venturing forth with confidence into the unknown" (Ewen, 1998, p. 289).

The bases of neuroticism are levels of anxiety and volatility. Within these bounds, neuroticism is "a dimension of personality defined by stability and low anxiety at one end as opposed to instability and high anxiety at the other end" (Pervin, 1989, p. G-7).

Openness refers to how willing people are to make adjustments in notions and activities in accordance with new ideas or situations. Agreeableness measures how

compatible people are with other people, or how able they are to get along with others. Conscientiousness refers to how much a person considers others when making decisions.

### **Personality Traits**

As a professional musician and practising psychotherapist, Altham (2004) has further researched compulsive personality traits (Archetypes) first described by Carl Jung. (1954). In her own model she describes over 100 archetypes and claims that we each have approximately 13 archetypes which create our unique personality (2004). Each archetype has both shadow and light characteristics, together with expression. They also name specific challenges, innate talents, values and sources of motivation.

The two most pertinent archetypes relevant to this topic are the *Teacher, Artist and Child*. Music teachers will recognize and/or have experienced the light and shadow sides of these archetypes to various extents both in themselves and in their students.

***Light teachers*** have the innate ability to see potential, value and talent within themselves and others, whether in music or other arenas. They are known for their patience and creative teaching style. If a student is failing to progress with a particular method they become inventive and flexible, trying different and new ways to inspire the student to express themselves musically. Light teachers make the *process* enjoyable and are not focused on one specific outcome at the end. They have an ability to meet the student at their level and support them to maximize their potential however small or large that may be. When lessons are inspiring and dynamic, students are motivated to achieve and improve and self-

discipline becomes much easier to master. A light teacher is also self-valuing and is constantly moving towards his/her own potential.

**The shadow teacher** is pedantic and joyless, overly critical and constantly unsatisfied. Perfection and adherence to the rules are the priority. Shadow teachers have lost their love of music and become flat and mechanical after years of teaching the same pieces and technical exercises. They have lost sight of their original reasons for teaching and of their own potential, value and goals. They are therefore unable to recognize potential and talent in others. Initiatives from the student to step outside their particular methodology are dismissed. Discipline, compliance, practice and perfection all important, killing any joy of music, sometimes permanently. Mistakes and weaknesses are emphasized by the shadow teacher, mirroring the fact that they feel inadequate and worthless. They are impatient and rigid, threatened by change and new ideas and overly sensitive to disrespect and/or rejection by students. Consequently, they project this expectation on others, becoming reactive, blaming and ineffective (Altham, 2004).

**Light artists** are motivated, committed and passionate about their craft. They are very gifted and naturally talented in their field. Music is their one true passion which will dominate for their lifetime, having committed themselves early. The light artist is emotionally mature and responsible, humble and appreciative of the gift bestowed on them, and feels it is their responsibility to see their talent reach potential and enhance as many lives as possible. They are expressive, colourful and joyful. Light artists live a balanced life, valuing relationships and other life experiences as well as music. Discipline is not a problem for the artist. Light artists have value beyond their music, with strong self-esteem that it is not reliant

on a daily struggle to prove themselves artistically. They value and respect others skills and talents equally.

***Shadow artists*** are obsessed with perfection and believe they're only as good as their last performance. They are incredibly critical of their performances and can drive themselves into the ground with practice which fails to improve their work. In shadow, artists can be moody, arrogant and selfish believing their commitment to their music overrides everything, including family and relationships. They can use their flamboyant artistic temperament as an excuse for their immaturity and lack of responsibility. Very gifted artists can be manipulative. Their talent opens doors easily for them and they can fail to relate and appreciate others' experiences. Shadow artists live by the myth that suffering makes their music more valuable. Consequently they tend to push and deprive themselves for long periods to try to achieve the mantle of 'artist'. They need to learn that balance, self-nurture and joy are as important for their music as practice and discipline. They can burn out and destroy themselves and their relationships in their quest for perfection.

### ***The Child***

The child is a common archetype. In the light they are enthusiastic, trusting, open, innocent and optimistic, a delight and joy to behold!

Shadow children/adults, are hurt, yet they express their pain differently. We all have a preferred style of behaviour (*one of the four below*) when feeling *rejected and hurt*. Knowing these behaviours can be very helpful. Recognizing both the light and shadow sides can be all it takes to shift into a more productive experience (Altham 2004).

Altham (2004) archetypes and descriptions of different child-types have been an invaluable source of effective information both personally and professionally. The following descriptions of the four childlike behaviours are practically infused with music lesson situations, especially designed for this paper.

### ***The Hurting Child***

These children/adults are masters in sulking and manipulation. They look sad, but will not tell you what is wrong unless you ask at least fifteen to twenty times. They have to test you to be sure you are really interested. When they finally do tell, it was never their fault and they can't believe others would want to hurt them like that! The following tips have been especially helpful.

- When a child won't tell you what is wrong, identify the testing game they're playing with a smile and ask them to speak when ready. Explain that you won't be asking twenty more times, and get back on task.
- Ask them to put everything they're not saying into the piece they're about to play. Lead by demonstration to ease the situation.
- Clear boundaries are essential, gentleness works better than forcing, but be careful you're not being manipulated to avoid playing pieces that haven't been practised! Be reassuring and move on.
- Celebrate every time they quickly share the real issue and take responsibility for a problem.
- Use music as a reward, playing fun duets or a style of music they love when open and communicative.

### ***The Hollering Child***

These children/adults express anger when hurt or rejected. They are loud, intimidating and bossy. They can't remember ever having made a mistake, or

they would apologise. They make huge demands on themselves and when they finally break under pressure, blame others for their inadequacies. They need to prove themselves and throw tantrums if they believe they're failing. Both Altham and I have found the following points helpful in dealing with these types of students.

- This child needs someone who is not frightened by their power. Speak clearly and gently. They badly need reassurance and support
- Realise that their anger is a mask for their hurt and perceived failure. Compliment them on all they have achieved already and tell them how long it has taken you to get to your present standard.
- Help them to value themselves without having to achieve and prove their worth. Name their strengths and talents as you perceive them. They are often excellent and caring leaders.
- Realise they are perfectionists and help them to lower the bar to something more reasonable which doesn't set them up for failure. Reset some goals which guarantee success in the next weeks. This may include working at a slower pace.
- Teach them that their anger is strength because they also have great passion and an ability to express more musically than most. Listen to different styles of passionate music.

### ***The Hiding Child***

These children/adults would rather die than have others realize they're feeling rejected and hurt. They wear an expressionless mask on their face and it's like pulling teeth trying to get them to open up and express a feeling or opinion. They are threatened when people try to get to know them and close down. They have

the least ability of all to express themselves or know how they feel or what they want. For these shy retiring personalities, the following points have been very effective.

- These children have more fear than most so it is best not to expose them. Proceed very gently, as they constantly criticize themselves mentally.
- Give them lots of encouragement and know that patience will bring surprises.
- Play exaggerated performing games where both student and teacher have to express different emotions on their instrument improvising. Learning to trust their self-expression will transform their lives.
- Ask them to play how they feel. Use other mediums such as art or poetry too. Freeing them up will make your lessons far easier. These children will have depths and treasures that are worth the wait.
- Celebrate every little show of emotion and expression, but don't overdo it or they'll hide again.
- Music is excellent for these children because they can be so inarticulate. They can learn to feel safe expressing musically and gradually express verbally.

### ***The Holding Child***

These children/adults hate change and cling to routines and what they know. They can suffer separation anxiety and need more careful handling than the others. They are very sensitive and stubborn when feeling rejected, and will not move or do what you're asking. This is a power struggle you'll never win. They are then shattered that they have missed out on opportunities. When dealing with these students, we have found that the following pointers are extremely helpful.

- When trying something new, remain flexible. These students need lots of patience. Avoid throwing them in the deep end as they believe they will fail the task and consequently become unmanageable.
- If they get very distressed let go of a task completely. Play some music from a C.D. and try a relaxation exercise with you both lying on the floor with a cloth over your eyes. This takes the shame and focus away and they can recover gracefully. Tell them a story through the music which is reassuring and makes them feel safe. Get them to write some words describing how they feel at the end of the meditation.
- Compliment them on every little step they take, progress can be slowest with these children but then they'll leap forward unexpectedly.
- If students are very stubborn, it reflects the level of fear within. It may be best to avoid a battle.
- These students may find performing for an audience terrifying for quite a while. Give them more time to get emotionally solid and ready, preferable with smaller audiences at first. Go with them if possible for support and to retrieve the performance if necessary.
- Try not to compare their progress with others of their age; it takes longer with these children but most of them catch up and even surpass their peers eventually.

## **Conclusion**

It is evident that leading music educationalists believe that both a positive personality and musical skills play a major role in teacher student relationships. Psychologists denote the five major personality traits, four of which are positively oriented. By

identifying the main characteristics of the *teacher, artist and child* (Altham, 2004), this paper has combined technical and artistic skills of instrumental teaching with psychological awareness that will help teachers assist students to mature and accept responsibility both musically and personally. Our own experiences have been enlightened by having a set of effective strategies to combat problems immediately. By combining these strategies into our own practices we have experienced greater understanding, tolerance, motivation and cooperation.

Future research would benefit from an investigation of the behaviour of various personality types in instrumental music lessons. For instance, how would a princess archetype deal with the discipline of practice? How would a scholar impart knowledge differently from a teacher? Currently in Australia, Universities are combining degrees from different faculties. While the majority of music degrees are either performance or education based, there are moves afoot to introduce Bachelor of Music Education/Performance degrees with Psychology. It is essential for the life and motivation of our students that we truly understand their motivations, desires strengths and weaknesses in order that we as teachers may guide them through their musical journey in the most positive way.

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## Second Vowel Formant 1

The Second Vowel Formant and Its Relationship to the Larynx:

A Pedagogical Tool

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## Second Vowel Formant 2

### Abstract

The relationship between the vocal tract and the larynx in the formation of vowels has been debated for decades. Vowels were first thought to have been formed in the larynx; then later it was believed that they were formed solely in the vocal tract. In the 1960s Fant formalized this belief into the Source-Filter Theory of Vowel Formation. The theory was interpreted by voice teachers to mean that the larynx had very little to do with the formation of vowels, and this interpretation has dominated voice teaching for decades. Recent research, however, is now suggesting that the larynx and the vocal tract are interactive with each other, meaning that a change of muscular function in the larynx will create a change of resonator function in the vocal tract, and vice versa. This conclusion is drawn mainly on the work of Titze, Story, Laukkanen, *et. al.* They have found that a relationship exists between laryngeal function and the first vowel formant ( $F_1$ ). When examining research on the second vowel formant ( $F_2$ ), this author discovered that there may be a relationship between  $F_2$  and adduction. Therefore, based on present evidence, it is suggested that an elevated frequency of  $F_2$  corresponded to an increase in adduction. This suggestion has implications for voice training and sing techniques that may allow teachers to provide more specialized individual instruction as well as provide improved diagnostic capabilities. This paper presents a brief development of the Source-Filter Theory, the traditional interpretation of it, its application to voice pedagogy, challenges to it, a reinterpretation of it based on current research, and how one may apply the second formant relationship to the larynx in teaching.

## Second Vowel Formant 3

### The Second Vowel Formant and Its Relationship to the Larynx:

#### A Pedagogical Tool

##### *Background*

The relationship between the vocal tract and the larynx in the formation of vowels has been debated for decades. First, it was thought vowels were formed in the larynx and then amplified in the resonance cavities. (Joiner, 1998) Edward Scripture, a premier voice scientist of the late nineteenth and early twentieth century, first suggested this. He noted in his 1906 study, “Researches in Experimental Physics: The Study of Speech Curves,” “We may assume that these muscles [muscles of the glottal lips] contract differently for the different vowels, the vowel being formed at the glottis as well as in the mouth.” (Joiner, 1998, p. 37) Due in part to technological deficiencies of measuring and analyzing vocal sound, this view predominated voice science up to the early twentieth century. Then, with improved technology, voice scientists, Hermann Helmholtz, Robert Willis, and Charles Wheatstone, in the twentieth century concluded that vowels were not formed in the larynx, but formed solely in the resonance cavities as a result of the acoustic properties of the vocal tract. (Joiner, 1998, p. 37) In the 1960s, this view became a formal theory, the Source-Filter Theory.

[T]he sound source is the time-varying glottal airflow and the filter is the vocal tract. Whereas the glottis *produces* a sound of many frequencies, the vocal tract *selects* (filters) a subset of these frequencies for radiation from the mouth. (Titze, 1994, p. 136)

The Source-Filter Theory has served as the basis for much scientific research and many pedagogical methods. The traditional interpretation has been, “The larynx generates only the raw material, the basic waveform of the voice, which must be modified and shaped by the vocal

## Second Vowel Formant 4

tract.” (Baken, 1998, p. 27) This linear interpretation led scientists to investigate the function of the vocal tract in forming vowels. During their investigations scientists found that the precise shape of the vocal tract forms an acoustic system that supports multiple resonance frequencies. Since the composition of the vocal tract is one of organic tissue, the vocal tract can take on a variety of shapes that allow many different patterns of resonance frequencies. These resonance frequencies, which enhance certain overtones, are known as formants.

Scientists found that the arrangement of certain formants, particularly the first formant ( $F_1$ ) and the second formant ( $F_2$ ) create what people hear as vowel sounds. Manipulating the resonance of the vocal tract with lip rounding, tongue position, or pharyngeal constriction will change the formant frequencies, and consequently the vowel and vowel quality. Therefore, the combination of tongue placement and pharyngeal width are the means by which “pure” vowels, vowel sounds that are consistently recognized as a particular vowel, [i, e, a, o, u], no matter what pitch or intensity level is being sung, are produced.

Consequently, as the sung pitch increases, the fundamental frequency approaches the formant frequencies of the vowels and therefore obscures the clarity of the vowels (see Figure 1). Therefore, it is impossible, at least acoustically, for a tenor to sing an [i] vowel on C<sub>5</sub>, the tenor high C, without modifying the vowel. Because most singing, especially for females, occurs at the frequency of the first formant or above, many voice pedagogical methods have been developed using varying amounts of vowel modification. Perhaps the most famous methods was developed by Berton Coffin, “The Chromatic Vowel Chart.” Other teachers include Barbara Doscher and J. Arden Hopkin (1997), and his method, called “Vowel Equalization” which suggests that the singer blend vowels as a way to blend registers and improve the tone (see

## Second Vowel Formant 5

Figures 1 and 2). All these methods, and many others like them, aim for consistent vocal tone and vowels. However, when these methods are taken to extremes, as they often are, an [i] vowel sounds like an [Z] or [a], an [e] sounds like an [ɛ] or [a], and so on. Simply stated, every vowel sounds like one neutral vowel sound similar to [I].

Richard Miller (1995) criticizes these by stating that there is either no vowel definition throughout the voice range or a neutralization of the vowel at the upper end of the voice. Miller's criticism is justified because it is possible for some singers to sing pure vowels on high pitches and maintain some semblance of clear formants while others cannot. Given the information known about vocal fold physiology and the variation of vocal fold thickness and tension throughout a pitch range (James, 1983), is it possible that as the pitch increases and the glottal configuration in the larynx changes; meaning that the harmonic energy can change such that the amplitudes of the harmonics are not high or low enough, vowel clarity may be lost?

In the last ten years some research has shown that the larynx does play a role in the formation of vowels and that there is a relationship between the larynx and the vocal tract that changes the linear interpretation of the Source-Filter Theory. In 1996, a study using high speed digital imaging by Maurer, Hess and Gross, states that "the glottal source is acoustically influenced by the vocal tract shape, and the formant pattern of a vowel sound is related to  $F_0$ , i.e., to the frequency of the periodic vocal fold movements ... the source is influenced by the filter, and the filter configuration is adjusted according to one source characteristic, the  $F_0$ ." This prompted them to ask the question, "Does the vocal fold vibration pattern differ for different vowel identities being produced?" (p. 975) They compared the closed phase of the glottal cycle for [u], [o], [a], [e], and [i]. The results of their study showed that the closed phase for the

## Second Vowel Formant 6

different vowels varied from vowel to vowel. Although the results point to no clear conclusion about any one specific vowel, there is enough evidence to conclude that “different movements of the vocal folds can be observed for different vocalizations … the differences we observed tended to be related to the vowel identities,” and “no simple evidence is given for a uniform vocal fold vibration pattern.” (Mauer, et. al., 1996, p. 980)

In 1998 a study of vowel-related differences in laryngeal articulation and phonatory function also showed that there is a relationship between the laryngeal muscular function and resonator function between different vowels (Higgins, Netsell, and Schulte). The exact relationship is not yet completely understood. Is it the laryngeal muscular function that influences the vocal tract function, or the vocal tract function that influences the laryngeal muscular function?

Titze (1998) estimated laryngeal adduction using the Electroglossograph (EGG), a device that measures vocal fold contact area, in order to determine the effectiveness of the EGG in determining resonant voice. The results of that study showed a [contact quotient]<sup>1</sup> for the [i] vowel to be higher than that of the [a] vowel in healthy larynges, meaning that the [i] vowel is more adducted than the [a] vowel. Sundberg (1987) states that a high contact quotient produces high amplitude harmonics, therefore, the greater the adduction, the more energy that is present in the upper harmonics to be enhanced by the formants. It can be said that enhancement of high harmonics can be described as being perceptually “brighter” than the amplification of low harmonics. According to Baken (1998) a “brighter” sounding vocal quality is “derived directly from laryngeal adjustment.” Therefore, vowel quality is not only formed by the vocal tract, but by the larynx as well.

## Second Vowel Formant 7

Although not fully understood, a relationship seems to exist between the larynx and the vocal tract. It is interactive, meaning that changes in the larynx will affect changes in the vocal tract, and vice versa. The larynx can create a particular glottal formation that provides a certain pattern of harmonic content that is influenced by the vocal tract, producing sound that is perceived as a vowel. The glottal formation can vary in thickness and adduction or glottal closure, depending on the amount and type of harmonic content necessary to form the intended vowel (James, 1983). In the January/February 2004 issue of the *Journal of Singing* Ingo Titze states (p. 278), “Scientists are finding that voice production is based on similar principles [principles of nonlinearity and interactivity]. The vocal tract is not just a linear filter that changes the levels of the harmonics selectively; rather, the vocal tract can dramatically affect the nature of the vibration of the vocal folds.” Since there is a relationship between the larynx and the vocal tract, is there a relationship between the formants produced by the vocal tract and the glottal waveform produced by the larynx, and if so what is that relationship?

### *The Implications for Vowels and Vowel Formants*

Recently, voice scientists have been investigating this very question; however, they have only directly looked at the relationship of the  $F_1$  to the glottal cycle. Titze and Story (1997) studied the effects of the lower vocal tract on vocal fold oscillation. Their findings show that acoustic inertance can be increased by reducing the epilaryngeal area, which, in turn, lowers the phonation threshold pressure, or the amount of pressure needed to set the vocal folds into vibration. There is an acoustic load or mass that moves *up* and *down* through the vocal system. If the load is in synchronization with the vocal fold vibrations, the decrease in pressure between

## Second Vowel Formant 8

the vocal folds caused by the load moving up can help bring the vocal folds together, but if the load is out of synchronization the pressure caused by the load can equal the pressure for phonation and cause a cessation of phonation (see Figure 3). This prompted a study by Laukkanen, Lindholm, and Vilkman (1998), who reported that use of the closed bilabial fricative [β] decreased glottal resistance, and may help improve vocal economy. Later, Story, Laukkanen, and Titze (2000) found that a specialized training technique involving artificially lengthening the vocal tract was shown to lower  $F_1$ , and consequently increases the acoustic impedance near the fundamental frequency of vocal fold vibration. Furthermore, Sundberg in his 1975 study, "Formant Technique in a Professional Female Singer," observed that female singers tend to tune  $F_1$  to  $F_0$  as they sing higher pitches, and in his 1981 study, "Formants and Fundamental Frequency Control in Singing," that a male singer lost control of  $F_0$  as he tuned  $F_1$  to  $F_0$  in modal voice, however, when phonating in falsetto, there was no problem (Story, et. al., 2000). Titze (1999) suggests that low  $F_1$  vowels ([u] and [i]) and nasals can be used to help train the lighter mechanism or head voice. Miller and Schutte (1999) also suggest that female singers use a spectrograph to help minimize the  $E_5-F_5^{\#}$  break by lowering the  $F_1$  close to  $F_0$ . These strategies coupled with the traditional approach of rotating to the higher register or essentially thinning the vocal folds leads to a possible conclusion that  $F_1$  is related to vocal fold thickness.

Following a similar line of logic, one can make a conclusion about  $F_2$  and its relationship to the glottal cycle, specifically adduction. In a computer simulation, Kröger (1997) found that when subglottal pressure and vocal fold tension were increased, and adduction was held constant; the resulting sound was not the normal sound for the tenor modal voice. When adduction was increased as well, the resulting sound was appropriate for the tenor modal voice.

## Second Vowel Formant 9

This suggests that as a tenor increases pitch, he must increase adduction in order to sound masculine. This conclusion corresponds to the Italian approach to “cover” in the male voice that is prevalent today. Richard Miller (1993) calls it “closed voice” or *voce chiusa*. He states that it is an integral part of the vowel modification strategy used by many tenors. Furthermore, Doscher reported Vennard and Hirano’s 1971 finding that when using “covered singing,” “the activity of the crico-thyroid, the vocalis, the lateral crico-arytenoid adductor and the sterno-hyoid depressor *gradually* increased with a rise in frequency;” thus the vocal folds become more adducted (1994, p. 184).

It appears that tenors increase adduction as they sing higher pitches. In a study done by Titze, Mapes and Story (1994), the relationship between  $F_2$  and tenors adds to the argument. They observed that tenors, unlike sopranos in not so many ways, consistently ignored formant tuning with the fundamental, but consciously raised  $F_2$ . Miller and Schutte (1999) suggest that tenors try to tune  $F_2$  to a higher harmonic than normal as a way to train the male upper register. Furthermore, it has often been observed that tenors frequently modify their vowels towards [i]. Therefore, if traditional methods of “covering” are based on more adduction, and raising of  $F_2$ , then  $F_2$  may be related to the level of adduction. The higher the  $F_2$ , the more adducted the vowel. This supposition stands to reason since the longer the vocal folds are closed, the more harmonic energy is created upon release.

Therefore, based on present evidence it may be concluded that  $F_1$  may be related to the thickness or thinness of the vocal folds, and  $F_2$  may be related to adduction; alternately stated, the lower the  $F_1$  the thinner the vocal folds, and the higher the  $F_2$  the more adducted the vocal folds. Investigation into whether  $F_1$  is related to vocal fold thickness is beyond the capability of

## Second Vowel Formant 10

current technology; however, investigating whether  $F_2$  is related to adduction is not. In May of 2004, a study was done that looked at the relationship between  $F_2$  and adduction using an Electroglossogram signal. The results proved inconclusive and further study will help clarify the relationship (Hanrahan).

### *Implications for Teaching*

Once the relationship between adduction and  $F_2$  is further clarified or defined, the relationship may be utilized for diagnostic purposes and for training techniques, as well as enhancing vowel modification methods. By examining the  $F_2$  of two similar  $F_1$  vowels, (*e.g.*, [i] and [u]) via spectrographic analysis or by ear, and comparing it to the standard range of  $F_2$  for that vowel or making a judgment on the clarity of that vowel if using the ear, a teacher can make some judgment on the level of adduction that the student is able to achieve. For example, if the  $F_2$  of [i] is on the lower end of the standard range, or the vowel itself is not particularly clear to the teacher's ear, and if the  $F_2$  of [u] is in the middle of the standard range or the clarity of [u] is very clear to the teacher's ear, then the student may have a weakness of adduction in their technique. Therefore, the student may need to do exercises that will help strengthen their ability to adduct, because [i] has a high  $F_2$ , and requires more adduction than an [u], which has a low  $F_2$ . Training techniques can be made more specific for the individual, giving more students and singers greater opportunity to succeed. Furthermore, if a student has trouble singing high  $F_2$  vowels [i], [Z], [e] and [K] clearly, then a teacher might assign the student exercises that might increase or decrease adduction depending on whether the value of  $F_2$  was too low or high, respectively, *e.g.*, onset exercises or any exercise that would increase or decrease the closed phase of the glottal waveform.

## Second Vowel Formant 11

Singing high F<sub>2</sub> vowels, like [i] or [e], or low F<sub>2</sub> vowels, like [u] or [o], can help train a student's voice. If a student has a weakness in adduction, singing high F<sub>2</sub> vowels, like [i] and [e] will help increase adduction and strengthen the student's ability to adduct. Similarly, if a student sings with a hyper-adducted glottal configuration, meaning the sound is very bright and possibly "pressed," then singing low F<sub>2</sub> vowels, like [u] and [o], will help decrease adduction and relax the glottal configuration resulting in a more relaxed or "normal" phonation.

Vowel modification techniques can be enhanced using the F<sub>2</sub> relationship to adduction. If a student has trouble with adduction, especially in the upper end of her range, then modifying the vowel to a higher F<sub>2</sub> will help maintain adduction. For example, if the student intends to sing [e], but the resulting vowel is closer in sound to [K], or if the student's pharynx becomes overly constricted on that vowel, then instructing the student to modify the vowel to [i], will help increase adduction. This results in a vowel sound closer to [e] and less constriction since the vocal folds would be more adducted and need less "assistance" from the muscles in the neck. Furthermore, if a tenor intends to sing high C on the word *speranza*;30KkvA.43A= in "*Che gelida manina*" from Puccini's *La bohème* and has trouble keeping the "ring" in the tone either by under- or over-adducting, he may work adduction exercises in his technical vocalizing, practice singing [i] or [a] on the high C and then sliding to [K], or he may choose to modify to [e] or [ə] to encourage more or less adduction, respectively. These are only a few possibilities for singers and voice teachers to apply the F<sub>2</sub> – adduction relationship (see Figure 4).

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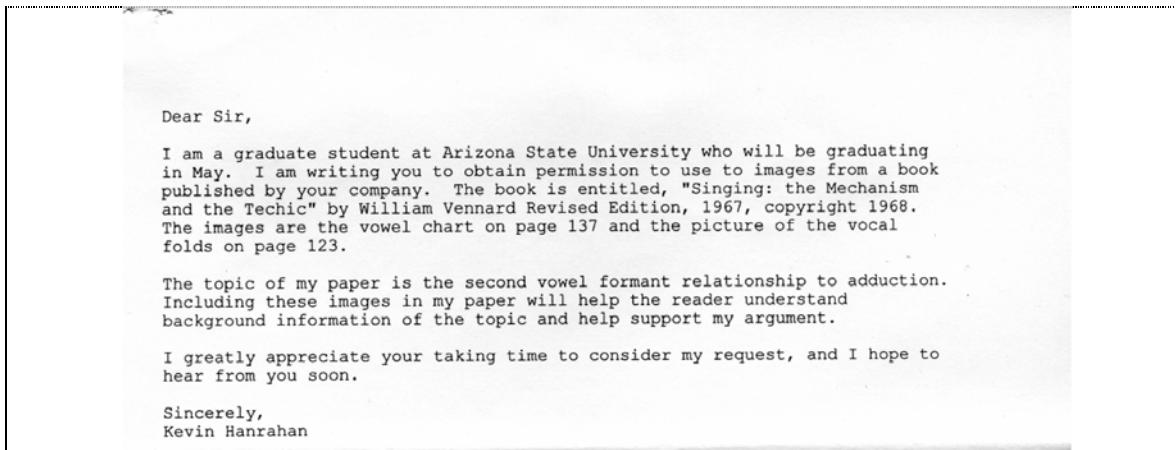
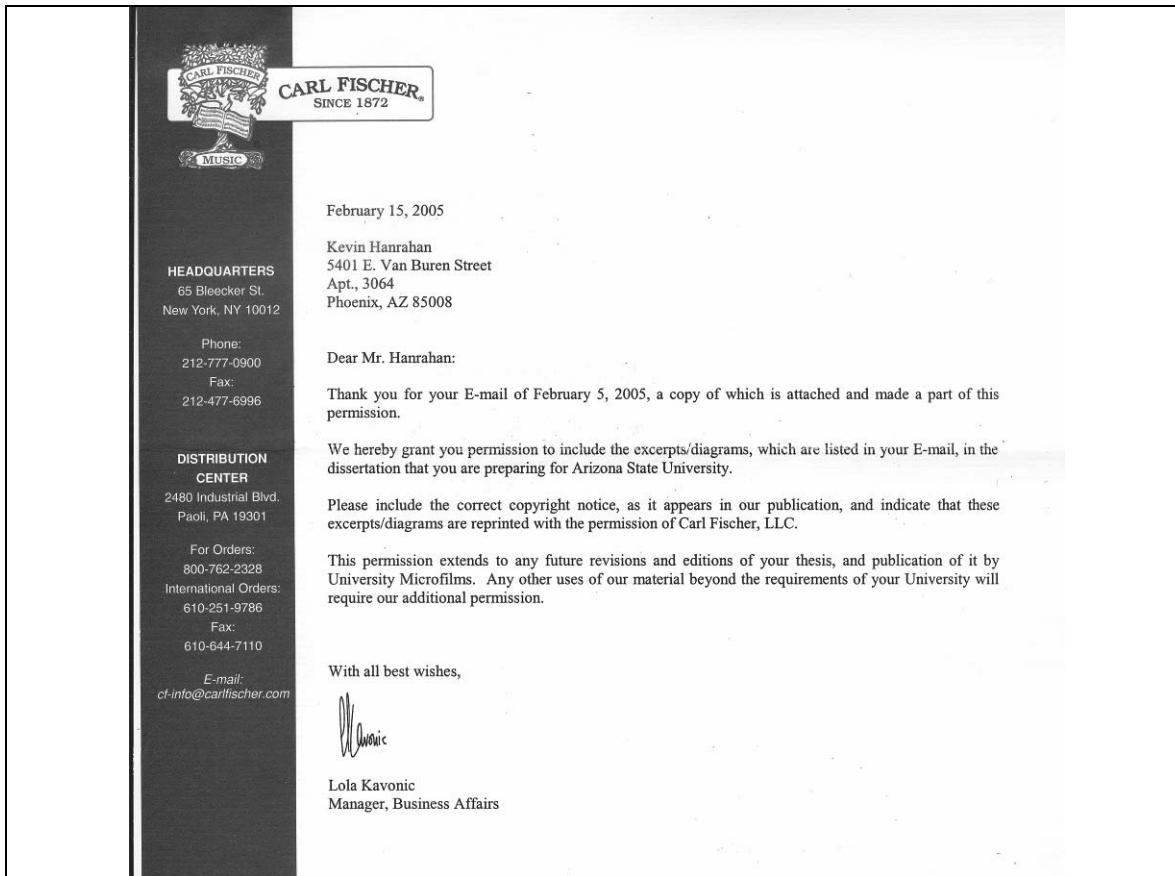
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Second Vowel Formant 14

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## Second Vowel Formant 15

### Appendix



## Second Vowel Formant 16

### Footnote

<sup>1</sup> Titze used the term closed quotient, which is synonymous with contact quotient.

Contact quotient is the more precise term since that is what an electroglottograph actually measures. Throughout this paper contact quotient will be used.

## Second Vowel Formant 17

### Figure Captions

*Figure 1.* Vowel Formant Chart. Reprinted, with permission (Vennard, 1968, p. 137). The horizontal axis is  $F_1$  and the vertical axis is  $F_2$

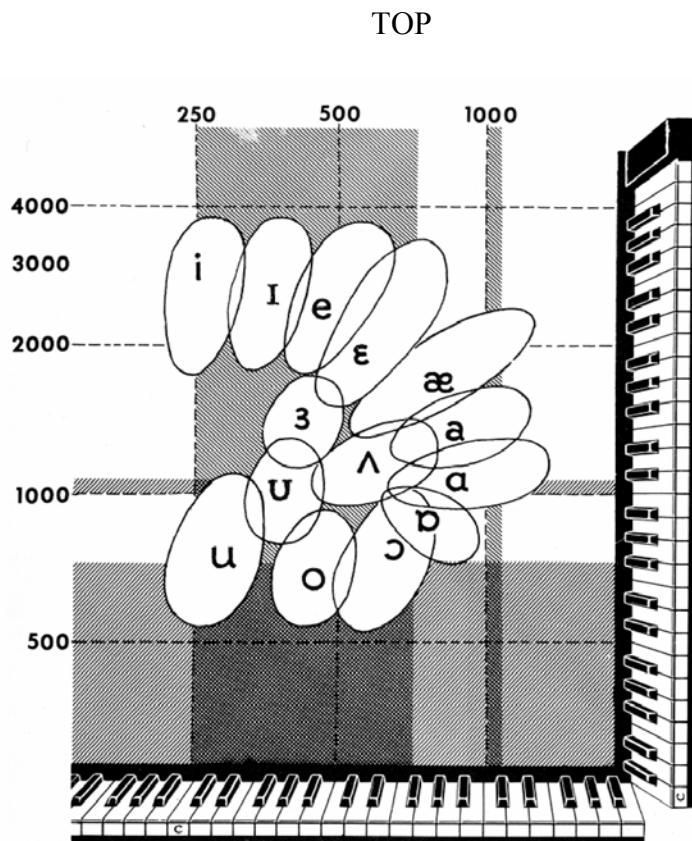
*Figure 2.* Vowel Chart created by Author. The chart shows the tongue position as being high in the front or back and various levels in between, the amount of lip spreading or rounding as well as the relationship of frequency levels between  $F_1$  and  $F_2$ .

*Figure 3.* Effect of Acoustical Load Created by Bilabial Fricative [β], created by Author.

*Figure 4.* Vowel Chart created by Author. The chart shows the tongue position as being high in the front or back and various levels in between, the amount of lip spreading or rounding as well as the relationship of frequency levels of  $F_1$  and  $F_2$  and their effect on the larynx.

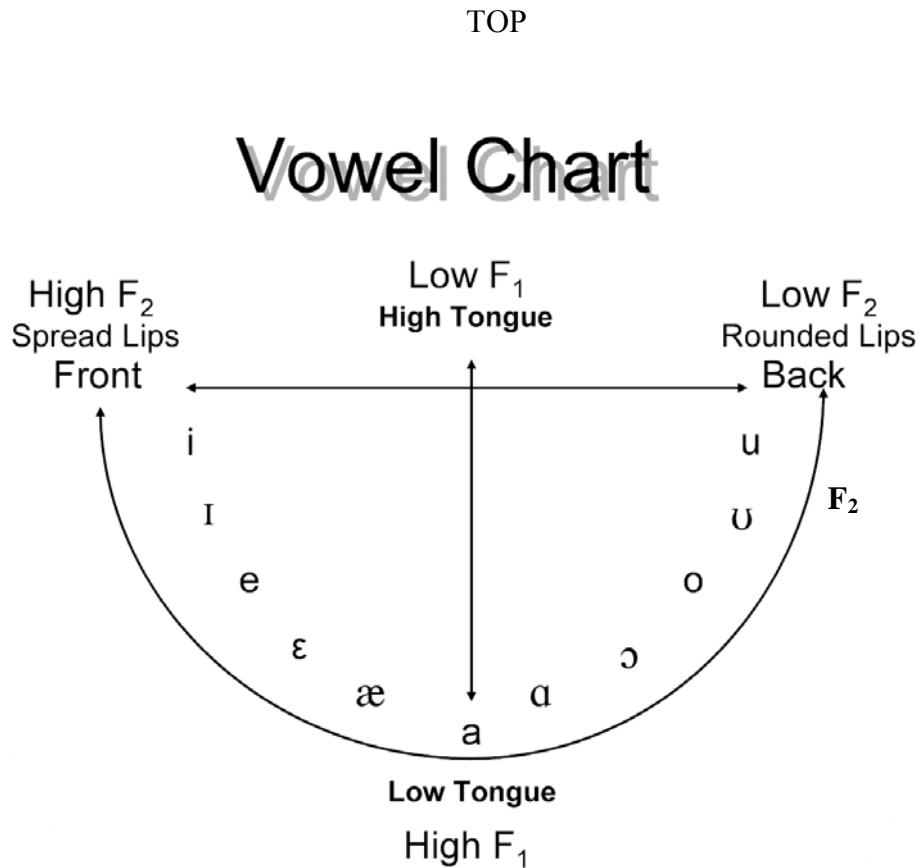
Second Vowel Formant 18

Figure 1



Second Vowel Formant 19

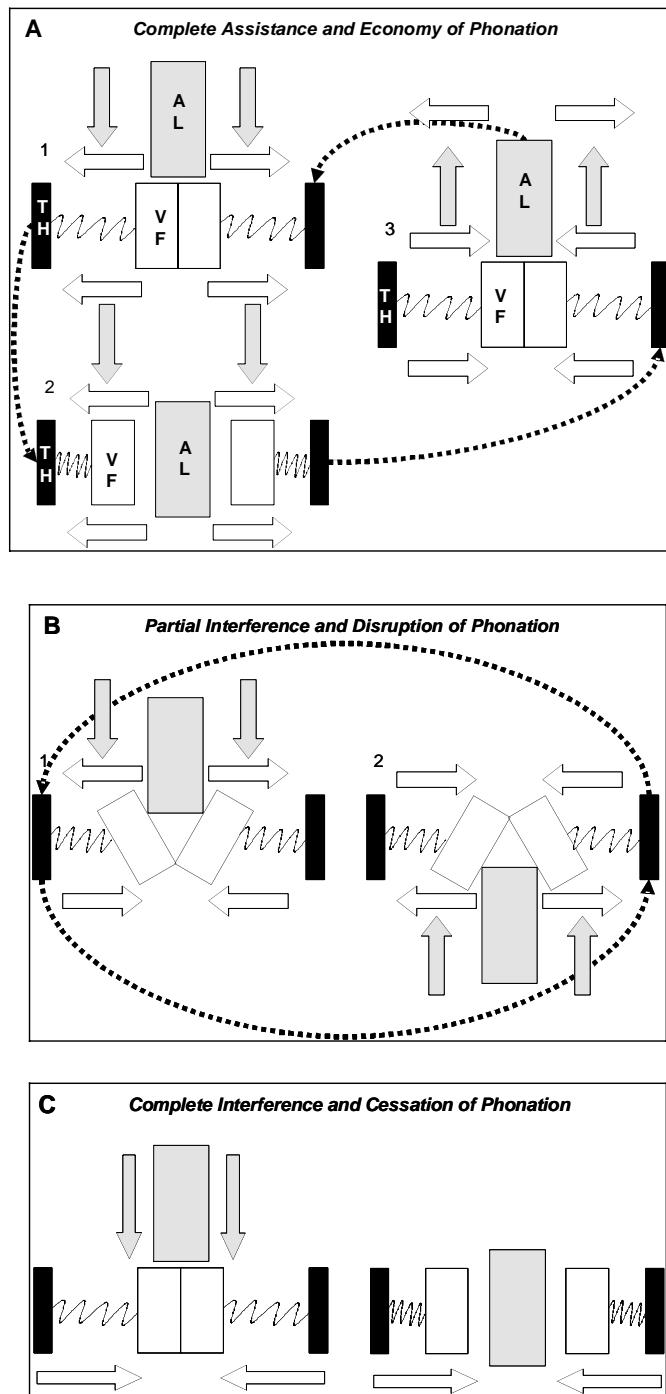
Figure 2



Second Vowel Formant 20

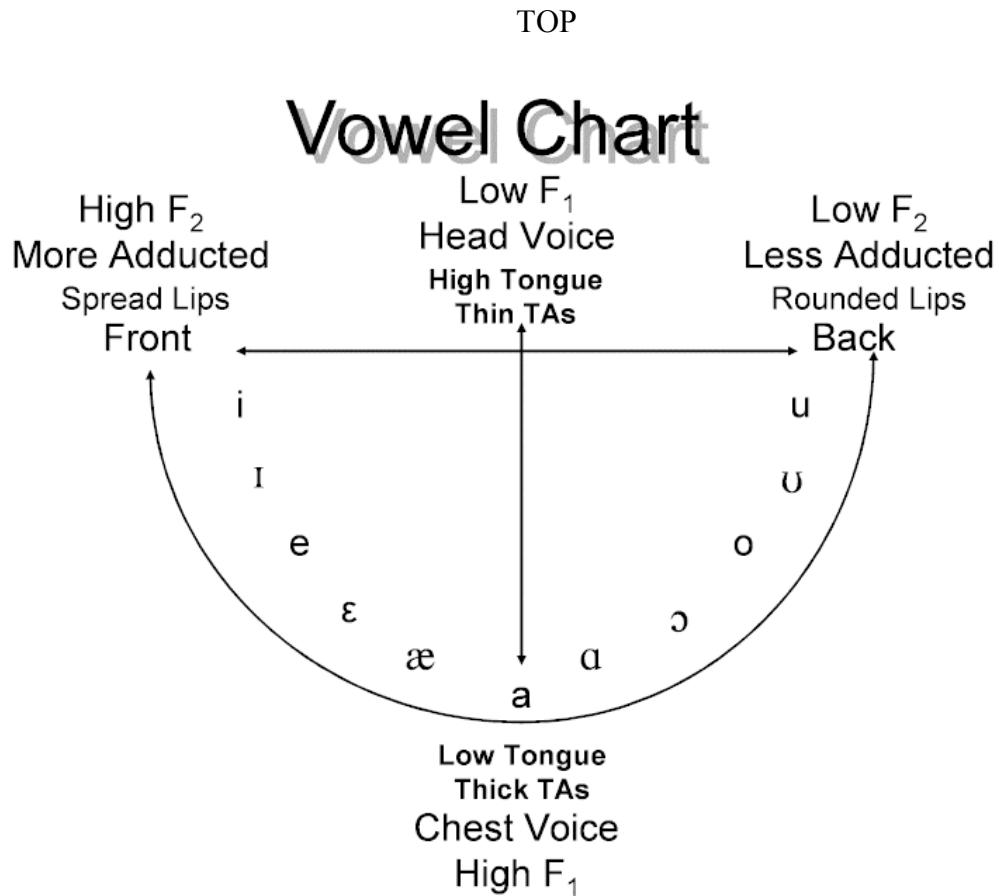
Figure 3

TOP



Second Vowel Formant 21

Figure 4



## **Investigating the impact of gender and culture on the Australian instrumental music teaching and learning context**

**Dr Georgina Barton and Dr Scott Harrison**

### **Abstract**

This paper explores the impact that both gender and culture have on teaching and learning processes and structures in the Australian instrumental music context. It focuses on relevant issues pertaining to gender and culture in regard to social constructions and influence. Many (Barton, 2004; Campbell, 1992; Green, 1988; Harrison, 2003; Nettl, 1998; Shepard and Wicke, 1997) have noted the presence of social and cultural influence in music education contexts and believe that an understanding and acknowledgement of these are necessary in order for successful outcomes to be gained. However, little is actually known about the specific function that both gender and culture play in guiding how music teachers perceive their practice in the instrumental or studio context. Zhukov (1999) notes that research into instrumental music teaching is in its infancy and makes a concerted call for more research in this area. This paper attempts to do this by investigating how gender and culture impact on the instrumental music teaching and learning context. Consequently, the paper will highlight the background of both researchers' work and then present a literature review that explores what others have said in regard to gender and culture and the role they have in the music teaching and learning environment. It will then outline two case studies that investigated specifically the impact of these phenomena on the Australian instrumental music teaching and learning context. It will finally discuss implications that arose from the data for the contemporary music education context generally.

### **Introduction**

This paper explores the impact that both gender and culture have on teaching and learning processes and structures in the Australian instrumental music context. There has been much discourse in the research arena where many have noted the influence that both social and cultural aspects have on the music teaching and learning context (Elliott, 1995; Jorgensen, 2003; Merriam, 1964; Small, 1977). Merriam (1964) for example states that "concepts and behaviours must be learned, for culture as a whole is learned behaviour, and each culture shapes the learning

process to accord with its own ideals and values" (p.145). More recently, Fausto-Sterling (1995) believes that "behaviours are learned and that no individual is free from societal influence".

How then do the concepts of gender and culture impact on the instrumental music teaching and learning context? This is what this paper attempts to determine.

## **Background and Literature Review**

### ***The Influence of Gender on the music teaching and learning context***

Through a study conducted by Harrison (2003) it is evident that there is little doubt that a stereotypical bias exists in music. Music is perceived as feminine and as such does not enjoy high status. Within music there is a hierarchy of acceptable activities. Soft, gentle music is shunned and males avoid the instruments on which such music is performed: flute, clarinet, violin and singing. Males tended to restrict themselves to a relatively small group of instruments: drums and lower brass were popular choices. Females' choices range more freely across a wider range of instruments and there was clear evidence that females were also assuming musical roles traditionally associated with males. More recently the engagement of boys in playing the so-called feminine musical instruments has been thoroughly investigated (Harrison 2001, 2003, 2004, 2005, Hall 2004, 2005 and Collins 2005).

Stereotyping is therefore perceived as a basis for gendered participation in music. Green (1997), Hanley (1998) and Conway (2000, pp. 8-9) interviewed students and teachers regarding the gendering of instruments. Perhaps of most importance in relation this research was that all students who played a cross-gendered instrument talked about having to deal with some questioning about their choice. Green (1993, p.248) commenting on how both boys and girls are disadvantaged by the gender order stated:

Both boys and girls tended to restrict themselves or find themselves restricted to certain musical activities for fear of intruding into the other sex's territory, where they may have been accused of some sort of musical transvestism.

In regard to education teachers were found to be a major influence in the choice of instrument and in maintaining interest in music making and are therefore major agents for change. In the field of

Gender Research in Music Education, a significant body of recent research has focussed on the role of the music teacher (Adler 2001; Delzell and Leppla 1991; Sang 1992; Lamb 1993; Hanley 1998; Lautzenhauzer 1993, Green 1997 Harrison 2004, 2005 and Mizener 1993). Ten years ago, Golombok and Fivush (1994, p.36) reflected that “despite efforts to break down stereotypes, little has changed in the last 30 – 40 years.”

### ***The Influence of Culture on the music teaching and learning context***

The way that people teach music can tell us a great deal about the cultural context in which the teaching takes place. Campbell (1991, p. 113) argues further that “the style and purpose of music in a society greatly affects its manner of acquisition, teaching techniques and learning strategies”. When comparing both formal and informal teaching and learning contexts Barton (2003) found that culture influenced not only methods of teaching but the context itself.

Merriam (1964, p. 146) discusses the difference between formal and informal learning environments where more restrictive formal learning occurs in places such as schools and informal learning situations refer to more unstructured learning spaces where socialisation takes place. Further, Ellis’ (1985, p. 38) distinction between ‘western’ or more formal and informal learning environments concerns the style of learning whether linear and constrained or cyclic and more holistic in nature.

In recent times, a combination of ethnomusicological and educational theory (Andersen, 1991; Campbell, 1996; Volk, 1998) has tried to address the concept of a more “contextual approach” (Walker, 1998 and 2001) to music teaching and learning. While this may be the case, a number of authors (Leong, 1999; Stowasser, 1997; Walker, 2001) have continued to acknowledge the tendency of music education practices to reflect Western values and conceptions of music.

Expanding this, Shankar (1969) and Glickman (1996) believe that the methods and resources used to teach music from cultures, which are predominantly aural/oral ones, by requiring students to read and write music from these cultures, loses the important meaning behind such musical cultures. Smith (1998) agrees that this focus ultimately limits students’ learning experiences, especially if they are from culturally diverse backgrounds. With this view in mind, a number of intercultural approaches to music education have been offered in the literature (Boyce-Tillman, 1996; Rose, 1995; Smith, 1998; Walker, 1996) with many still acknowledging the need for

further research.

To this end, Walker (1996) suggests a more contextual approach to music education where the socio-cultural meaning behind particular ‘musics’ becomes the focus, rather than the meaning it may provide to the individual in the form of its contribution to the listener’s emotional response. Walker (2001, p. 13) consolidates this framework later.

For a theory of music to underpin a philosophy of music education, it must, I argue, deal in what a culture believes music is and how music functions within the culture. A study of music in any culture requires no less than a thorough immersion into the value systems of that culture.

### **Methodology**

The presentation of the following two case studies provides multiple lenses on the music teaching and learning context. The data provided highlights a number of approaches and values the input of various stakeholders such as students, teachers, past-students and community members; allowing the research to engender opinion from a broad range.

#### ***Case Study A - Gender***

The author undertook a research project that examines the gendered nature of music in Australian schools. A number of case studies were undertaken of successful school musicians who subsequently undertook further study in music. This work is based on elements of research structure employed by Green (1993) and Hanley (1998). One of the main aims of this aspect of the research is to investigate further the reasons for gendered instrument choice.

The data collection for this project was almost entirely undertaken via email. Using email provided the researcher with access to a wide variety of subjects across a broad geographical range. As there was no fixed schedule of questions, the respondents were invited to talk in their own words about their experiences as students.

#### ***Case Study B – Culture***

A comparative study was carried out to explore how culture is reflected in music teaching practices. A number of strategies were employed in the collection of data to gain a picture of

instrumental music teaching practices. Firstly, journals were kept that documented observations made in the learning situations. In each of the journal entries the ethnographic setting was described, the number of students in attendance noted, and the processes used by the teacher to transmit knowledge were recorded. Music content was also dictated and/or transcribed using appropriate notational systems where necessary. In addition, tape recordings of the events were made where permission was given by the teachers so as to provide an additional mechanism for confirming the accuracy of observations.

As such five teachers of Karnatic (south Indian) music were compared with five teachers who taught in the Queensland instrumental music context. For the purpose of this paper however, the cultural influence on the Western teachers from the Queensland instrumental music context will only be discussed.

## Results

### *Influence of gender on the instrumental music context*

The context of the school is significant in the way in which gender is enacted in the learning environment. Many subjects from this study gave positive responses in respect of their experiences of school music. For some the positive role music played in the culture of the school was significant. Further, evidence that a hierarchy exists among musical activities was discovered. An example of this was where subject 13 stated that “the school fostered many extra curricular activities and because of competition successes, interstate tours and supportive music staff music became one of the higher priorities within the school context”.

Two other subjects conversely registered an opposite point of view - “The school I went to was definitely not set up with people like me in mind. The school was so big that (it’s [sic] students) would attempt to pull anything different into that ‘normal’ area” (Subject 16); and: “My school wasn’t a place for young male singers” (Subject 1).

Perhaps the most significant role in relation to the creation of a school context is that of the teachers. Many subjects commented on the contribution of teachers to their perseverance with music. Two subjects noted the importance of having strong relationships with the individual teacher, the class music teacher and/or the music director. Subject 1 notes that competence as well as enthusiasm was relevant and an important feature in music teaching and learning contexts.

The subject of relational attributes involved comments that some staff actively discouraged involvement in music. This would appear to correlate with indications of Hillier et al. (1998), Skelton (1996) and Mac An Ghaill (1994) who indicated that staff could assist in entrenching stereotypical views of masculinity by complacency or more vigorous means.

For Subjects 20 and 19, it was purely the teachers who were responsible for bullying: Subject 19 for example commented that: "Overall I wasn't given a tough time about being a musician by anyone at school (except for the usual teacher digs about throwing my life away)". Music teachers were seen to inadvertently discourage students in the early stages discussed above. An insensitive music teacher, it was found by Higgins (1999, p.20) could subject a boy to the "risk of humiliation" for a seemingly insignificant event, like cracking on a note when singing or squeaking on a clarinet.

The possibility of the student becoming better than the teacher is one some music teachers face in the execution of their duties. In music it is often apparent at a relatively young age. In this instance, it may only be Subject 16's interpretation of the situation, but there is little doubt the problem exists and could conceivably be enabled through the abuse of power found in bullying.

Certain teachers were known in Mac An Ghaill's (1994) study to have a problem with students who don't participate in competitive sport. They preferred the "yobbo" footballers. They'd be tough with them, at the same time passing on the "boys will be boys" code. Hillier et al. (1998) referred to the compliance of teachers with this image and the contribution it makes to the construction of masculinity by commenting on the cases of homophobic abuse that occurred with the knowledge of teachers and other school authorities.

### ***Influence of culture on the instrumental music context***

Culture influenced the music teachers studied in a number of ways: on the teachers themselves; on the methods of teaching and modes of communication used; and on the surrounding context in which they taught. For the purpose of this paper the third concept will be discussed.

#### ***Context***

In the main, the reason why the Queensland instrumental teachers taught music was for a source of income whether it was the only source or as a second job. One of the teacher's main professions for example, was performing; however, he felt that the need to earn more money through teaching was necessary. Further for three of the teachers, teaching became the only option for income as they indicated that there was limited need for professional musicians in full-time employment therefore this led them to teach for an income. Therefore, the driving monetary force behind the teachers' employment reflects the economic pressure placed upon people working and living in Australia. Further, despite the teachers appreciating their experience in music and in the teaching and learning environment, they all indicated their desire to do things other than teach.

The relationship between students and teachers in the Queensland instrumental music environments was an important issue. This varied according to the age of the student, numbers participating and confidence, expectations and style of the teachers themselves. With a number of the teaching environments recognition of the teacher as having more knowledge was expected in the form of respect and remuneration, yet the teachers often complained that this was not the case. In each of these learning environments reliable payment was an important concern of the teachers. Three of the teachers complained about parents not paying on time. Another concern arising from this context was the fact that students' attitudes towards learning were deteriorating. Many of the teachers felt that it was the parents' choice for their child to learn music and although they paid money (in fees and/or accessories) for the privilege, the teachers were still dissatisfied with the students' amount of practise and parental support generally.

In regard to the teaching and learning environment, most of the teachers said that they tried to create an enjoyable situation for their students to learn in. The relationship between student and teacher was one showing mutual respect and more of an equal understanding. Being able to develop this, they believed, highlighted qualities of a 'good' teacher. This was attributed to the nature of the student in the Queensland context with the teachers saying that if the students are not enjoying learning they will not continue their involvement.

Alongside the cost of the lessons payment for set tutor books and various accessories, such as strings and reeds, are required in these contexts. For more advanced students' texts (sometimes being just one piece of music) could cost between twenty and fifty dollars. The participation in external examinations with either the Australian Music Examinations Board or Trinity College

Association was also an aspect accepted by the teacher, student and parents and considered a natural progression and indicator of skill level, when learning music. These combined makes learning an instrument in this situation a costly exercise for parents and may not be an option for students who could not afford the privilege.

### **Conclusion and Implications for Contemporary Practice**

It is argued that an understanding of the impact of both culture and gender on teaching and learning processes is essential. This is particularly pertinent in the contemporary music education context. It has been strongly evident in the literature that when educators consider such issues it is more likely that student's needs are met. It has also been highlighted that students of music have grappled with restraints relating to gender stereotyping as well as assumptions about cultural and social influence. Further, it has been shown that engaging in the study of music places many expectations on both students and teachers. It was found in the study by Harrison that assumptions made in relation to gender were extremely prevalent. Aspects such as instrument selection, expectations in regard to performance and generally approach and attitude by schools, individuals and community were impacted upon by gender stereotypes.

In Barton's investigation of teachers and students in context, it was shown that culture influences not only the teaching processes but the learning environment greatly. Similar to Harrisons' outcomes, expectation as a result of cultural restrictions on both the students and teachers were common. Of most note is the elitist nature prevalent in instrumental music environments. This is evident through the cost of learning an instrument; the concept that to learn an instrument is delegated only to those considered capable; that the instruments offered are those of a 'western' orchestral nature; and the music selection in lessons tended to be restricted to 'western' repertoire.

Studies such as these provide vital information about music teaching and learning. It is argued that an acknowledgement and understanding of how both gender and culture affect the approaches and attitudes of teacher, students and community alike, is increased by those involved in the music education arena. The implications of this study are more than about the increase in awareness. Philosophy without practice has no meaning and therefore concrete strategies for improving awareness and practice of diversity and inclusion are essential. Consequently, it is suggested that intensive professional development of teachers and parents be encouraged,

addressing pre-service teacher education programs be considered, and encouraging professional and community organisations to become politically active in these expectations. Only then can both cultural and social stereotypes and restrictive constructs start to be deconstructed in the music education context.

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#### About the Authors

Dr Georgina Barton is a music educator who values the diversity that music brings into the teaching and learning context. Her area of expertise is inclusive pedagogy and the development of teachers' skills in addressing multi-modes of learning. She has had experience in a diverse range of music cultures. Dr Barton is currently on staff at Griffith University in Music and also works with Education Queensland.

Scott Harrison's career as an educator spans almost 20 years. A graduate of Queensland Conservatorium, Australia, he was Director of Music and Expressive Arts at Marist College Ashgrove from 1988 to 1997, after which he was appointed Lecturer in Voice at Central Queensland Conservatorium of Music, Mackay. Until recently Head of Performing Arts at Clairvaux MacKillop College, Brisbane, Dr Harrison now lectures in music education at Griffith University and maintains an active performance profile. He is a National Councillor for ANATS and examines singing for the AMEB. Recent publications have focussed on teacher identity, gender, choral and vocal education.

## If “...History Is The Lie That They Teach You In School,” What Can We Do?

“And therefore where”, asks a character in a novel of Rose Tremain (2000) “is any Truth or any Absolutely Known Thing in all the Universe, if two feelings held in Implacable Opposition in my heart... can merge and become one and the same in this dream of mine” (453). This excerpt from a historical novel, explicative of the contingencies of life in the 17<sup>th</sup> century during which the intellectual foundations of European modernity were fashioned, implicates some pivotal elements around which the contemporary postmodern age and a consequent narrative turn in research have emerged.<sup>1</sup>

Referring to the very ontology of music, the distressed character, to whom the workings of memory constitutes a dilemma, reflects further: “They say that Music, to reach into a Human Soul, depends upon Expectation born of Memory.... And if Memory be faulty... then we shall remain all our lives Indifferent to Music.” After the acknowledgement that she actually detests music, she also deplores that this ‘Fault’ or ‘Weakness’ in her memory causes in her a state of ‘lamentable Confusion’: “I know not where to go or what to seek after, nor whither my Life is headed” (454). It is as if because of this lack of cultural moorings, of which music constitutes a significant part, she had no psychic power, or soul.

Her fate alludes to the dilemma of integration/disintegration, which, because of the current fragmented sense of scope and the present complexity of choice, has challenged individuals as well as whole societies since the loss of the safe haven of pre-modern unity (e.g., Chamberlayne, Bornat & Wengraf 2000).

Music, no doubt, works as a powerful cultural reference for us, and we work for it, in our daily toils, as educators of various shapes and ways. But education cannot be reduced to formulas of generalizations, if the power of musical culture is to remain. Its scope spills over the borders of instrumentality and universality. Between concrete local experiences and broad social theories is a huge gap for policies and various plans and actions they delegate.

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<sup>1</sup> The intellectual notion brought in by the modern age and the rise of science in the seventeenth century was “the idea of an unlimited *progress*, which after a few centuries became the most cherished dogma of *all* men living in a scientifically oriented world” (Arendt 1971, 26). A parallel assumption was made on the methodology for seeking *the* truth behind *mere* appearances. However, “the scientist himself belongs to the world of appearances” which undermines the project’s fundamental assumptions of objectivity and irrefutability. See also Lyotard (1984).

As Apple (1986) has pointed out, ours is a political economy of class and gender relations. Such gap has been explored by those who take interest in alternative voices and narratives, e.g., of female composers (1991), of global (Atkins ed. 2003) or South African (Ansel 2004) jazz or global pop (Taylor 1996).

As Sennett (2003) observes, ‘treating people with respect’ is not a matter of commandments. Rather, it calls for negotiations and taking into account the complex factors of personal character and social structure, as we move about between truth and myth, seeking the right way of action.

The acknowledgement of the narrative function in contemporary epistemology alerts us to the taken for granted truths in our culturally pluralistic, polyphonic global village in which hegemonic, hierarchic perspectives are contested. Such vision is applied to curriculum as well (Pinar ed. 1998, Slattery 1995).

It is in this context, that I have chosen the title for my presentation. What are we to do, if histories we have grown along with as students, citizens and musicians, are, indeed, lies, as the rock ensemble Living Colour has claimed and stated? Will we go on ‘transmitting,’ such defective truth handing it down to others by heredity (Websters 1983, 1938-40)? Or should we rather ‘translate,’ to interpret it in different words, intentionally, in order to ‘transform’ such truth in terms of the condition, nature, or function, to make it less blemished? Perhaps we should seek to ‘transfigure’ and ‘transfix’ a different variant altogether by means of bold, perhaps ‘transgressive’ pedagogy?

This is a matter of curriculum, no matter how formal or informal the sense. And as a matter of curriculum, it is a political one, by which our work in, with and through music is revealed in its proper socio-cultural context and changing historical coordinates. As political terrain, curriculum theory and praxis constitute a set of contradicting principles and practices, ambiguities and complexities, which take us way beyond the positivist assumptions of curriculum management, and cycles of planning and implementation. Inspired by the call of the American fusion group, we may wonder with T.S. Eliot if we can rediscover “the wisdom we have lost in knowledge” (Slattery 1995, x), as we pass over and beyond, wide awake, that which we previously have taken for granted (Greene 1978).

I want to show how critical curriculum inquiry can become a narrative means for immersing into contemporary culture and for becoming active participants in that constantly reshaping discourse

and action, by which new narrative versions of truth are generated. To provide grounds for such argument, I will first discuss a significant shift in the prevailing theory of knowledge and epistemological framework of research, the significance of which is currently being registered and established more widely.

Along this turn, alternative research strategies and methodological orientations have emerged to challenge the simplistic positivist assumptions which, e.g., take the transparency of language for granted. Such turn pinpoints the actual, consequential agency of the researcher among whom I include all the teachers who do not take for granted the old truths but do step in each class with an inquisitive mind and research agenda (Stenhouse 1975).

The alternatives, which attest to a growing disenchantment with the dominant methodology, include postpositivist, structuralist and hermeneutic strategies, with a strong interest in the narrative and the auto/biographical as *modus operandi*. The proponents are not blind to the methodological defects of each, but consciously choose to live up with such ambiguities and contradictions, in the hope of a different, if imperfect, kind of insight (Baronov 2004). We are thus heading towards anti-foundationalist thought: the truth no more is innocent, and the focus of science gets shifted “from a single, truth-seeking metanarrative to a variety of narrow special-interest narratives” (154-155).<sup>2</sup>

Knowledge is seen in reference to power.<sup>3</sup> Thus, instead of continuity and transition, which account for events and origins within one explanatory model and a linear, logical order, a critical contemporary study emphasizes discontinuity and rupture acknowledging the lack of any grand schema. History, instead of being one grand narrative, is thus seen unfolding in detached moments, locally, instead of imposing a contrived logic on historical development which runs along with the spectacular, the perspective of supreme ruler and the conqueror whose reign, physically and mentally, emanates from the metropol. Such lines of thought switch focus to the mundane, the subjugated and conquered subject of the margins, favoring the study of singular cases and local interpretations over classificatory, explanatory categories.

In this paper, I want to investigate such negotiations, adhering to the relevant literature in various disciplinary areas, such as studies of culture, literature and management, at the side of more

<sup>2</sup> Antifoundationalism refers to a varied set of critique of traditional science and theory of knowledge and its claims of certainty and evolutionary continuity as well as its generalizing, explanatory and predicting power (Baronov 2004)

<sup>3</sup> Such Foucauldian (1988, 1980, 1977) perspective that asks what is unique and singular about historical events has been applied to study of culture and education.

traditional line of educations, sociology and musicology where scholars now interrogate memory from a conceptual or a historical point of view, or addressing individual or social/cultural memories (Radstone 2000).<sup>4</sup> They are attentive to the unproblematic replicas of the way reality functions (Alvesson & Sköldberg 2000, 5) and seek alternative means for accounting the world and the human experience.

With the linguistic/cultural/biographical turn I have come to understand how culture – of which music presently is a significant part – constitutes a set of practices that permeate all of society yielding meanings to people, objects and events in emotional and intellectual spheres (Hall 1992, Ferguson, Gever, Minh-ha & West,eds. 1990, Hebdige 1987). Culture, thus, is constituted by joint meanings conveyed in symbolic form in various media. Language, as a privileged medium by which we make sense of the world, provides the depository of cultural values and meanings by which we communicate in an intricate, ever shifting web of identity, representations, regulations, consumption, and production.

The present understanding of lived realities, floating identities and arbitrary subjectivities, account for structuralist and postmodernist critiques of determination, situational freedom and essentialism, but deepen the view by historical and cultural approach to structures and agencies. According to this view, we need to understand our histories – ‘how we have come to be what we are’ – in order to be able to understand ourselves and others (Alvesson & Sköldberg 2000). We hardly can explicate to what extent the social order gets transmitted and to what extent it is experienced, explored and acted upon, but we can and we need to fret over it. Therefore ‘biographising’ becomes a form of deliberate, political act of identification, representation and negotiation in the socio-cultural and personal-psychological interface of our historical lives (Goodson ed. 1992).

How to do it? If we accept the line of thought above, we have plenty of options of play with. No doubt, we have to be courageous, because “all that lies before us is a clutter of choices” (Baronov 2004, 174). But that noise, that messy disorder (cf. Attali 1985), may contain the seed of new, if transitory order.

As the ‘postmodern hermeneuts’ see through lesson plans and behavioral objectives, beyond authorities, they revel in ambiguity, living happy ‘hermeneutical lives’ outside the given order and

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<sup>4</sup> I thus continue a line of discussion which I initiated at the ISME conference in Edmonton, Canada, in 2000, under the heading of North South Encounters, and continued in Bergen and Tenerife.

prescribed safety (Slattery op.cit.). If we seek to transfix and transgress, we may end up living dangerously at the fringe, and passing over boundaries end up breaking laws and commandments, if we do not want to separate “bricks of truth and virtue, values and facts, and curriculum and social justice” (xi).

Herewith the search of knowledge and the play with truth becomes a propitious moral obligation filled with questions of ethics and virtue which attest to our human historicity accomplished by our search of our new humanness as a race.<sup>5</sup> Already in A.D. 300 a quotidian commentator Clement observed, in a manner and mode we would now refer to as Foucauldian, that “it very frequently happens that he who defends the truth does not gain the victory, since the hearers are either prejudiced, or have no great interest in the better cause” (in Cook & Brown 1999, 25). Today, we may pay attention to various musical scribes of times, who like Kwami Experience, a young South African jazz group, sees hip hop as a matter of ‘de ja vu’ observing that only situations, understandings and circumstances change. And thus we may wonder, as part of our engaged and informed pedagogy with a South African musical poet Pops Mohamed, in our search of a human way of life ‘how far have we come’ over the thousands of years of human history?

We now have come to acknowledge the value of diversity, but what will be the depth and scope of such insight in our practice? By doing everyday hermeneutics we are guided to ask questions about affiliation: obligations in reference to whom? About location: to which ground? About moral code: by which faith? About law: by whose regulations?

Our work and action as music educators does not exist in a vacuum: it is a practice in a context serving particular functions. When we think, or speak of, or do music, our action is always referential with regard to the whole of culture and society, within which we act in particular scopes and spaces. It is a matter of taking a stand, of positioning oneself, in the cultural and social field, amidst various postisms (Haussila op.cit.). By such coordinates we can claim authenticity as a mark of our new kind of humanness by which the West is reconsidered in reference to the rest.

But such quest expands beyond the binary goal to the effect that also within each section the actors redefine themselves in ‘the third space’ of a reshaping field. (Bhabha 1994).

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<sup>5</sup> My poster at 2004 ISME conference in Tenerife called The Distant Music of the Future described a pedagogical project which conceived to this end. It was based on selected texts from a collection of epic poetry titled *Mental Fight* by Ben Okri, a Nigerian-British author, who through his hyphenated identity (Grice 2002) is well positioned in such inquiry. See also Haussila 2005, 2004, 2002.

Such ideal and mode, I want to argue, is placed at the fingertips of those who deal with music. Hence music, at the intersect of “an infinite past and an infinite future” (Arendt 1978, 211), I want to suggest, provides most significant metaphor for life by its articulations of presence.

As educators, we can build a critical community of transcultural interpreters, who seek to through fundamentalist assumptions and taken-for-granted thing-ness of complex phenomena of the real world and human relationships. Such enterprise takes place with regard to three dimensions of time, which have new significance after the breaking down of the authoritative trinity of religion, tradition and authority which over thousands of years functioned as a potent source of order (cf. Nzewi 1998, Khan 1971).

A clutter choices we face indeed, because relationships of filiation and affiliation are “plentiful in modern cultural history” (Bayoumi & Rubin eds. 2001, 230-231). Through such awareness “a worldly self-situating, a sensitive response to the dominant culture an individual consciousness is not just a mere child of the culture, but functions as a historical and social actor in it. This calls for introducing a perspective of circumstance and distinction where there had only been conformity and belonging. From a distinction and difference grows out an articulation and, perhaps, a new kind of affiliation (hooks 1996, McClary 2000, 1991, Kramer ed. 2002<sup>6</sup>

Both music and musicians, accepting the past of not-yet and the not-yet of future as if directed and aimed at themselves, establish a potent present of a transcendental here and now. We are within the process, playing our part discursively and performatively, as we acknowledge the possibility of performing differently – hybridizing, through the eyes of the other - in the light of a known difference.

What matters is the particular process of negotiation and critical reproduction in a historical situation and our possible moving beyond of our given coordinates and confines. In music as in life the choice is performative amidst plural strategies. A recent recording of Beethoven’s Third Symphony by Jordi Savall (Savall 2002, Leppard 1983) and the Orchestre des Nations, or John Coltrane’s classic *A Love Supreme* (Kahn 2002, Gilroy 1993) so beautifully attest to. We may thus seek to understand the lived experience of human life in music – now, mainly, by way of audible

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<sup>6</sup> See Kothari 1999.

sensations pouring over on us in mediated forms - in order to study the self in relation to other(s). This, I want to emphasize, is not as much a matter of a new pedagogical bag of tricks, as it is a matter of choosing to look differently and act accordingly.

## **Community Music in Action**

### **The Peterborough Community Samba Band:**

### **An Ethnographic Study**

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#### **Key Words**

Community, Samba, Identity, Participation, Context

**ABSTRACT** - Community music is a growing force within any understanding of music education. The following account presents a description of a community music project in action. This paper introduces the Peterborough Community Samba Band, a community music project that has been active for thirteen years. Through analysis and description this paper aims to place the reader inside the project, illuminating firstly its identity and secondly its traits of practice. Drawing from documents, testimony, experience and auto-ethnographic memory, the identity or condition of the Peterborough Community Samba Band is illustrated through five foundational milestones; constitution, recording, gigs and instruments, rehearsal spaces and Samba Sizzlers. These elements are then placed within a broader contextual structure; the UK samba scene and samba in Brazil. The Peterborough Community Samba Band's traits of practice, community, participation, and pedagogy, provide the framework for the second section. Each trait represents a key aspect of community music practice thus providing a portal through which to analyse and describe such participatory music-making projects.

This paper suggests that community music projects are thick with intertextuality, proving vital, dynamic and relevant opportunities that move freely between many aspects of human living. Music educationalist must form closer alliance with community musicians and in order to achieve this community musicians must provide

insightful descriptions of their work. Through narratives of those who have participated, ethnographic strategy and method have unmasked the identity and the traits of a community music project in action and has in turn suggested a springboard for further enquiry.

### **The Condition of the Peterborough Community Samba Band**

#### **Identity**

As an example of community music, one initially moves towards the Peterborough Community Samba Band (PCSB) through its contextual parameters. Situated some seventy miles from London, Peterborough is an example of an English New Town. As one approaches Peterborough from the A1, Junction 17 provides the slip road towards the city centre. From this entrance, it is initially difficult to detect that you have entered the outskirts of a large city. Peterborough's roadways radiate from its centre and are lined with trees and shrubs dividing Peterborough's interior and acting as a disguise for its everyday communal activities. From this perspective, it is possible to think that you have entered a topography where vehicles flow but where people do not live. Under the shadow of its Norman cathedral, Peterborough appears a 'sleepy town' unable to transcend the limits of its borders. Although its geographic location is good, within easy reach of some of England's largest towns and cities<sup>1</sup>, its location, plus the lack of a university has meant Peterborough has acquired the unenviable reputation for being a 'cultural desert'.

Set up in 1948 and born out of an educational department, the Peterborough Arts Centre (PAC) attempted to change the city's fortunes. The Art's development proposal of 1986 paved the way towards relieving Peterborough of its arts 'vacuum' (Masefield, 1986). The reports sensitivity towards community arts, its ideology and its practicality resonates throughout and lays the foundations for an arts strategy that not

only promotes participation but also provides a methodology on which to achieve its aims. Through a reinvigorated PAC, the development of music activities such as residencies in schools, special education centres, prison and probation service, family centres, rockschool, large-scale community arts projects alongside other agents such as Puppetworks and Glyndebourne Opera, and Orchestral outreach with the Britten Sinfonia, consolidated the arts councils commitment to community music.<sup>2</sup> It was during this time that the PCSB began its operation.

The original objectives for the PCSB set in 1993 were to create a space for adults to come together through music and for this to spill out into their social worlds. An understanding of the inter-relationship between the so-called aesthetic and extra-aesthetic initiated a dynamic that would have the capacity to welcome participants beyond musical virtuosity. In order to understand the condition of the PCSB as identity, the first section of this paper has considered the band's historical traces.

#### FOUNDATIONAL MILESTONES

#### CONSTITUTION

The PCSB's identity is constructed through its infrastructure. Several infrastructural elements have allowed the PCSB's purpose and philosophical ethos to flow from generation to generation. The creation of its constitution written by its members in January 1996 is a good example of this. The constitution was drawn up with two broad reasons in mind, independence and funding. Within the PCSB's constitution there are four key aims: to provide regular opportunities to explore, and experiment with, music from varied cultures; to provide regular opportunities for improving these skills to performance level; to create a framework for the performance of live music by members of the community; To encourage community membership.

#### RECORDING

The constitution provided the PCSB with independence while allowing it to carry the traces of its initial philosophical trajectory. The recording of its demo tape, *Desfile*, in May 1996, furthered its identity. During the progression towards the recording, the band increased its rehearsal time and steadily increased its membership. Because of the realization of the nature of recording, many members consolidated their commitment both to the band and to the particular instruments they played. The levels of concentration increased dramatically, as did the musical expectations.

On a number of occasions, participants brought in tape recorders and recorded the evening's session. In one sense this was helpful in furthering the participants' understanding of the differences between performing live and recording. In another way, the happy-go-lucky 'spirit' began to dissolve. These workshops were a demonstration of the fine line between community music transgressing its borders in order to fulfil potential while also remaining faithful to its ideology.

#### GIGS AND INSTRUMENTS

As a performance art, playing to an audience is the stable diet of many bands. The complex network of relationships within such a band helps bind the participants and their music goals. As a pedagogic strategy, performing had always constituted the finale of the classes. Performance became more frequent as the members grew in confidence and pride in their achievements. Throughout their history, the PCSB regularly gigged, and have since notched up a varied and diverse list of performance types and performance locations, including: carnivals, festivals, special events such as Lord Mayor's parades, charity events, sporting occasions, pub gigs and workshops. They have also performed alongside DJs, rappers, opera companies, symphony orchestras, rock and pop acts, and other world music ensembles, such as West and East African drumming ensembles.

In order to fulfil many of these diverse performance obligations the PCSB needed ownership of instruments. This was particularly necessary as the band looked towards running workshops of its own, an initiative that flourished successfully in later years and continues today.<sup>3</sup>

#### REHEARSAL SPACES

A large percussion unit generates a lot of sound, and finding venues to rehearse in can present difficulties. The PCSB began its residency within the Peterborough Arts Centre. After complaints from its neighbours, the Arts Centre regrettably had to ask the band to find an alternative place to rehearse.<sup>4</sup> Within a week, the local ice hockey team, offered a venue for the band to rehearse, stating that, “Our fans make quite a lot of noise and the Samba musicians say it fits in well with their kind of music. I look forward to having them down here” (Bartram, 1994a).

This first venue shift is significant, because the band’s infrastructure becomes strengthened through its flexibility. During the band’s history, it has moved venues on approximately nine occasions, and on each transition a new dynamic was initiated. This may be in the form of individual relationships, performance opportunities, sponsorship possibilities and membership changes. The ability for the band to maintain its identity and retain flexibility towards its hosts has provided strength of character initiated within its ideology. The current line-up of the samba group seems settled in a stand-alone drama classroom positioned some way from local residents.

#### SAMBA SIZZLERS

Initially led by two of the PCSB’s participants, the development of a junior samba band was a response to a demand and a desire. It was common during the PCSB’s performances that audience members would ask if there were opportunities for young people to get involved in the drumming. What became known as the Samba Sizzlers

began in September 1995 at the Central Library in the Peterborough city centre. Because of the excessive noise, the classes suffered the same fate as the adult band and had to be relocated to another venue. The Samba Sizzlers quickly established themselves as an independently thinking group. Their half-term ‘Thrill of Brazil’ week attracted a National Lottery grant that enabled guest Brazilian artists to teach and perform.<sup>5</sup>

The Samba Sizzlers are important to the PCSB’s identity for two main reasons. Firstly, due in part to leadership changes between 1996 and 1997, numbers had steadily been dropping from the adult band. During this period, the Samba Sizzlers had gone from strength to strength; “the Sizzlers were so big and were doing so many gigs and doing so well that we were even getting dads involved!” (Lidgey-Hutt, 2004). For pragmatic and financial reasons, it was eventually decided to amalgamate the two groups. Secondly, the amalgamation signalled a sharp shift in identity. Internal mechanisms and behaviours needed adjustment in order to establish hospitality between the adults and the young people. Over a period of time this happened, and the Samba Sizzlers influenced a rebirth of the PCSB that now had its identity with a greater cross-section of the community.

#### THE SAMBA SCENE

As an operation, the PCSB sits comfortably into a group of activities and practices broadly described as the ‘UK samba scene’. In 1998, my research suggested that there were seventy-nine active groups within this cultural space (Higgins, 1998). Four years later Daniel Bernstein estimates that there are approximately 300<sup>6</sup> active samba bands in the UK, and calculates around 7,500 *sambistas*<sup>7</sup> (Bernstein, 2002). What is remarkable about this figure is that the constituent members of a UK samba band are

predominantly people who would not have necessarily called themselves musicians before their involvement with this activity.

The PCSB represents an activity within the larger umbrella of the UK samba scene, and thus its identity may be understood against and within this cultural milieu. The samba scene is also vibrant in many other parts of the world.<sup>8</sup> It would be no surprise to cite Brazil as the obvious blueprint for this samba activity; it is, after all, the country that played host to its inception. Although the UK samba scene is very different from its counterpart in Brazil, the music's traces are identifiable within Brazilian culture and are therefore identifiable within this tradition. It is for this reason that consideration must be given to samba's heritage, an inheritance that reveals community music's rhizomatic structure and intertextual location.

From here it is possible to reinforce the conception of the PCSB's identity through the terracing of Brazil, the UK samba scene, the City of Peterborough, and the foundational milestones. Multiple and fluid, the five foundational milestones have provided the initial infrastructural elements that support the PCSB's operation as a text to be understood. Within these milestones turn the band's ideology, philosophy and modes of practice. Like genetic DNA, traces of all these things are indelibly etched into the fabric of the band's identity.

#### FIONA'S STORY

As a micro-illustration of the band's human impact, individual story's introduces the complexity of the participatory dynamic. As an example, Fiona has made an incredible life journey since our first meeting in 1993; she remains a positive symbol for the professional work of the community musician. She considers the PCSB as a catalyst for a deeper understanding of her current identity. Fiona's story has been outstanding

for its orientation around personal identity and personal growth: Through reflection, Fiona noted that, “It [the Peterborough Community Samba Band] made the biggest impact of anything I’ve done I think. I can’t imagine not doing it now. It’s such an intrinsic part of who I am. It’s not just something that I do” (Lidgey-Hutt, 2004).

As an identity, Fiona notes her ‘phenomenal change’: the way she now carries herself, her hairstyle, her attitude, her lifestyle, have all undergone dramatic change. In this way, the PCSB and its broader intersections have become an intrinsic part of who Fiona is. “I am Fiona Samba”, she states.

In this case, issues pertaining to the band’s operational condition are echoed within the human subject. The Brazilian samba heritage, the UK samba scene and Peterborough city are tied together and thrown over the five foundational milestones. It is through these expanding spaces that the condition of the PCSB is revealed to us.

### **The Traits of Peterborough Community Samba Band**

#### **Community**

##### AUNTY

When the *Bahianas* arrived in Rio as part of the migration following the end of slavery, their relationship with the African continent was immediately re-established. The ‘daughters-of-saints’, the women of Bahia who had set up the *candomblé*<sup>9</sup> temples, sold sweets in the daytime and at night sponsored *candomblé* sessions and samba parties. These women knew the religion and had “samba in the foot”; they were addressed respectfully as ‘aunts’ (Guillermoprieto, 1991). In the colloquial sense, the identity of the PCSB is permeated by a practical expression of the ‘aunty’. This feature grew from the Samba Sizzlers and continued through the amalgamation

of the junior band and the adult band, resulting in the current manifestation of the PCSB.

The initial ‘kids’ samba band workshops of 1995 generated enthusiasm from both the participants and their parents. As the Samba Sizzlers grew both in numbers and in terms of a performing band, a couple of ‘mums’ also began helping out the workshop leader in managing the young people. As Wendy confirms, it was, “in a proper sense of managing the band, you know, organizing it, being secretary and treasurer and sorting out the gigs...” (Davies, 2004). Because Wendy and others attended the Samba Sizzlers’ rehearsals, they began to absorb the skills required in the playing of certain instruments. In turn they formed a ‘sticking-plaster-attitude’ of playing anything that was needed in times of low attendance: From this perspective, the amalgamation of the Samba Sizzlers and the adult band can be understood as organically grown through necessity.

As a mother of two daughters involved initially with the Samba Sizzlers and later with the PCSB, Wendy’s reflection over the impact the band has had on her family is dramatic. Wendy commented on the positive effect the band has had on their lives: “The PCSB led us as a family along a certain path which has greatly influenced our children’s lives.” Wendy’s children Catrin and Meryl began playing with the Samba Sizzlers aged 8 and 10. Now 20 and currently studying at University, Catrin states “It was a social thing from quite early on and I gained lots of friends, then my parents got involved in the organization and families started socializing out of the group.” As a hobby to begin with, Samba for Catrin was a distraction from school but soon became “something which allowed me to express myself.” She noted that, “The people that I played with became my family” (Questionnaires, 2004).<sup>10</sup>

The structure of the Samba Sizzlers nurtured the voices of the participants and in many cases had a profound effect. Hajar joined the Samba Sizzlers after performing in her school's samba band, she highlights that performing never seemed particularly 'in-sync' with her father's beliefs: "Going to samba meant I was able to do something which he approved of, while I was also able to socialize and incorporate other less-conforming aspects of my personality, e.g. dancing, wearing bright clothes for carnival, etc" (Questionnaire, 2004). Hajar pinpoints the PCSB as "the first group of adults, that I had ever been told to address by their first names!"

Through a network of inter- and intra-support, the Samba Sizzlers developed a cross-parenting textuality that allowed the children decision-making abilities within a responsible, creative and functional structure. Through an extended community responsibility, the adults became known as 'aunties'. In a metaphoric sense, the Peterborian women had "samba in their feet" and thus allowed the party to continue in full-swing.

## **Participation**

During May 2004, a reunion meeting was organized in conjunction with current members of the PCSB. The reunion enabled a retrospective of reflections spanning the band's twelve years of operation, and offered an opportunity to probe motivations and experiences from those who have shaped the condition of the PCSB. In response to questions pertaining to music experiences prior to joining the PCSB, most of those who replied underlined music's importance to their life. These included comments such as, "I have always loved music in all forms", "Music was part of my life from an early age", and "[I was] always a music lover." Responses also articulated a range of practical musical activities, including "I have taught myself to play the electronic

keyboard”, “I started learning the guitar at 15”, “I used to write songs with my sister”, and “I always tapped surfaces.”

Those participants who engaged in ‘formal’ music education revealed a mixed reaction to their experiences. One participant, for instance, was ‘inspired by a great music teacher’ and consequently learned to play the piano and clarinet while also attending singing classes. This initial flurry of formal music education changed when the teacher left the school and no replacement was found. She eventually gave up, gradually stopping any musical involvement until she began attending the PCSB in 1995, some twenty-seven years later.

Younger informants echoed these experiences and included comments that pinpointed a lack of creative within an education system that insisted on a Western classical tradition. Catrin notes, “I felt very restricted when it came to expression … I didn’t continue to ‘A’ Level”;<sup>11</sup> while Amy remembers “feelings of obligation and guilt … I don’t remember it being a joyful experience.” It is particularly interesting to note that Derek’s formal music education stopped at secondary school when his teacher suggested he would not be a suitable candidate for ‘O’ level study.<sup>12</sup> Derek has since been the Local Education Authority advisory teacher for music throughout the county of Norfolk!

As a participant-observer during workshops and performances, those involved in performing with the PCSB would often appear in deep thought.<sup>13</sup> From the eye of the workshop floor, those participating within the PCSB slip in and out of this beautiful expression. The participants’ mixture of concentration, enjoyment, escapism, frustration, laughter, fun and self-achievement swirl together to form a potent blend of unpredictability. Released by moments of musical collapse and timely breaks, the PCSB rides a wave that hovers between amateur and professional. Each musical

contributor enters the fray with differing agendas, but all appear to meet within the maelstrom of carnival street drumming. These moments of unity were at first rare, but with time their frequency increased. Observing the latest incarnation suggested that this state is now easily accomplished; the traces of the band's identity *Sounds, Silences, Invention, Socializing, Musicking* are beckoned to the fore more readily.

### Pedagogy

In order to activate the traits of community and participation, the PCSB employs the strategic frame of the workshop plus its method of exchange, facilitation. As its pedagogic approach, the workshop has been a stable feature throughout the PCSB's thirteen-year history. As a motivational structure, the workshop has pushed the band into motion and guided its course throughout its different manifestations.

#### THE WORKSHOP

The weekly workshop has been the predominant pedagogical vehicle for manoeuvring the condition of the PCSB. Although styles and approaches have differed throughout the band's thirteen-year history, most of the workshop sessions adhere to a general strategy. Principally, the goal of each workshop focuses on the development of the band's drumming repertoire, while aiming to ensure that the participants reap social and personal fulfilment throughout the duration of the session. This aim allows focus and provides an in-built yardstick by which participants consider the session's efficacy.

As a community music project ideologically residing within the notion of participatory development, workshops have always been a key feature. Within this philosophical approach lies a tension between process and product. From the perspective of community music, process and product operate within a play of differences. They are not differing ends of the same pole, as each relies on the other in

an act of supplementarity: process haunts product and product haunts process. One respondent notes that the “yearn for perfection” can occasionally clash with the band’s general ideology, stressing that the fine line between wanting a “tight performance and people just wanting to have fun” is sometimes difficult to achieve. The band’s commitment to welcoming new members, allowing the development of a range of instrumental skills, encouraging confidence in leadership and the striving for high levels of performance, has to work within a fluid pedagogic approach.

#### FACILITATION

As a method of delivering workshops, facilitation has been an effective pedagogic approach. The effectiveness of facilitations hinges on the attitude of the participants, and this flows from the band’s condition. Based on a vision of partnership, shared objectives and shared achievements, the style of leadership within the PCSB has promoted empowerment and ownership. This desire, pursued through a flexible framework, has attempted to cater for the range of participants’ learning needs. The play between the individual and the identity of the PCSB is dynamic and malleable. Facilitation is part of the band’s condition, and as such, the current members are all responsible for facilitating the dynamic between the individual participant and the band’s identity. During a workshop I visited, there was less of a musical director and more of a democratic sharing of ideas. The facilitation model has allowed the PCSB to operate as an effective community music project, its pedagogic approach responsive to those who have participated in its activities.

#### FROM BATERIA TO MESTRE

Within the framework of participatory development, the PCSB has explored notions of the self-sustaining agent. The workshop approach has supported the development of this structural desire by giving opportunities for participants to make the transition

from *bateria*<sup>14</sup> to *mestre*.<sup>15</sup> As an example the transition from participant to able tutor was a gradual process for Fiona that extended over a period of about five years. Because of her past music education she was not confident in her musical abilities, and throughout the transition process constantly needed reassurance. I asked her, “Are you confident now?”, and she replied, “I’m very confident now, and now I can say to people “Yeah, I can teach you”, no problem” (Lidgey-Hutt, 2004).

As well as the musical connotation in a transition between participant and tutor, there are also personal bridges to build. For many, the *bateria* is the metaphoric ‘back row’. This has a positive image for some,<sup>16</sup> but for others it can continually hide other potentials. A number of respondents relayed the transition as the point that enabled other changes to take place in their social lives. One person suggested that “If I’d stayed just being a participant, then I don’t think things would have changed so much, but going from a participant to being a tutor opened me up to a massive change in my life” (Questionnaire, 2004).

Facilitation as a pedagogic tool also allows movement within the organization of the band. A shift from music participant to treasurer can be just as big a leap as from *bateria* to *mestre*. Lin notes that she has recently become a member of the Eastern Bloco’s<sup>17</sup> organizing committee, stating that “Due to the expanding role I now have, it has given me opportunities to meet and work with other bands” (Seminar, 2004).

Honed from music teaching methods initially introduced by the emergence of the composer-educators such as John Paynter, Peter Aston, George Self and Murray Schafer, the workshop has become a powerful tool within community music enterprises. The workshop’s democratic structure seeks to empower and enable, while calling upon the participants’ contributions to form, content and context.

## Summary

This paper has attempted to crack open the condition of the PCSB and allow access to its operation. Through the themes of identity, community, participation and pedagogy, it has been possible to get inside both the condition of the PCSB and the lived experience of its *sambistas*. Challenging the band to reveal its inner mechanics has enabled a view from the workshop floor and given access to behaviours and experiences unavailable if one were just observing a musical performance.

Those who have manoeuvred the PCSB's identity have been candid with their illuminations and have given scope for an interpretative analysis that brings its dynamic within range of understanding. From this act of ethnography, the characteristics and intentions of what constitutes community music projects becomes clearer. Through the ethnographic portal, the philosophical identity of community music begins to gather strength. This reflects a position that demands attention to the location of community music within music education. As the participatory arts gains greater currency within the arts generally, it is important that music educationist understand community music's conditions and traits of practice so its imperatives can be absorbed into future curriculum developments.

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<sup>1</sup> Birmingham, Northampton, Cambridge, Nottingham, Leicester, Norwich and London, are all within a hundred-mile radius of Peterborough city.

<sup>2</sup> Annual reports between 1989 and 1997 confirm this. Documentation was collected from Peterborough Arts Centre's archive on 2 April 2004.

<sup>3</sup> As an independent enterprise, a core of enthusiasts within the Peterborough Community Samba Band established a mobile samba workshop called 'Samba Grooves'. A Lottery grant enabled those involved to purchase a trailer and instruments, allowing Samba Grooves to run workshops in local schools on a regular basis.

<sup>4</sup> This event was reported in the amusing article 'Shhh...No More Samba' (Bartram, 1994b).

<sup>5</sup> Claudio Kron Do Brazil and Atribo Macaca Band. The 'Thrill of Brazil' was Claudio's first gig in the UK..

<sup>6</sup> There are 180 bands registered to the UK samba website [www.sambistas.org.uk](http://www.sambistas.org.uk)

<sup>7</sup> *Sambista* is a Brazilian term for a person who plays percussion in a samba band or dances the samba.

<sup>8</sup> [www.worldsamba.org](http://www.worldsamba.org)

<sup>9</sup> *Candomblé* is a blending of Black African Spiritism and Portuguese Catholicism. *Candomblé* has close links with samba, and both were outlets for black self-expression at the beginning of the twentieth century. See (Fryer, 2000)

<sup>10</sup> The participants of the PCSB undertook structured questionnaires during the period of April and May 2004.

<sup>11</sup> Post 16 qualifications that are most commonly used in the selection for university places.

<sup>12</sup> The 'O' level has now been replaced by the GCSE. Usually sat by students at the end of secondary education and prior to 'A' Level.

<sup>13</sup> Reminiscent of Rainer Maria Rilke's 'strange moments', the participants appeared to meditate on the aspects of the performance that faced them. Rainer Maria Rilke (1875–1926). German poet and prose writer, and one of Heidegger's preferred authors. Rilke tried to write of the strange moments in which the very fact of existence seemed to make itself felt.

<sup>14</sup> An ensemble of drummers.

<sup>15</sup> The leader of the *bateria*.

<sup>16</sup> A number of respondents stressed that the enjoyment of playing was being caught in the middle of the sound, while others emphasised the relinquishing of control as a way of relaxing after working all day.

<sup>17</sup> The samba bands in the East of England have set up a communication network to inform each other of gigs, events and workshops happening in their region.

# **Defining the Live Performing Music Industry in Melbourne: Implications for the Musical Training and Education of Professional Musicians**

A paper presented by Jenni Hillman with Suzanne Bass and Simone Gill

## **Abstract**

To earn a sustainable income as performing musicians in Melbourne, professionals must first understand the nature of the workplace into which they are entering. There is a lack of both qualitative and quantitative data on the current state of the music industry in Melbourne.

Box Hill Institute final year Bachelor of Applied Music students undertook the task of discovering the opportunities for young musicians to make a living from live music performance in Melbourne as part of their Music Industry Styles subject. Forming syndicates, the students worked on pilot questions for survey research with bands and venue owners within the scope of their own gig experiences and those of their colleagues.

The three syndicates each took one of the following areas to research:

1. Function venues
2. Bands/artists performing “originals” repertoire
3. Bands and venues using “covers” repertoire

The themes arising from the research identified the prevalence of “downsizing” of live bands to either DJs or semi-sequenced duos/trios, the degree of exploitation of young bands/artists “in training” or at the beginning of their professional careers, and the lack of uniformity in employment and remuneration patterns.

Each of these themes is highly relevant to the development of programs and teaching strategies at Box Hill Institute as a music education provider for both the Vocational

Education Training (VET) and Higher Education (HE) sectors. The findings suggest that courses preparing performing musicians should ensure that the following attributes are well established: adaptability in constantly changing employment patterns; versatility in the performing, creative and music technology arenas; proactivity in self promotion and the procuration of paid “gigs”; and relevant working knowledge of music business operations.

## Five Key Words

Performance, industry, musician, training, teaching strategy

## Article

### **Introduction**

“Don’t give up your day job” is a catchcry that resonates loudly with musicians trying to make a living in the fickle profession known as the music industry. In fact, the music industry behaves like no other industry. There are a select few who have contract employment with one of the larger arts organisations such as the State orchestras. In his book *“The Australian Guide to Careers in Music”*, Michael Hannan describes this part of the performing music industry: “At the other end of the spectrum is classical music, which differs from popular music in terms of its financial base – it is heavily subsidised by government and has considerable corporate sponsorship – as well as in other ways” (2003, p.2).

Most performing musicians in the popular/contemporary music scene are freelance performers. In this instance, the employer-employee relationship differs greatly from the more traditional job market. Freelance musicians must strike an individual agreement for every job they take (albeit only a few hours at a time). Some musicians employ the services of a manager or an agent who may take up to 15 or 20% of the

income from the job. Others, must simply acquire the gigs themselves, negotiating with the venue or client directly.

Andy Arthurs from Queensland University of Technology draws the following conclusion from answers to his questions in a recent survey of tertiary music institutions: “musicians who gain their income from several sources are in a far more bullet-proof position ... It’s just that with adaptable musical skills, a high quality musician can cope with a variety of situations.” (Arthurs, 2004, p.11) The performing music industry is unlike other industries where certification is tied to salaries and conditions for various levels of proficiency with equipment, work skills or seniority within a workplace. Arthurs (2004) claims that, for students to become a professionally trained musician, they must “ be self-sufficient, adaptable, creative, aware of the industry that pays them, broadly educated and have good quality relevant skills that set them apart from others.” (p.11)

The National Music Industry Training Package provides a structure of qualifications from certificates, to diplomas and advanced diplomas. Despite the nation-wide implementation of the package in the Vocational Education and Training (VET) sector, musicians secure work, not based on their level of certification, but on their ability to “draw a crowd” which will enable the venue operator to make money from their main business services (i.e. provision of food and beverages). If the business transaction can be enhanced by the provision of musical entertainment then the “gig” becomes a financial viability. However, it is common practice for venue operators to “allow” the musicians to perform at their venues for little or no pay. In these instances, sometimes there is an arrangement for a cover charge to patrons as they enter (door deal) which may or may not be administered and distributed by the venue owner, and may be restricted or dependent on the number of patrons on a given night!

This is despite the existence of an Australian minimum award for professional musicians of \$104.90 per head for a three-hour call.

Recently at “*The Indie Special*”, an open industry seminar in Melbourne with a panel of independent record company managers and personnel, a disgruntled, retired performing musician complained, “Musicians can’t make a living in this country. So, [sarcastically] there is supposed to be a set rate or award?!” The panel speaker replied, “no such thing in the real world”, and that “artists must insist on a pre-arranged contract or agreement for a gig especially if the employer or venue owner is a member of the Australian Hoteliers Association (AHA)”

There are little or no qualitative or quantitative data available on the current state of the music industry in Melbourne. The Australian Bureau of Statistics (ABS) produces reports and overviews based on the answers from respondents about employment, incomes and participation in the cultural industries, in particular the performing arts.

In a study conducted in New South Wales, published in 2002, *Vanishing Acts* by Bruce Johnson and Dr Shane Homan, the project objective was “to provide a published study of the state of live popular music opportunities in New South Wales in order to stimulate critical debate concerning the continued viability of the state’s live music environments.” (p.1) One of the key findings was that there has been significant reduction in live music venues in New South Wales over the few years prior to the study. The reasons for this reduction are reported as multiple, but include the prevalence of gaming facilities, changes in leisure culture, popular music styles and formats, financial and legislative frameworks, the composition of audiences, and community demographics. (p.1) However, *Vanishing Acts* was restricted to surveys and interviews of venue personnel and did not include a perspective from the performers themselves.

Much of the freelance employment of performing musicians is often not reported in official statistics for either tax avoidance or other reasons. A recent scoping study entitled *A statistical framework for the music sector* was undertaken in response to the lack of research reports and statistical information about Australia's contemporary music industry. This study attempted to devise a statistical framework upon which to base a much needed detailed study and analysis of the music sector. The aim of the study was to promote greater understanding of the social and cultural forces in the community that surround the music sector so that more informed policy decisions about the long-term cultural and economic growth in the sector would be possible (Hoegh-Guldberg and Letts 2005, p.xv).

### **Research Procedure**

Box Hill Institute final year Bachelor of Applied Music students were set the task of discovering the opportunities for young musicians to gain paid employment in live music performance in Melbourne as part of their Music Industry Styles subject. Forming syndicates, the students devised questions for a pilot research survey of bands and venue owners.

The three syndicates each took one of the following areas to research:

1. Function venues
2. Bands/artists performing originals repertoire
3. Bands and venues using covers repertoire

After considering the possible ethical dilemmas of their areas of research, the pilot study was then carried out with each student taking responsibility for two surveys within their own syndicate. The responses will help shape the question sets and direction of the study for more thorough surveys in time to come.

The data included responses from 8 original bands, 10 function venues, 4 covers bands and 4 venues who employ covers bands. Among the findings, three issues of concern for tertiary education and training emerged.

### **Trends of downsizing live music entertainment in function venues<sup>1</sup>**

In analysing the data obtained from interviews carried out by syndicate members, there are some interesting similarities and marked differences among the venues, in terms of the type of musical entertainment featured therein. This data has provided an insight into the opportunities available for musicians in the functions 'scene' - some very interesting findings have emerged on current trends. This analysis will focus on public perceptions of live performance – in particular, possible reasons for preference of a live band, or a semi live/sequenced combination, or a DJ.

There was considerable variation among the ten venues regarding the amount of live musical performance, with one venue reporting live music at 10% of functions and one reporting 75%, and the rest somewhere in-between. The average amount of live performance (including sequenced combinations, these being 'semi-live') is 44.5% (of all functions). Subsequently, a DJ is employed at between 10% and 90% of functions according to the respondents, with an average of 46.5% of functions featuring a DJ. The gap in the figures (44.5% plus 46.5% equals only 91%) represents responses which took into account overall functions rather than specifically functions with musical entertainment – the gap therefore represents functions which do not feature any music. The average use of DJs is certainly high, with DJs accounting for almost half of all entertainment.

There are a few possible reasons for clients opting for a DJ. One is cost. A DJ can be employed at a significantly lower cost than a band – particularly a good/high profile band. However, with the advent of sequenced backing, a semi-live band can be

<sup>1</sup>This section is based on data reported by Box Hill Institute student, Simone Gill

(used with Permission).

employed at a reasonably low cost – although this type of band will still not be as affordable as a DJ. The issue of cost ties in with demographics. People living in or choosing venues in lower socio-economic areas may be more likely to opt for a DJ for reasons of affordability. Another reason for hiring a DJ concerns the perceived value attached to *live* performance. For example, at a wedding function, compared with other aspects of “the big day” (such as venue, catering, dress/attire, cars, flowers, invitations etc), the importance attached to live music (the visual stimulus that is a band performing whilst interacting with an audience) is possibly considerably lower than other aspects. Therefore people do not invest their money into fully live musical entertainment, perhaps believing that “music is music – whatever form it is in”. A further benefit (from a public perception point of view) of a DJ is that it is easier to predict what you will get for your money, whereas a band is more of an ‘unknown quantity’.

There has been a marked increase in the number of bands using sequenced backing tracks in the last few years. From the syndicate venue personnel interviewed, it appears that the average figure for downsized groups at functions is 64.9% (of all *live* music). Two, three, or four piece bands employ this technology (sequenced backing tracks), enabling them to work (competitively) in the industry alongside larger totally live bands. Downsizing enables the clients/audience to enjoy the presence of a band – the visual stimulus and atmosphere this offers (compared with a DJ)- and with sequenced backing tracks, the musical gaps are filled in. As previously mentioned, cost is another reason why a sequenced band may be hired. A two/three piece semi-

live group charges significantly less than a five/six-piece fully-live band. Although still a higher cost than a DJ, this enables the client to compromise between a fully-live band and a DJ.

Clients who employ fully-live bands presumably do so as they prefer the totally-live atmosphere. There is of course a distinct difference in the overall sound; a fully live band will offer a real, natural ‘warts and all’ sound, while the sound of a sequenced band will be polished, with less room for error, but also less room for artistic variation.

While there are still people who prefer to “keep it (all) real” in terms of the musical entertainment utilised, there are advantages to hiring a downsized band, particularly if the budget is limited. If the budget has even less room for musical entertainment, a DJ will be appropriate. It all depends on what the priorities are and what value is attached to live musical performance. Despite the high figure for sequenced bands, and also for use of DJs, there is still much evidence of fully live bands being employed in the function scene.

### **Exploitation of originals bands/artists<sup>2</sup>**

Information was drawn from seven surveys with originals bands revealing that despite the bands being a mix of semi-professional, amateur and standard performers, equitable payment for gigs is a somewhat haphazard process and there were no real minimum standards applied.

In response to the question whether the band has applied for music grants from the Australia Council or not, only one group of the seven participating bands had ever applied for a grant. Lack of knowledge or lack of motivation for action are possible reasons for this outcome. There is still a perception that having a knack for writing

<sup>2</sup>This section is based on data reported by Box Hill Institute student, Suzanne Bass (used with permission).

brilliant songs is all that is needed to ensure success! A solid foundation in music business should be more widely recognised as a pre-requisite for any musician. It is likely that band members who have not undertaken formal study at an institution, this information will be less accessible. Working in the music industry requires constant application and juggling of skills maintenance with creativity coupled with the active pursuit of employment. The fact that few of the seven bands were signed up with Australian Performing Right Association, Australian Mechanical Copyright Owners Society or the Musician's Union further illustrated the lack of sound business knowledge. To their credit however, some of the groups had noted it was on their "to do" list.

In response to the questions about payment, four of the seven groups indicated that they are paid at the current award rate for a three-hour call, two groups came close and one group misunderstood the question. For the questions regarding payment and award rates, the answers were more inconsistent indicating that there was some confusion about the band's pay rates and what was required of them to earn what they were paid. It is apparent that the pay range can vary greatly from week to week and that venue owners can choose to compensate fairly or poorly as they see fit. In some situations, payment in kind (free food/drinks) could be offered instead of money. One group were guaranteed an amount of money plus a cut of the door deal, another was paid by the hour, another mostly paid in cash/cheque or from the door charge, another group provided the venue with an invoice whilst another answered that payment "doesn't work for them and that it is best to perform in an organisation" (perhaps alluding to the fact that payment for live gigs can be minimal). One group

misunderstood the question and the final group said their pay is different and negotiated on each occasion. This lack of consistency points to the bands' lack of taking responsibility for their 'self-worth'. Musicians should protect their reputation by obtaining individual and collective Australian Business Numbers (ABNs), invoice books, band accounts, registering their band as a business and keeping accurate records of payments.

Four of the seven "originals" bands make money at gigs through selling their own CDs and merchandise. The answers reveal that at least half of the musicians surveyed take advantage of this business opportunity to sell merchandise at gigs recognising this financial potential regardless of the overall pay from the gig.

The last question on the questionnaire asked participants to rate out of ten Melbourne's support of the live and original music scene. A relatively healthy attitude prevails with three groups giving 7/10, one group 9/10, one group 6/10, another 8/10, and the lowest score 5/10. All of the groups surveyed showed that they are mostly aware of the pitfalls of the industry and how to handle them. Therefore, one of the conclusions which, from the limited evidence, may be drawn is that unless originals musicians take the initiative and demand their price for an evening's worth of quality music, venue owners will take advantage of them.

### **Employment patterns for "covers" bands and venues**

The data which was obtained in response to the questions about payment conditions confirms that arrangements for payment to the musical entertainment providers from both the covers' venue and band perspectives were in accord with each other. There was some agreement that the method and amount of payment depended largely on factors such as the popularity and professionalism/experience of the band. One fact that did emerge was that the venue owners were largely unaware of the "award rate"

for professional musicians, opting instead to pay on an individual case by case basis depending on the above factors. Also, the band members themselves acknowledged that the award rate was largely “irrelevant” in the covers band market. For the most part, all four of the covers bands responded that they earned above the existing award rate (usually between \$150-\$200 per performer per gig). It was also identified that whilst venue owners still valued live entertainment, they were opting for smaller and more cost-effective combinations (such as DJs or semi-sequenced duos/trios).

There seems to be an unspoken hierarchy of professionalism which supports the notion of a band being “in training”. In this circumstance an “in-training” band is more likely to be offered a “door deal” rather than a set rate for payment. This means that the band earns a portion of the charge for the entertainment from the patrons as they come in the door. On the other hand with the more experienced bands, the “owner/originator” negotiates their own band rate, or payment is agreed upon or negotiated through an agency which is more likely to have an agreed pay rate (at or above the award rate).

The covers genre performance opportunities do not seem to be diminishing, although the type of band is diminishing in size as more technological advancements are made such that the “missing” parts can be covered by recorded or sequenced instruments. The repercussions of these issues for education and training in institutions should not be underestimated. Whilst responses from the covers band survey indicated that having a qualification (ie a degree, diploma or certificate) did not in itself have a high impact on their work, although the skills and knowledge which can be learned in such courses are highly valuable working in the music performance industry. One guitarist interviewed about the value of music qualifications responded with, “Its all about

what you deliver at the gig and your relationships with the decision makers. Playing guitar behind your head gets you more work than your clever chord voicings."

It is incumbent on music educators to keep up with the latest technologies and trends in the industry to best prepare students for gaining paid employment. Young musicians must be informed of their rights to fair minimum pay, common business practices and pitfalls of the industry, the need to be adaptable and versatile in many different employment situations, encouraged to use initiative and to be proactive in adding financial potential to their income.

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The Indie Special, 2/5/05, APRA Roadshow, (Industry seminar) Panel speakers:

Philip Mortlock, Director, Origin Network, Ian James, MD. Mushroom Music,  
Sebastian Chase, MD, MGM, Brett Cottle, CEO, APRA, Stuart Watters,  
Executive Director, AIR

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## **GRADED MUSIC EXAMINATIONS: What do the Reports tell us?**

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## ABSTRACT

This paper probes the thorny issue of examination feedback , in the context of the graded public music examinations offered by the various music examination boards whose diverse and separate missions nevertheless all see education as central to their endeavour. It is argued that, while public music examinations can never be formative in terms of the feedback they offer, nevertheless their summative role does not preclude the potential to create a constructive and stimulating learning environment for students.

The research thus addresses the question *What do music examiners' reports tell students, teachers and parents?* The data for the study derive from 400 on-site computer generated and archived piano examination reports. These comprise 50 reports from each of eight examiners who had examined consistently and at volume across the period 1995-2002; five were male and three female. This paper discusses the analysis of the *Technical Section* of the reports.

Each report was segmented into idea units as a basis for categorization. The categories were derived from the reports themselves and offer a descriptive frame within which to explore the research question and to compare the examiners, their ways of working and communicating. A second level of analysis investigates the extent to which examiners, under the pressures of the examination room, utilize *Repeated Comments* referencing the candidate. Over the total group these fall into three groups: preparation and exactitude; diagnostic approbation; and analytic advice – and are used by examiners in that order.

The marks awarded by examiners for the *Technical Section* are presented and the pattern discussed. Utilizing the retrospective data from the 400 reports, the

consequences for a candidate of having individual examiners are considered, both in terms of marks awarded and the extent to which the verbal comments of the examiner indicate the thinking that led to the award of the marks as well as providing a basis for subsequent constructive action by teacher and student.

## Introduction

At its best, even summative assessment has the potential to create a constructive and stimulating learning environment for a student. At its worst it simply requires a student to jump through a series of pre-determined learned and rehearsed hoops. Where might graded music examinations fit on this implied continuum? In the UK Cunningham (1999) comments that

The four major [music examination] boards are alike in insisting that their priority is education, and the candidate is central to their aims and values. They share similar approaches and agendas, though each has some philosophy or innovative scheme which marks them out as individual. (p. 21)

Australia is very similar with Trinity operating beside the two major national organizations, the Australian Music Examinations Board (AMEB), and the smaller Australian Guild of Music and Speech (AGMS). If, indeed, the candidate *is* central and the dominant priority *is* education, what do we know about the extent to which these core values are reflected in the graded music examination process?

In reporting on her interview with Clara Taylor of the Associated Board of the Royal Schools of Music (ABRSM), Cunningham (1999) notes that

It is vital that each potential examiner shows the capacity to deal with the fast turnover of work within the limits of the time constraints in an organized and effective way. This is more difficult in the earlier grades, where the set pieces are short, and discretion and diplomacy must be used in writing the report on a candidate in a very short period of time. (p. 21)

Hilse (1982) acknowledges that this issue of examination feedback has been “one of the thorniest matters confronting the Examination Committee … down through the years” (p. 22). The key underlying issue is the ever present tension between quality and extent of feedback:

Unsuccessful candidates are understandably eager to know as precisely as possible where they lost points on exams. Especially for those planning to take an examination a second time, it seems highly desirable to acquire as much information as possible about past performance, so that they might be able to zero in on areas of weakness. It has justly been observed that a failing grade pure and simple on, say, an improvisation question tells a candidate very little about what might be improved. Was the modulatory strategy questionable? Were there blatant contrapuntal barbarisms? Was melodic coherence lacking? Observations along these lines might serve to pinpoint what still needs to be mastered or polished. (p. 22)

and the time pressures of the examination process. Hilse (1982) notes a certain defensiveness in the “traditional pose of the Examination Committee” in this regard:

Grading of the exams is done for minimal remuneration; and, especially in populous metropolitan areas, judges for the playing portions often are faced with a long parade of candidates to hear on a single morning or afternoon, with hardly time for a cup of coffee in between. Requiring the judges to spell out in any substantial detail the particular merits or demerits of a candidate … has seemed an unreasonable demand under prevailing conditions. (p. 22)

In this context the fallback position would seem to be that

The examinations help define the standards to be aspired to; in a manner akin to the legal bar exams, they accredit or certify – hence the term ‘certificate’ .... An exam judge cannot be expected to make *ad hominem* comments on an exam paper comparable to those that teachers of semester-long courses might address to their pupils. (p. 22)

While clearly formative assessment cannot be expected from an examination, it is equally the case that a candidate (and the presenting teacher) have the right to expect that comments of a summative nature will be both defensible in terms of the marks awarded and provide a constructive forward direction.

Traditionally examiners' reports have been handwritten on pre-prepared forms and, given the time constraints already acknowledged, have often resembled the notoriously illegible doctor's prescription. Medical practices have now eschewed the pen in favour of the computer. At least one music board in Australia (the AGMS) has also done so and has now made this a pre-requisite for new examiners. In other boards, e.g., the AMEB, some examiners use computers although this is not compulsory. However the AGMS has progressively required on site computer generated reports from its examiners since the 1980s. Given the existence of such records, and access to them, the possibility exists of exploring a number of issues in relation to examiner feedback.

## **Interrogating Examiners' Reports**

What do music examiners' reports tell students, teachers and parents? What, indeed, do they tell us about the examiners and their processes? In order to answer these questions, 400 music examination reports, 50 from each of eight examiners who had examined consistently and at volume across the period 1995-2002 were sampled; all were piano. Of these, five were male and three

were female as these were the only examiners who met the criteria of consistency and volume. A schema of analysis was developed for each of the major sections of the examination – the *Technical Section*, the *Performance Lists*, and the *Overall Summation*. This paper will discuss the analysis of the *Technical Section*.

The categories which frame this analysis were data driven, in other words derived from the reports themselves. The category Listing of *Technical Elements* applies only to one examiner who, in every report, included a listing of some technical elements without additional comment.

As part of the process of categorization, each report was first segmented into idea units, the smallest grammatically allowable unit of meaning (after Loban, 1963 and Kellogg Hunt, 1965), and then assigned to a category. Both segmentation and categorization were subjected to independent verification checks. Over the 400 reports, 3584 discrete comments (idea units) were made by the eight examiners yielding an overall average per report of 8.96. Across examiners, however, there was considerable variation ranging from Wally's mean of 4.04 (sd 1.29) to Hugh's mean of 20.82 (sd 7.11). Since Gail has the next highest mean of 10.62 (sd 2.31) - just over half that of Hugh, he is clearly an outlier. The mean across all examiners is 8.98 (sd 5.74); if Hugh is excluded, the mean number of comments is 7.3 (sd 5.74).

Table 1 presents the analysis of the technical comments of eight examiners across 50 reports ( $N=400$ ) using percentages. Means and standard deviations are also included. Given the differences detailed above in volume of comments, subsequent discussions will focus mainly on percentage data to facilitate meaningful comparisons across examiners in the focus of their comments.

**Table 1 Percentages per Category across 400 Technical Section Reports**

Examiner	Kevin	Stan	Wally	Silas	Hugh	Vera	Gail	Lois	Examination Totals		
Gender	M	M	M	M	M	F	F	F	Percentage of 400 Reports		
No. of Reports	50	50	50	50	50	50	50	50			
CATEGORIES	Total + -	Total + -	Total + -	Total + -	Total + -	Total + -	Total + -	Total + -	+ -	-	Total
Hands.	<b>6.65</b> 5.59 1.06	<b>1.71</b> 0 1.71	<b>0 0</b>	<b>6.52</b> 3.26 3.26	<b>7.97</b> 3.55 4.42	<b>2.88</b> 1.65 1.23	<b>6.03</b> 5.09 .94	<b>3.11</b> 1.86 1.25	3.01	2.23	<b>5.24</b>
Wrists.	<b>1.59</b> .53 1.06	<b>1.71</b> .28 1.43	<b>0 0.5</b>	<b>0.72</b> 0 .72	<b>1.92</b> .09 1.83	<b>1.65</b> 0 1.65	<b>0.94</b> .19 .75	<b>1.86</b> 0 1.86	0.14	1.37	<b>1.51</b>
Fingers.	<b>6.38</b> 4.79 1.59	<b>1.43</b> 0 1.43	<b>0 0.5</b>	<b>2.17</b> 1.81 .36	<b>9.61</b> 2.4 7.21	<b>3.7</b> .41 3.29	<b>14.31</b> 6.4 7.91	<b>1.86</b> 0 1.86	2.34	4.24	<b>6.58</b>
Thumbs.	<b>0.52</b> 0.26 0.26	<b>0 0</b>	<b>0 0</b>	<b>0 0</b>	<b>1.63</b> .29 1.34	<b>0 0</b>	<b>3.95</b> .56 3.39	<b>0.93</b> 0 .93	0.20	1.00	<b>1.2</b>
Technique	<b>26.81</b> 20.64 6.17	<b>3.42</b> 1.71 1.71	<b>17.82</b> 8.91 8.91	<b>7.25</b> 4.71 2.54	<b>18.83</b> 7.21 11.62	<b>8.02</b> 3.49 4.53	<b>14.69</b> 9.6 5.09	<b>4.66</b> 4.34 .31	7.56	6.28	<b>13.84</b>
Knowledge	<b>32.71</b> 31.64 1.07	<b>68.58</b> 55.43 13.15	<b>29.2</b> 22.28 6.93	<b>32.25</b> 27.9 4.35	<b>10.09</b> 7.3 2.79	<b>41.36</b> 34.36 7.0	<b>20.33</b> 16.38 3.95	<b>9.32</b> 6.83 2.49	21.93	4.69	<b>26.62</b>
Quality	<b>16.75</b> 15.96 .79	<b>9.14</b> 7.43 1.71	<b>19.8</b> 17.31 2.48	<b>24.28</b> 22.47 1.81	<b>19.02</b> 15.56 3.46	<b>22.43</b> 22.02 .41	<b>25.42</b> 24.86 .56	<b>17.08</b> 14.91 2.17	17.63	1.87	<b>19.50</b>
Listing of Technical Elements	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>43.48</b>	n/a	n/a	<b>3.91</b>
<u>Global Comment</u> <i>Qualitative Summary</i>	<b>6.43</b>	<b>8.29</b>	<b>22.78</b>	<b>5.8</b>	<b>10.66</b>	<b>2.26</b>	<b>9.23</b>	<b>4.97</b>	n/a	n/a	<b>8.43</b>
Advice	<b>2.41</b>	<b>5.72</b>	<b>6.93</b>	<b>19.92</b>	<b>17.86</b>	<b>16.47</b>	<b>4.9</b>	<b>11.8</b>	n/a	n/a	<b>11.97</b>
Encouraging Advice	<b>0.27</b>	<b>0</b>	<b>2.48</b>	<b>1.09</b>	<b>2.31</b>	<b>1.23</b>	<b>0.2</b>	<b>0.93</b>	n/a	n/a	<b>1.2</b>
8 No. of Comments per Report.	<b>7.52</b>	<b>7.0</b>	<b>4.04</b>	<b>5.52</b>	<b>20.82</b>	<b>9.72</b>	<b>10.62</b>	<b>6.44</b>	<b>8.96</b>		
sd	<b>1.51</b>	<b>1.69</b>	<b>1.29</b>	<b>1.16</b>	<b>7.11</b>	<b>2.43</b>	<b>2.31</b>	<b>2.21</b>	<b>5.74</b>		

The *Knowledge* category (26%) is the most used by all examiners. Indeed, combined with *Quality*, the two account for almost half of all comments. In both categories comments were dominantly positive in orientation. Ninety per cent of comments on the *Quality* of technical work are positive, while those specifically on *Technique* are relatively evenly distributed between positive and negative. If generic comments on *Technique* are considered with the specific categories - Hands, Wrists, Fingers and Thumbs, these account for almost one third of all comments. Given the overwhelmingly positive orientation of comments in other categories, this suggests that both general and specific areas of technique give examiners the greatest cause for concern. In terms of *Global Comment*, the sub-category of *Advice*, whether general or specifically *encouraging*, is dominant.

While *Knowledge* is the single most used category overall, individual variation in its access is extreme ranging from Stan (68.58%) to Lois (9.32%). Examiners Stan, Vera, Kevin and Silas are major users of the *Knowledge* category as about one third or more of all their comments fall into this category. The next highest category, *Quality* (19.50%), however, does not demonstrate this level of variability ranging from Gail (25.42%) to Stan (9.14%) suggesting, consistent with intimations from the literature, that *Quality* is much more a common denominator amongst examiners. This is much less true of the next highest overall category *Technique* (13.84 %) where the range is from Kevin (26.81%) to Stan (3.42 %). So, while Kevin is almost equally concerned with *Technique* (26.81%) and *Knowledge* ( 32.71%), Stan is very much a *Knowledge* driven examiner (68.58 %).

In terms of general and specific *Technique* related comments, Examiners Kevin, Hugh and Gail make five times as many such comments as does Examiner Stan. Of the three examiners who comment most often on *Technique*, Kevin comments less on the specifics of hands, wrists, fingers, thumbs (15.14%) than either Hugh (21.13%) or Gail (25.23%) both of whose comments in this regard are as much negative as positive. e.g.,

played with a pleasing hand position.

good hand co-ordination.

the hand position was very good.

good hand position.

hand position developing well.

both hands were very clear here.

while the negative tend to be direct. e.g.,

remember to keep the wrists up.

don't let the wrists sag.

do keep the wrists higher above the keyboard.

In terms of typical positive comments, the adjective *good* is used often by comparison with more differential evaluative words and or phrasing such as *pleasing, strong, firm, disciplined*. While *good* denotes praise to both the student and the teacher, it could be argued that such an all-encompassing term provides little basis on which to improve technical and other physical and musical skills. On the other hand, praise for a strong finger action indicates that strength is a positive quality in relation to finger action and associated physical skill areas.

While, as already indicated, Lois's *Listing of Technical Elements* is idiosyncratic, given that this category accounts for 43.48 % of her comments

across all reports, it is reasonable to comment that this category is likely to be helpful neither to candidate or teacher! Global comments in the *Technical Section* account for 21.61 % of all comments. Each of the sub-categories shows variability between examiners with 22.78 % of Wally's comments being devoted to *Qualitative Summary* compared to only 2.26 % of Vera's. Similarly only 2.68 % of Kevin's comments overall offer any kind of *Advice* compared to 21.01% of Silas's comments.

As Brand (1990) suggests, "Personal characteristics again surface as a possible evaluation criterion" (Brand, 1990:15). For example, Examiners Wally, Silas and Hugh devote from one quarter to one third of their comments to global remarks, compared to fewer than 10 % for Examiner Kevin. However, the nature of these comments varies with Examiner Wally offering a *Qualitative Summary* of technical performance in over two thirds of the sampled reports such as:

All of this section was well prepared (+)

The Technical Work section was promptly presented (+)

Generally very good and responsive (+)

This area was weak today in co-ordination and fluency (-)

The Technical Work was fairly weak today (-)

Examiners Silas and Hugh, on the other hand, offer *Advice* in over two thirds of reports. For all examiners, *Advice* to

Concentrate.

Keep the flow reliable smooth and even.

Think clearly, why stumble and hesitate?

A little more effort and control still required.

is offered in greater proportion than *Encouraging Advice* :

You would do well if you took your time.

You have a good developing skill so be careful and think clearly.

The need to complete specific tasks within specified time-slots is ever present and creates its own pressures. Individual examiners deal with such pressures in different ways. However, all examiners, as with most, if not all, language users, resort to the use of characteristic or pet phrases; Sanford (1942), indeed, argues that "... in studying the person's speech in this way, one is perforce studying the person" (p. 169). ). However, the over-riding issue here is the extent to which the substance of the comment is useful to the intended audience of students, teachers and parents. Almost 20 % of all comments were found to be *Repeated Comments* which, per examiner, could be classified as generic or might even be deemed formulaic. Three dominant foci accounted for these comments:

### **Preparation and Exactitude (10.27%)**

All correct/All correct and played promptly.

Good/Neat.

Prompt and accurate.

Quite/very accurate.

Very clear and even.

Well/carefully prepared/ Well prepared section.

Well known/All known/ All well known.

### **Diagnostic Approbation (5.92%)**

All scales known and played fluently with strong finger action and hand position developing well.

Good legato, hand position and finger action.

Guild Exercises developing well.

Played with care.

Scales all fluent/well played.

Scales known/carefully prepared/accurate.

Technical work developing well.

Well controlled.

You give every indication that you have a firm technique upon which to build.

Developing and presented confidently.

Presented with confidence.

### **Analytic Advice (2.04%)**

Keep all movement to a minimum.

More careful work needed.

Think clearly/carefully.

Individual examiners relied on *Repeated Comments* to varying degrees ranging from Stan (47.43%) to Hugh (4.42%). Not only did the number of these comments vary but so also did their nature. Of Stan's *Repeated Comments*, 77.71 % were of the *All correct/All known/ All well known* ilk while more than 50 % of Hugh's were *Analytic Advice*. Almost 30 % of Kevin and Wally's comments were *Repeated* and were mostly *Diagnostic Approbation*. However, this must also be seen in the context of the mean number of comments per examination report. For Kevin, an individual report is likely to contain, on average, 2.12 repeated comments compared with 1.18 for Wally while for Hugh, the comparable figure for repeated comments would be 0.92, less than one %.

Given the variability in volume, pattern, and nature of comments, one might expect comparable variability in the marks awarded for the *Technical Section*

out of 20. Not so. The mean range of marks for the female examiners is 15.77 (sd 3.28) to 17.5 (sd 2.21) (one candidate for each of two examiners scored zero) while for the males it is 16.37 (sd 2.1) (Hugh) to 17.59 (sd 1.18) (Wally). A student with Wally as an examiner is likely to do well in this section, to be valued for a balance between *knowledge*, *technique* and *quality*, and to receive two or three comments, at least one of which will be generic and likely to be focused on *Diagnostic Approbation (Developing and presented confidently; Guild exercises developing well)*. A student who is examined by Lois (mean 17.5; sd 2.21) may well do better or worse than Wally's student, will probably receive a report with more comments but which will contain a simple *Listing of Technical Elements*, has some likelihood of receiving comments on *Quality*, rather less of receiving *Advice* or a comment on *Knowledge*.

Those students who are assigned to Hugh, on the other hand, while they have a greater chance of scoring at a lower level than they might with other examiners, are also likely to receive at least twice as many comments, the majority of which will focus on *Technique* (including specifics on *Hands and Fingers*), *Quality* and/or *Advice*. Given that Hugh has a low percentage of *Repeated Comments vis a vis* his peers, these comments may also be more targeted to the needs/ specific instance of individual candidates. In terms of communication to students and their teachers, Hugh provides direction for future action yet may well not be either sought or valued by a studio since his marking would appear to be tougher than that of his peers, and especially his male peers.

## **Directions**

While the analyses reported in this paper represent but an initial foray into the nature, focus and potential impact of music examiners' reports on their

audience, nevertheless they do suggest very strongly that this is an area of research worth pursuing in the interests not only of students, their teachers and parents, but also the pedagogical basis and credibility of the Public Music Examination System. (PMES). The literature on examiner training has focused very largely, and quite properly, on the need for reliability and validity. Both are clearly related to the veracity of supporting statements in relation to the summative *mark* through which the examination is reported.

Given that each examining board publicly espouses a strong educational function, it should not reside solely in the provision of a syllabus to guide the teaching function. The full impact of requiring examiners to provide students (teachers and parents) with a written explanation to accompany each section of the examination, plus a global summation, must be clearly understood by all.

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1

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## ABSTRACT

Given the amount of time and effort spent educating general music teachers, there is an inherent need for an investigation of the relative importance of undergraduate and graduate teacher-education programs as well as certification programs. To gather data on general music teachers' undergraduate and graduate education as well as certification courses, an "Elementary General Music Education Survey" was developed by the authors, tested in a pilot study, and conducted for the present study. The respondents reported data on a five-point Likert scale with respect to four widely used approaches to general music pedagogy, i.e. those associated with Jacques-Emilé Dalcroze, Edwin Gordon, Zoltan Kodály, and Carl Orff. Seven hundred and fifty (750) elementary general music teachers were chosen using a stratified random sample by state from the MENC membership roster. The respondents ( $n = 222$ ) reported the relative emphasis placed on each approach at the undergraduate level and their use of techniques and activities based on each of the four pedagogical approaches.

The authors investigated these three topics: the relative frequency of techniques and activities associated with each pedagogical approach; the degree of association between the emphasis in undergraduate and graduate courses and teachers' actual pedagogical practice; and the correlation between certification in an approach and the use of corresponding techniques and activities. Using a One-way analysis of variance (ANOVA) and additional *Post-hoc* analyses using a *Sheffé* Test, the authors found that the Orff and Kodály techniques and activities used by teachers were significantly ( $p = 0.001$ ) favored over the Gordon and Dalcroze approaches. Using a Pearson Product-Moment Correlation coefficient, the authors found that there were weak ( $r = 0.41$ ) and very weak ( $r = 0.11$ ) but positive correlations found between methods course emphases and teachers' use of techniques and activities at the undergraduate and graduate levels. Finally, using a series of *t*-tests for independent samples, the authors found that With respect to each of the four approaches, there were significant differences ( $p = 0.001$  and  $0.004$ ) in the techniques and activities used among the certified and uncertified teachers favoring the respective approach. Implications of these findings suggest that graduate and undergraduate teacher-education courses have little effect on the

type of techniques and activities that elementary general music teachers actually use. Additionally, these findings suggest that certification programs specific to teach general music pedagogy have a significant effect on teachers' use of activities and techniques.

## INTRODUCTION

In the field of teacher education, it is common practice to educate pre-service teachers by offering methods courses in choral, instrumental, and general music instruction. An underlying intention is to provide pre-service teachers with a familiarity with more than one approach to music education so that they can include related techniques and activities in their teaching practices. Additionally, certification courses specific to general music pedagogies are widely available as a form of continuing education. Given the amount of time and effort spent educating general music teachers, there is an inherent need for an investigation of the relative importance of undergraduate and graduate teacher-education programs as well as certification programs.

The authors hypothesized that:

- Teaching methods that are most-often used in current elementary music teaching are minimally influenced by undergraduate teacher training.
- Currently popular methods are primarily influenced by available elementary music textbook series.
- When an eclectic approach is used, it borrows isolated activities or techniques from some or all of the defined approaches (i.e. Dalcroze, Gordon, Kodály, and Orff) but fails to adopt the principle tenets of any of these approaches.
- Undergraduate general music methods courses typically spend a large percentage of class time on the defined approaches (i.e. Dalcroze, Gordon, Kodály, and Orff)
- The percentage of teachers with some level of certification in a defined method will be low.

The purpose of the present study was three-fold: (1) to investigate differences in general music teacher's use of four widely used approaches to general music education (i.e. Dalcroze, Gordon, Kodály, and Orff); (2) to investigate the correlation between teachers' use of each approach to music education and the corresponding the emphasis placed on each approach at the undergraduate and graduate levels; and (3) to investigate what effect teacher certification programs

had on teachers' use of the respective approaches to music education.

## REVIEW OF LITERATURE

General music methods textbooks published in this country since the late 1960's have included the European methods of Emilé Dalcroze, Zoltan Kodály, and Carl Orff. These three approaches are the most widely practiced among contemporary music educators (Choksy, Abramson, Gillespie, Woods, & York, 2001). Distinctly American versions, however, of each of these three approaches have been developed during the last thirty years. Another more recent approach is the Music Learning Theory of Edwin Gordon, an American. Gordon's publications and workshops offer music educators another approach based on audiation and other concepts. Each of these approaches is described below.

An eclectic approach to elementary music methods is often employed, as promoted by several authors. The authors of the current study, however, suspected that the most effective tenets of each approach are not always utilized in actual teaching practice. In other words, as suggested by Choksy et al. (2001), "teachers are encouraged to dabble with techniques from this approach or form that approach, without understanding the fundamental principles underlying any one of them. Choices are made for superficial reasons, and methods thus unknowledgably employed are discarded when they do not produce instant success" (p. 1).

The approach invented by Swiss pedagogue Emile Jaques-Dalcroze (1865 – 1950) is commonly known as "Dalcroze Eurhythmics" or "Dalcroze." This approach was developed to enable conservatory students to express and feel the advanced techniques they had previously learned. Jaques-Dalcroze proposed to connect the ear that hears, the body that performs, and the brain that thinks. A central component of this approach is eurhythmics, or rhythmic training. Fundamental to this approach is the balance between time, space, and energy in all music.

Jaques-Dalcroze sought to combine solfege, improvisation, and eurhythmics in an approach to allow students to use their existing skills to perform expressively and accurately. Since its first public recognition in 1905, Dalcroze Eurhythmics has gained popularity among music educators around the world. Ideas proposed by Jaques-Dalcroze including imaginative kinesthesia, problem-solving, and a child-centered, experiential approach have been validated in recent years (Choksy et al., 2001).

Music Learning Theory is an approach developed by Edwin Gordon (b. \_\_\_\_) and based on his research and publications. Two concepts are central to the Gordon approach: audiation, the ability to hear and comprehend music without the sound being physically present; and musical aptitude, students' ability to learn and comprehend music. Gordon's approach has been applied for general classroom use as well as in instrumental and choral settings. Based on structured tonal and rhythm learning sequences, the Gordon approach includes the use of standardized and objective tests.

The composer Zoltan Kodaly (1882 – 1967) developed a structured system of music education in the 1940s and 1950s. Kodaly based his approach on folk songs from his native Hungary and incorporated hand solfege signs as a teaching aid. The principle objectives of the Kodaly system include music literacy, cultural literacy, folk songs, and art music. Incorporated in the Kodaly approach is an understanding of child development as evidenced by specific learning sequences; a highly-structured and sequenced set of musical exercises and repertoire are included in the classroom musical material.

Composer and educator Carl Orff (1985 – 1982) designed Orff-Schulwerk, a system of music education based on elemental components of music-making. Through active participation in singing, playing instruments, speaking, and moving, the students move through a process of

observation, imitation, exploration, and creation. Commonly associated with xylophones, metallophones, and glockenspiels adapted for the classroom, Orff's approach makes use of pitched and unpitched percussion instruments to accompany the child's singing voice. In addition, movement is emphasized as a natural mode of expression in the Orff classroom, providing kinesthetic experiences of music. Beginning with imitation and exploration, students understand musical concepts through direct participation in the classroom as they develop music literacy in a natural progression.

Little data on elementary music teachers' techniques and approaches has been gathered by researchers (Hoffer, 1981a). One exception is Hoffer's 1981 survey of one hundred eighty-three (183) elementary general music specialists. Hoffer compared the frequency of the Kodály and the Orff approaches as reported by elementary music teachers. In the spring of 1979, the author developed and sent a questionnaire to two hundred and fifty (250) elementary music specialists in Connecticut, Indiana, and Washington, and a seventy-six percent (76%) return rate was achieved. He found that 25.7% of respondents had undergraduate training in the Orff approach; similarly, 30.6% of respondents had Kodály training as undergraduates. He found no significant difference between the Kodály and Orff approaches by state or by teaching experience among the respondents. In Hoffer's survey, however, only two approaches to music education were investigated. Additionally, no correlational data were collected on respondents' graduate or undergraduate training and their corresponding teaching practices.

## METHODOLOGY

To gather data on general music teachers' undergraduate and graduate education as well as certification courses, an "Elementary General Music Education Survey" was developed by the authors. The two-page survey contained fifteen (15) items to gather information on the

respondents' music education and teaching background. Specifically, respondents answered questions addressing the following areas:

- Undergraduate and graduate music education degree status
- Number of years since graduation
- Number of years teaching elementary music full-time
- The textbook(s) used in undergraduate methods course(s)
- The extent to which the Dalcroze, Gordon, Kodály, Orff, or other teaching approach was taught in undergraduate methods course(s)
- The extent to which the Dalcroze, Gordon, Kodály, Orff, or other teaching approach was taught in graduate methods course(s)
- The amount of teaching dedicated to activities or techniques associated with the Dalcroze, Gordon, Kodály, Orff, or other teaching approach taught in undergraduate methods course(s)
- Source(s) of teaching materials, ranked in order of importance
- Participation in additional seminars, workshop, or other elementary general music courses
- Completion of level certification in the Dalcroze, Gordon, Kodály, Orff, or other teaching approach
- State, community type (rural, suburban or urban), and socio-economic status of teaching situation

In the present study, selected data were analyzed to address the guiding research questions. The respondents' answers associated with the purpose of the present study were:

- Undergraduate and graduate music education degree status
- The extent to which the Dalcroze, Gordon, Kodály, Orff, or other teaching approach was taught in undergraduate methods course(s)
- The extent to which the Dalcroze, Gordon, Kodály, Orff, or other teaching approach was taught in graduate methods course(s)
- The amount of teaching dedicated to activities or techniques associated with the Dalcroze, Gordon, Kodály, Orff, or other teaching approach taught in undergraduate methods course(s)
- Completion of level certification in the Dalcroze, Gordon, Kodály, Orff, or other teaching approach

The survey was tested in a pilot study conducted by the authors with the assistance of local music educators and employed in the present study. The respondents reported data on a five-point Likert scale with respect to four widely used approaches to general music pedagogy, i.e. those associated with Jacques-Emilé Dalcroze, Edwin Gordon, Zoltan Kodály, and Carl Orff. Seven hundred and fifty (750) elementary general music teachers were chosen using a stratified random sample by state from the MENC membership roster. Funded by a university grant, the written

surveys were printed and mailed to the randomly-chosen teachers in the spring of 1998. One of the authors wrote a cover letter explaining the survey and its intent. Additionally, the incentive of three 50-dollar gift certificates was mentioned in the cover letter. Respondents who returned their completed surveys were entered in a drawing for one of the three gift certificates donated by West Music; three weeks following the initial mailing, the certificates were awarded to respondents chosen at random.

The respondents ( $n = 222$ ) reported the relative emphasis placed on each approach at the undergraduate level and their use of techniques and activities based on each of the four pedagogical approaches. The respondents who had completed graduate course work ( $n = 49$ ) reported the relative emphasis placed on each approach at the graduate level. In addition, the respondents reported certification status in one or more approach ( $n = 124$ ).

The authors were interested in the relative use of each techniques and activities associated with each approach to elementary music. The authors were also interested in the degree of association between the emphasis in undergraduate and graduate courses and teachers' actual practice with respect to each approach. Finally, the authors investigated the significance level certification in an approach had on the techniques and activities used by general music teachers.

## FINDINGS

The authors were interested in the relative use of each techniques and activities associated with each approach to elementary music. The authors were also interested in the degree of association between the emphasis in undergraduate and graduate courses and teachers' actual practice with respect to each approach. Finally, the authors investigated the significance level certification in an approach had on the techniques and activities used by general music teachers.

Using a One-way analysis of variance (ANOVA) and additional *Post-hoc* analyses using a *Sheffé* Test, the authors found that the Orff and Kodály techniques and activities used by teachers were significantly ( $p = 0.001$ ) favored over the Gordon and Dalcroze approaches. Similarly, the Dalcroze approach was significantly ( $p = 0.001$ ) favored over the Gordon approach. See Table 1

for mean and standard deviation values.

Table 1. General Music Teachers' Use of Activities and Techniques by Approach.

Approach	Mean	SD	<i>p</i> Value
Dalcroze	1.68	0.97	0.001
Gordon	1.26	0.72	
Kodály	3.16	1.35	
Orff	3.42	1.30	

Using a Pearson Product-Moment Correlation coefficient, the authors found that there were weak ( $r = 0.41$ ) and very weak ( $r = 0.11$ ) but positive correlations found between methods course emphases and teachers' use of techniques and activities at the undergraduate and graduate levels. See Tables 2 and 3 for mean, standard deviation, and  $r$  values associated with the undergraduate and graduate data, respectively.

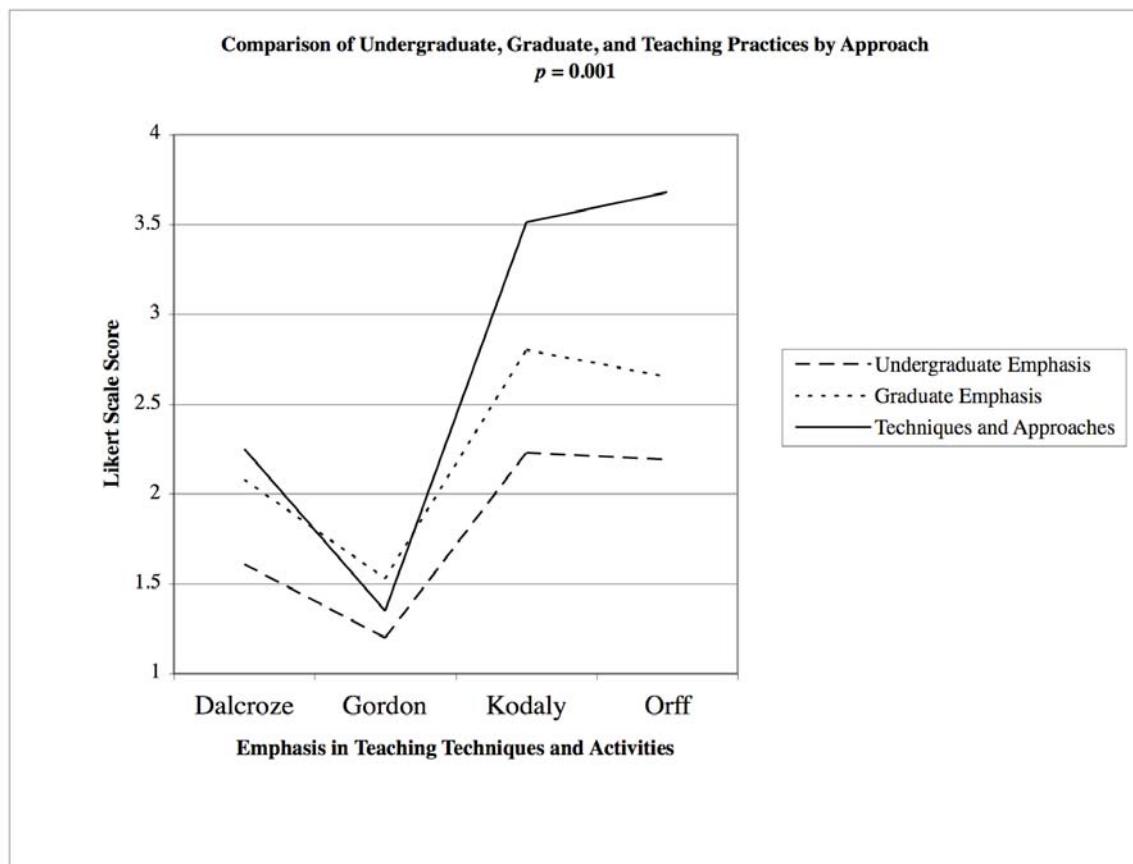
Table 2. Mean and Standard Deviation Data: Undergraduate Courses Emphasis, Teaching Techniques and Approaches, and Correlation Coefficient.

Approach	Undergraduate		Teaching		<i>r</i> Value
	Mean	SD	Mean	SD	
Dalcroze	1.61	0.83	2.25	1.53	0.27
Gordon	1.20	0.64	1.35	0.64	0.41
Kodály	2.23	1.11	3.51	1.43	0.17
Orff	2.19	1.09	3.68	1.34	0.11

Table 3. Mean and Standard Deviation Data: Graduate Courses Emphasis, Teaching Techniques and Approaches, and Correlation Coefficients.

Approach	Graduate		Teaching		<i>r</i> Value
	Mean	SD	Mean	SD	
Dalcroze	2.08	1.08	1.81	1.06	0.34
Gordon	1.53	1.02	1.36	0.84	0.39
Kodály	2.80	1.29	3.14	1.37	0.25
Orff	2.65	1.22	3.35	1.35	0.18

These findings are illustrated in Figure 1: comparison of Undergraduate, Graduate, and Teaching Practices by Approach.



The authors also investigated differences among certifications by approach. Orff certification was found to be significantly more common ( $p = 0.001$ ) than the Kodály, Gordon, or Dalcroze certification. See Table 4 for a summary of teacher certifications by approach.

Table 4. Summary of Teacher Certifications by Approach.

Approach	Frequency	Percent	<i>p</i> Value
Dalcroze	7	5.7%	0.001
Gordon	8	6.4%	
Kodály	35	28.2%	
Orff	74	59.7%	

Finally, using a series of *t*-tests for independent samples, the authors found that with respect to each of the four approaches, there were significant differences ( $p = 0.001$  and  $0.004$ ) in the techniques and activities used among the certified and uncertified teachers favoring the respective approach. See Table 5 for mean and standard deviation values.

Table 5. Mean and Standard Deviation Data for Teachers' Activities and Techniques by Approach and Certification.

Approach	Certification	Mean	SD	<i>p</i> Value
Dalcroze	Certified	3.86	1.46	0.004
	Uncertified	2.20	1.50	
Gordon	Certified	2.50	1.31	0.001
	Uncertified	1.30	0.56	
Kodály	Certified	4.57	0.81	0.001
	Uncertified	3.31	1.44	
Orff	Certified	4.49	0.73	0.001
	Uncertified	3.28	1.39	

The results of the present study may be summarized in following three points:

- (1) The Orff and Kodály techniques and activities used by teachers were significantly ( $p = 0.001$ ) favored over the Gordon and Dalcroze approaches. Similarly, the Dalcroze approach was significantly ( $p = 0.001$ ) favored over the Gordon approach.
- (2) There were weak ( $r = 0.41$ ) and very weak ( $r = 0.11$ ) but positive correlations found between methods course emphases and teachers' use of techniques and activities at the undergraduate and graduate levels, respectively.
- (3) With respect to each of the four approaches, there were significant differences in the techniques and activities used among the certified and uncertified teachers favoring certified teachers in Dalcroze approach ( $p = 0.004$ ), and the Gordon, Kodály, and Orff approaches ( $p$

= 0.001).

## CONCLUSIONS

Implications of these findings suggest that graduate and undergraduate teacher-education courses have little effect on the type of techniques and activities that elementary general music teachers actually use. Additionally, these findings suggest that certification programs specific to teach general music pedagogy have a significant effect on teachers' use of activities and techniques. Many teacher-education programs provide students with a survey of widely accepted pedagogies even though their effects on actual general music teaching practices are not statistically significant. Perhaps by promoting fewer approaches to elementary music, graduate and undergraduate curricula could have a more focused effect on teachers' actual classroom practice.

The need for an approach to use in teaching is obvious; the respective merits make each approach more or less effective in various teaching situations. There is no need for all teachers to adopt the same approach. In order for universities to produce effective music teachers, college students must be convinced of the efficacy of the methods in which they have been trained.

Often in methods courses, pre-service teachers are encouraged to combine elements from various approaches without understanding the underlying philosophy or fundamental principles behind the activities (Choksy et al., 2001). The methodology we choose to present, how it is presented, and the development of effective teaching behaviors in pre-service teachers needs to be re-examined. Instead, the most effective and practical solution may be to present pre-service teachers with experiences and information about each of the four widely used approaches so that teachers themselves can make their own informed decisions.

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Traditional American Shaped-Note Singing

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## ABSTRACT

Shaped-note singing is the first form of American music, the result of frontier spirit and pioneer pragmatism. Taking its name from the use of shaped note heads, shaped-note singing has encouraged community singing in American society since its introduction in the early nineteenth century. Although unknown to many modern music educators, shaped notation is the inventive solution to the challenging problem of sight-singing, which continues to vex singers and choir directors in the twenty-first century.

Shaped-note singing developed from its inception in colonial New England where singing schools held great social and religious. The history of shaped-note singing was influenced by the “better music movement” and Lowell Mason. Later developments included growth of shaped-note singing in the south and Midwestern United States. The practicality of the shaped-note method of singing provides a direct and iconic representation of pitches using shaped note heads instead of the traditional uniform ovals. The music itself includes rather complex fugues, ancient-sounding modal melodies, and quartal harmonies. Socially, the importance of this movement in music education includes community-centered singing conventions or “sings” that highlighted participation. Instead of observing in an audience or voting in a competition, people took part in community singing as a part of the shaped-note tradition. In addition to the historical, practical, and social aspects of shaped-note singing, this approach to singing has important religious connections. Frequently incorporating music based on psalms, the spiritual elements reflect a return to simplicity and are non-denominational yet tend toward the protestant-centered faiths.

The decline of shaped note singing signaled a missed opportunity in music education; if more music educators had adopted shaped-notation, Americans might be more skilled singers. According to some scholars, even thought it is important to have students understand the fundamentals of music notation and history, the priorities for music education should be include imparting a positive attitude toward music and preparing students with skills to participate as community musicians. Shaped-note singing offers contemporary music educators an effective avenue not only for teaching students sight-singing skills but also for promoting community values and encouraging participation. A timely reminder suggesting the importance of unifying

social and pedagogical goals in music education, shaped-note singing remains an effective and engaging vehicle to encourage singing in America today.

## INTRODUCTION

Shaped-note singing is the original form of American music, the result of frontier spirit and pioneer pragmatism applied to singing familiar psalms from the British Isles (Cobb, 1978). Taking its name from the use of shaped note heads, shaped-note singing has encouraged community singing in American society since its introduction in the early nineteenth century. Although unknown to many modern music educators, shaped notation is the inventive solution to the challenging problem of sight-singing, which continues to vex singers and choir directors in the twenty-first century. Considering its composers, related social intents, musical complexity and accessibility, shaped-note singing is unique among all Western music (Gordon, 1995). Shaped-note compositions were not written for the church or commissioned by a wealthy patron, instead the music was composed by avocational singers who earned their primary livelihood from nonmusical pursuits. Shaped-note singing was intended for the immediate experience of community singers who would share in the joy of singing, not for highly-trained singers or select performance ensembles. Shaped-note singing had a contrapuntal complexity yet was immediately accessible to untrained singers, sophisticated theoretically yet not out of reach for avocational singers.

Founded on a simplified approach to solfege, shaped-note singing developed over two hundred years to become a musical system that has far-reaching, extra-musical influences. For musical, social, and religious reasons, shaped-note singing is a remarkable yet overlooked development in the history of music education. This unique form of American music is remarkable for three reasons: the musical characteristics of the shaped notation itself facilitate music literacy; shaped-note singing builds a community of singers based in a shared social context; and shaped-note singing is an expression of particular religious beliefs common to many protestant congregations in America.

## A BRIEF HISTORY

William Law first introduced shaped notes into the singing schools during a religious

revival known as the “Great Awakening” in the early nineteenth century, beginning the period of remarkable influence that shaped notation had in early music education (McGregory, 1997). Immediately popular and in widespread use by the middle of the eighteenth century, shaped notation is a four-syllable approach to singing that was introduced to America by British immigrants in the seventeenth century. First published at the turn of the eighteenth century by William Little and William Smith in *The Easy Instructor* (1798), shaped notation became known by a sobriquet based on the combination of its primary syllables, “fasola singing.” Based on British choral music of the late sixteenth and early seventeenth centuries (Scholten, 1980), shaped-note singing reflected the early settlers’ interest in familiar music as well as their protestant religious beliefs.

Prior to shaped notation, many religious leaders were dissatisfied with the way congregations were singing hymns in the early eighteenth century. By 1720, there were growing objections to the excessive use of ornaments, embellishments, and a general departure from the original hymn tunes. In Boston, several ministers began teaching music literacy to their congregations to promote what they described as “regular singing,” singing by note and singing by rule instead of “usual singing” or singing by ear (Keene, 1982). *An Introduction to the Singing of Psalm-Tunes* (Tufts), and *The Grounds and Rules of Music Explained* (Walters) were two texts published in 1721 which aided the effort for improved congregational singing. In these two eighteenth-century volumes, the letters *f*, *s*, *l*, or *m* appeared either on the note heads or beneath traditional notation to indicate the solfege syllables.

Shaped notation first appeared almost eighty years later in Little and Smith’s first edition of *The Easy Instructor* (1798). This system was adopted in the singing schools in the early nineteenth century throughout New England. The practice of singing schools involved a traveling singing master who taught teenagers or young adults during the evenings for a period of several weeks. Following their term of study, the students presented their newly-acquired skills to the community in “singing lectures” or demonstrations, and invited the experienced singers to join with them.

The singing schools began in Boston and soon spread to New Hampshire, Vermont, New York, and Pennsylvania as demand increased. The interest and participation in singing schools

was combined with a growing independence from English publications and an interest in native American composers. Between 1770 and 1810, several hundred different collections of shaped-note music were published in America, as well as dozens of revisions of *The Easy Instructor* between 1802 and 1831 (Lowens & Britton, 1953). The music of William Billings and Jeremiah Ingalls was common by the middle of the nineteenth century in such collections as Walker's *Southern Harmony* (1835). Between 1798 and 1855, thirty-seven shaped-note tunebooks were published which served to spread interest in shaped-note singing to Ohio, Kentucky, Tennessee, western Pennsylvania, western Virginia, Indiana, Illinois, and Missouri (Scholten, 1980).

The New England singing schools, often run by itinerant singing masters, were responsible for the spread of new psalm tunes, fusing melodies, and hymns set in a polyphonic style. The singing masters and their more accomplished students then began to write music that was more intricate and innovative. While the fusing style of hymn settings died out in England between 1780 and 1800, the polyphonic settings enjoyed a flourishing period in America; more than half of the 286 shaped-note collections published in America before 1810 devote at least a quarter of their volume to fusing tunes (Gordon, 1995). The more frequent use of dissonance and musical challenge of these new pieces led to a musical reform, substituting the more conventional harmonies and classical style familiar to most modern congregations. By 1810, the reform of congregational church music had effectively discredited the shaped-note singing style and the musical centers of rural New England.

In an effort to discredit the fasola system, critics such as Thomas Hastings referred to shaped-notes as "dunce notes" in an 1835 edition of the *Musical Magazine* (Lowens & Britton, 1953). Lowens and Britton speculated that Hastings and others suffered from an inferiority complex regarding any form of American culture in comparison to European art and music. By the mid-nineteenth century, choir directors in large urban centers became the first public school music directors and rejected shaped notation which they regarded as quaint, simplistic, and primitive. Furthermore, the itinerant musicians and teachers were frequently criticized by classically trained musicians; often, the only qualifications singing masters had were a knowledge of the music notation and an enthusiasm for singing.

Even though the original intent was to increase the level of congregational singing, in

practice singing school training sometimes created a more select group of singers. The less accomplished singers reserved special “singer’s seats” for the more trained voices in some meeting houses. While this development lead to some debate, it also led to the development of the volunteer church choir.

Even after the decline of shaped-note singing in the northeast, singing schools were popular in the southern states and western frontiers. Texts such as Davisson’s *Kentucky Harmony* (1816) and Walker’s *Southern Harmony* (1835) served to facilitate the spread of shaped-note singing. As the singing school tradition declined in the northeast, other publications such as *Virginia Harmony* (1831), and *Union Harmony* (1837) appeared in the south and enjoyed widespread popularity. The most widely-used volume, however, was *The Original Sacred Harp* (1844) published by B. F. White and E. J. King; this text continues to be used by shaped-note conventions and since the voice was known as the “sacred harp,” shaped-note singing is often known as “Sacred Harp Singing” (Gordon, 1995, p. xi).

Shaped-note singing is a living tradition with ties to the earliest native American composers and psalmodyists such as William Billings (1746-1800), Jeremiah Ingalls (1764-1836), and Daniel Read (1757-1836) (Bealle, 1997; Scholten, 1980). During the course of two hundred years, shaped-note singing has spread from its colonial beginnings in the northeast to churches, singing conventions, and folk festivals throughout the country. In the 1920’s, shaped-note singing was rediscovered as folk music, and the folk music revival aided the spread of sacred harp singing at the end of the twentieth century.

## MUSICAL CHARACTERISTICS

In shaped-note singing, four different note heads replace the traditional round note heads and correspond to four solfège syllables: *fa* with a triangle, *sol* with an oval, *la* with a square, and *mi* with a diamond. The use of shaped note heads facilitates reading for several reasons: anyone with a modicum of practice can learn the solfège for any melody quickly; untrained singers do not need to read the key signature; the *fa* or *la* indicates the modality of the song; and the half steps between notes is always indicated by either *la* or *mi* leading to *fa*. Furthermore, once singers learn their parts, the syllables become unnecessary; frequently, however, singers will sing

the parts on solfege to review the lines and to hear the combination of syllables sung against each other (Scholten, 1980).

The music in the shaped-note tradition sounds distinctive; it is highly rhythmic, modal, and has open hollow harmonies. The style of the music is contrapuntal, instead of harmonic; each of the four lines moves independently, creating frequent dissonances between parts. At the same time, there are frequently open fifths and octaves instead of triads, creating a sound more like Renaissance music than that of the Classical or Baroque periods. The music follows the rhythm and accent patterns of the words, including melismatic phrases to highlight the expression of certain words. The sound of shaped-note tunes stems from its source in folk music. These melodies are often pentatonic or hexatonic, sounding tonally ambiguous and less diatonic. Furthermore, the minor melodies almost always have a raised sixth degree, placing them in the dorian mode. The arrangements themselves use unrestricted six-four chords, parallel octaves, parallel fifths, suggesting quartal harmony resulting in more tonal ambiguity (Scholten, 1980).

## SOCIAL CONTEXTS AND PRACTICES

Making music is a social phenomenon, and learning music is fundamentally a social achievement. The music and musical practices of shaped-note singing are no exception. The organization, cooperation, and democratic approach of shaped-note conventions situate shaped-note singing in a socially-relevant context shared by singers participating in making music and finding meaning in music with other singers.

The music of colonial New England and later southern Appalachia was built on shared social values. While many of the singers in early New England gravitated to the shaped note singing for religious reasons, many New England singing masters and composers were agnostics or nonbelievers. Instead, they acknowledged the social fellowship and musical satisfaction they enjoyed from community singing (Gordon, 1995). Another example is Steven Levine, a Jew, who nonetheless participates in shaped-note singing of Christian odes and anthems. The emphasis on “shaped-note's old-time values of simplicity, neighborly concern, and egalitarianism” focused his attention on the social importance of singing in addition to the religious overtones (Smith, 1996).

Besides the religious function of singing during worship services, singing schools and conventions played an important role in the social fabric of nineteenth-century American communities (Keene, 1982). Shaped-note singing as practiced in contemporary singing conventions is democratic in several ways: any singer is allowed to lead a song; all the songs are first sung through with syllables to acquaint all singers with the melodic line before adding the lyrics. As such, singing conventions are the only unbroken link with the music of the New England singing masters, providing a unique insight into the spirit of early American psalmody. Another aspect of musical democracy in action was the permission musicians enjoyed to write their own shaped-note music; new and original composition has been a part of the shaped-note since the beginning of the Sacred Harp tradition (McGregory, 1997).

While most of the singing masters, who were from rural central New England wrote shaped-note pieces, these itinerant teachers were not full-time musicians. As avocational musicians, singing masters had responsibilities as tradesmen or farmers yet taught music and wrote arrangements as an expression of their musical passion (Gordon, 1995). Results of community singing included a sense of musical familiarity, belonging within the community, and consolidating a way of life (McGregory, 1997). Other composers such as Judge Jackson, H. Webster Woods, and W. E. Glanton actively organized and promoted shaped-note music in southern Sacred Harp conventions in the shaped-note tradition.

Sacred Harp singing is a democratic and participatory music tradition. Singing conventions were major community activities and served many functions, especially in rural areas, to honor a prominent singer or composer in the community, for a particular holiday such as May Day, or as a matter of course on a regular schedule (McGregory, 1997). People would gather for information, for political purposes, and for religious fellowship. Apart from the obvious religious connotations that hymns imply to Sacred Harp singing, there were communal

Shaped-note singing has been practiced an intergenerational activity, uniting young and old singer alike in a common celebration of faith in first half of the twentieth centuries. Although many teenagers abandon shaped-note singing, they typically remember the rudiments of music literacy and return to participate in shaped-note singing as young adults (McGregory, 1997). In shaped-note singing, there are no auditions and no room for soloists. Instead, the focus is on

group participation, the approach is joyous, and the goal is to resound with an ancient-sounding joy. Sacred Harp singing is unrestrained singing, passionate and unrehearsed, giving voice to the natural convictions and nobility of the singing.

Begun as informal meetings of enthusiastic singers, singing conventions evolved into semiformal musical organizations. During the nineteenth century, singing schools and conventions were held for two to four week periods in July and August. Known as “lay-by time,” these months were the time when the crops were planted but not ready for harvest, and reflected the values of the agrarian Southern society (Scholten, 1980). In the twentieth century, there were more than 700 singing conventions held annually. These gatherings lasted from one to three days and were as much social gatherings as they are a musical experiences. At the conventions, opening and closing prayers as well as grace is sung. The atmosphere at a singing convention is like a family reunion; indeed, at many sacred harp conventions, family gather annually to sing and be with each other.

## RELIGIOUS CONNECTIONS

One important tenet of the reformed congregational churches of New England was that music should be sung by the whole congregation instead of being entrusted to a separate group of trained singers. The congregations in these churches sang from a psalm book which contained single-line melodies in the back of the book that fit multiple texts in the remainder of the text. As some congregants were illiterate, the pastor would intone or “line out” the melody which the congregation would repeat, as is still practiced in some parts of southern Appalachia. Shaped-note singing helped spread music literacy in the nineteenth century and eliminated the need for “lining out” melodies. Typically, attendants at singing conventions maintained a strong connection to the religious beliefs of the congregational and other Protestant denominations in America.

By about 1720, church reformers began the community singing schools, a movement which by the turn of the century had taken on a life of its own. In the twentieth century, faithful singers identify themselves as loyal followers who frequently organize their travels around scheduled conventions. These committed participants find shaped-note singing, this

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“indescribable expression of faith, praise, and ecstasy” particularly rewarding (Bealle, 1997, p. xi). Although neglected by the mainstream American music education in the mid-nineteenth century, shaped note singing survived with the publication of *The Sacred Harp* in 1844 in Philadelphia and is now practiced widely in church-based singing conventions.

The shaped-note tune books were the first music education texts used in America. As such, the tune books offer an understanding of the close connection between religious and educational music. During the nineteenth century, people learned to sing primarily for the purpose of singing in church; the practices of singing schools and religious purposes are closely connected (Keene, 1982).

Plain tunes, fuguing tunes, and anthems were written by American composers between 1770 and 1810. This music was written for the community singing groups of the time, a vigorous and energetic movement popular in rural New England. Sacred music by modern standards, these compositions were actually the combination of popular poetry of the day set to music fitting the community singing movement. In the late eighteenth and early nineteenth centuries, there was not an obvious distinction between sacred and secular practice; while this music was intended for singing schools and community singing groups, it was also appropriate for church services.

Choral singing and singing in general is a spiritual activity and implies a particular form of communication among believers in a common faith. As articulated by Gordon (1995), “this singing school and shape-note music, with its resonant musical and poetic language, and its fierce and devout expressiveness, is one of the best mediums each of us has yet found for this kind of fellowship” (p. xiii). The themes of life, death, grace, and salvation so prominent in the lyrics of shaped-note songs have powerful religious and metaphorical meanings. As Bealle describes in his book, *Public Worship, Private Faith* (1997), the Sacred Harp sings and singing conventions were less about a particular faith than they were nondenominational religious exercises. Bealle (1997) wrote, “Together, singers strive to attain praise of the highest order without confronting or compromising the ecclesiastical or personal sources of religious faith” (p. xiii).

## CONCLUSIONS

Shaped-note singing developed from its inception in colonial New England where singing schools held great social and religious importance (Keene, 1982). Combining the practical system of fasola solemnization, shaped-note singing grew to become a widespread movement of passionate Sacred Harp singers promoting four-part harmonization with social cooperation, and religious fellowship. Current singing conventions across the country reinforce music literacy and community spirit by removing obstacles to participation in a socially and religiously based celebration of music for all to sing. The texts of Christian-based psalms and anthems promoted a spirit of egalitarianism, simplicity, and neighborly concern among the singers. Pitched in the key of convenience, shaped-note singing is sung with enthusiasm and unrestrained voice, emphasizing participation, the spiritual messages of the text, and the joy of singing.

The practices of shaped-note singing and its origins offer insights and implications for music education and contemporary musicians. America was once known as a singing nation; in fact, the first book printed in the English colonies of North American colonies was the *Bay Psalm Book* in 1640 (Elliott, 1990). In the intervening 350 years, vocal music in communities has declined. Elliott reported that although group singing was the primary activity in American public music education for more than one hundred years, America as a nation does not celebrate its national heritage in song, and has become “a nation of nonsingers” (Elliott, 1990, p. 25).

In summary, the decline of shaped note singing signaled a missed opportunity in music education. Lowens and Britton suggested that if Lowell Mason had accepted shaped-note singing, “we might have been more successful in developing skilled music readers and enthusiastic amateur choral singers in the public schools” (1953, p. 32). Similarly, Gordon (1995) speculated that if more music educators had adopted shaped-notation, Americans might be more skilled singers. Elliott (1990) suggested that even though it is important to have students understand the fundamentals of music notation and history, the priorities for music education should include imparting a positive attitude toward music and preparing students with skills to participate as community musicians.

Shaped-note singing offers a direct and practical approach to sight-singing, a challenge

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facing musicians and music educators since the first chant notation in medieval times. Kyme (1960) compared instruction based on numbers and traditional solfege with the shaped-note system to teach music literacy to fifth grade students. He found shaped notation was significantly more effective than the other approaches and concluded that, “one can justify the use of this [shaped-note] notational system even in those situations where the teacher is committed to one or another ‘system’ of teaching music reading” (Kyme, 1960, p. 8). Twenty years after Kyme’s experimental study, Scholten (1980) concluded that “. . . the shaped-note system still remains a viable, practical method for teaching vocal music reading skills”(p. 37).

Shaped-note singing offers contemporary music educators an effective avenue not only for teaching students sight-singing skills but also for promoting community values and encouraging participation. A timely reminder suggesting the importance of unifying social and pedagogical goals in music education, shaped-note singing remains an effective and engaging vehicle to encourage singing in America today.

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## PAPER SUBMITTED FOR ISME RESEARCH CONFERENCE 2006

### PROFILING THE YOUNG ADVANCED ACCORDION STUDENT IN AUSTRALIA

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Five Keywords: Accordion, Profiling, Pedagogical, Performing

#### ABSTRACT

This paper begins by outlining the details of the concert accordion, an instrument fully recognized in the classical music scene by the 1950s and 60s, then examines its pedagogical and playing development that has taken place in Australia from 1970 to today. It also examines the requirements for concert accordion students outlined in the current Australian Music Examinations Board syllabus. This serves as a context for discussing the young advanced accordion student in Australia through the findings of a case study focused on three students studying advanced concert accordion repertoire.

Drawing on the findings of a questionnaire, cultural influences, music education background, level of acceptance in the social/school environments, and aspirations will be discussed. Technical and emotive ability are closely linked to the performer and these will be examined in relation to the student in regards to fitness level, posture, hand shape, body strength, age, mental development and areas of weakness.

This paper aims to show how young accordion students in Australia can be introduced to advanced concert accordion repertoire, the differences between studying the accordion in Australia to studying in Europe and how the continuing acceptance of the concert accordion in Australia can be achieved.

## ARTICLE

### PROFILING THE YOUNG ADVANCED ACCORDION STUDENT IN AUSTRALIA

This paper begins by outlining the details of the concert accordion, an instrument fully recognized by the 1950s and 60s on the concert platform, then examines its pedagogical and playing development that has taken place in Australia from 1970 to today. It also examines the requirements for concert accordion students outlined in the current Australian Music Examinations Board syllabus. The history of the accordion, the history of the accordion in Australia, and the examination syllabus provide a valuable insight into the problems that are encountered when educating young accordionists who are striving to achieve an advanced playing level. This serves as a context for discussing the young advanced accordion student in Australia through the findings of a case study focused on three students studying advanced concert accordion repertoire. Drawing on the findings of a questionnaire, cultural influences, music education background, level of acceptance in the social/school environments, and aspirations will be discussed.

This paper aims to show how young accordion students in Australia can be introduced to advanced concert accordion repertoire, the differences between studying the accordion in Australia to studying in Europe and how the continuing acceptance of the concert accordion in Australia can be achieved.

#### **Literature and history**

##### *History of the accordion*

The accordion is a relatively young concert instrument that was perfected in the 1940's, but its history and development is convoluted and debated. Part of the free-reed family, the accordion has evolved from the sheng - a mouth organ from China originating around 2700 B.C.

The concert accordion is a combination of two bass systems and the right hand manual can have either buttons or keys. Predominately the free bass system is used for contemporary art music repertoire and all transcriptions, but through a switch the standard bass is available.

*The standard bass.* All standard bass accordions feature six bass rows. Rows 1 and 2 are single fixed tone and rows 3 –6 produce pre-fixed chord combinations (major, minor, seventh and diminished seventh). By the word pre-fixed we mean that the pitch and inversion of the chord cannot be changed or altered in anyway.

*The free bass system.* As the name implies this type of bass system frees the left hand from pre-fixed chordal rows and pre-fixed single tones. In a concert accordion the player has a main switch to change the bass system from the pre-set chordal rows into single chromatic tones. The four chordal rows convert each bass button into a single tone note therefore expanding the range of the accordion onto a par with a piano.

The concert accordion is manufactured under the term bayan - the right hand button board consists of 106 buttons that produce 64 notes and the left hand bass manual has 120 standard basses and by use of converter has 58 free-basses.

An important relationship in the development of the concert accordion has been the constant interaction between manufacturers, performers and composers. I have chosen to concentrate on one of the first examples of this interaction between the performer, manufacturer and composer. The Danish accordionist Mogens Ellegaard had a traditional education on the accordion, traditional meaning he commenced his studies on a standard bass accordion. In the 1950's he heard, for the first time, a free bass accordion and ordered one from a factory in Germany. Ellegaard played at this stage a 9 row instrument that had three rows of free bass arranged near the bellows and 6 rows of standard bass further from the bellows. He took the development further on a trip into Russia where the accordionists play a bayan, as described earlier but with a B system right hand manual. As Ellegaard was so impressed with this instrument he asked the technicians at the Jupiter accordion factory to make an instrument for him. As many accordion players in the west do, Ellegaard played a C system accordion with low notes at the top of both manuals. The factory complied with his wishes. The influence of Ellegaard's playing was so great that soon all the producers in Italy and Germany changed to six row bayans with convertor systems. On his return to Denmark in 1958 Ellegaard performed Diero's Concerto in D. By chance the young Danish composer and conductor Ole Schmidt was in the audience and at the conclusion of the concert Ellegaard asked Schmidt if he liked the work. He was unimpressed with the work, but impressed with Ellegaard's skill and technical ability. The end result of the challenge was the first major contemporary work and first concerto for the concert accordion – Symphonic Fantasy and Allegro (Op.20) for accordion and orchestra.

#### *Pedagogical literature on the accordion*

Pedagogical literature on the accordion is infrequent. Some writers discuss the history of the instrument (Macerollo 1980 ; Maurer 1983; Charuhas 1955; Doktorski 1997), its construction (Macerollo 1980, Maurer 1983, Charuhas 1955), compositional techniques and style (Macerollo 1980, Lips 2000, Doktorski 1997) and repertoire listings (Macerollo 1980, Maurer 1990). Pedagogically, Lips (2000) has published a book that concentrates on technique and interpretation.

### *History of the Accordion in Australia*

The history of the accordion in Australia is closely linked to two associations and the Australian Music Examinations Board (AMEB). No history of the accordion in Australia would be complete without showing the history of the Accordion Society of Australia (ASA).

The inaugural meeting of the ASA was held at Rockdale Town Hall on February 21st. 1970. It was opened by Mrs. Else Brandman acting as Convenor. There were 37 people present and all agreed to the founding of the Accordion Society of Australia. An enormous amount of work went into establishing a syllabus of examinations and an examination board. There were members of the ASA in all states of Australia. It was decided to hold examinations twice yearly, in April and September. The first examinations were in April 1970.

An Annual General Meeting was held on 14th February 1971. The ASA was accepted into the Confederation Internationale des Accordionistes. State Championships were to be held in South Australia, Western Australia, Queensland and NSW and plans were underway to hold a National Accordion Festival.

The first National Festival was held from 7th. to 14th. November 1971 with representatives from NSW, Queensland, Victoria and Western Australia, and the first National Congress was held on 12th. November. The National Festivals have continued throughout the years and many new ideas have exchanged hands and many new friendships have been formed with accordionists throughout the world, including New Zealand, China, Hong Kong, Germany, Austria, France, Switzerland, the United Kingdom, Canada and America.

Throughout the years the ASA has promoted the accordion as a versatile instrument which can be used for fun, contemporary, traditional and folk music and has supported students in completing both the Higher School Certificate and University Degrees using the accordion as a major instrument.

The Australian Accordion Teacher's Association (AATA) is also an organization based in Sydney which actively promotes the study of the accordion as a concert instrument. Competitions are held annually with competitors attending from NSW, New Zealand, China and other European countries. Both organizations foster the development of young accordionists, actively promote the accordion and act as a source of information for people interested in learning about the accordion in Australia.

With the acceptance of the accordion into the Australian Music Examinations (AMEB) syllabus (1990) a sense of achievement was attained for accordionists studying in Australia. (The AMEB is a national body that provides graded assessments of musical achievements across a broad range of musical instruments). Until this stage the examinations offered by the ASA were not a recognized qualification. The initial design of the accordion syllabus – both stradella and free bass - was based on the piano syllabus. Although this served as a starting position the syllabus has not followed the changes that have taken place in regards to repertoire and technique. The technical requirements have been designed with a piano student in mind – not a young accordionist. The level of skill required and range of instrument required has inhibited younger accordionist from participating to their full capability. With repertoire choice being from old publications an extra problem has resulted with a lack of published material being available for purchase. If an accordionist is to participate in examinations from a young age and continue to develop at a consistent and reasonable level the two syllabuses required change.

For that purpose I undertook the project of redesigning the accordion syllabus for the AMEB keeping in mind the general level of teaching, examining, and availability of music. Currently the AMEB offers two (Associate of Music, Australia) AMusA and (Licentiate of Music, Australia) LMusA diploma examinations – the stradella and the free bass. As the advanced level of concert repertoire often demands the use of bass systems, the AMusA and LMusA will only be offered as an accordion diploma. As many students in Australia do not currently perform on both bass systems, repertoire has been included for standard (stradella) bass only. The idea of combining the two systems has been to bring the advanced level of playing more into line with what the expectations are in Europe of advanced accordionists. There is also a higher degree of importance placed on original accordion works and transcriptions, than on arrangements of works. The upper grades of 6 to 8 also reflect this with works chosen for within the free bass syllabus to include the use of both bass systems. The early grades show a more realistic expectation of technical work and the repertoire choice has been expanded to include more recent compositions for the accordion. Although only a step in the right direction to educating the young accordionist, it should see a higher level of participation.

### **Methodology**

Three students from my music studio were selected to participate in a case study that investigates the pedagogical aspects of studying advanced concert repertoire for the accordion. In undertaking this research, I obtained ethics approval to study the background of the students through a questionnaire, a procedure which Silverman (2005) describes as an instrument that provides facts, attitudes or experiences rapidly, and this data formed the basis of this paper. I also mapped the development and practice skills of the participants while studying their first advanced concert repertoire piece through journal keeping and video taping and the work will be performed and evaluated in a performance next year. For Ronalds (2004), the journal offers ‘middle year’ students an opportunity to write reflectively about the enjoyment of the composing activity, problems

encountered and solved. The journal that the students are keeping allows me to focus on the problems they have encountered during their practice time and solve these issues during their lesson time. Video taping allows me to correct postural issues and performance idiosyncrasies as they arise.

Three female students chosen are from a close age bracket of 15 years to 18 years. Melissa, Melina and Jane answered the questionnaire that asked about personal history, cultural influences, music education, repertoire, aspirations, level of acceptance and learning methods (see Table 1).

Table 1	
Personal History	Name Date of Birth Country of Birth Mother's Country of Birth Father's Country of Birth
Cultural Influences	1) Cultural Influence (for example member of cultural group, language school, languages spoken at home etc)
Music Education	2) Describe your very early (0 -3 years) musical environment 3) Describe your earliest musical memories 4) What made you choose to learn the accordion 5) What was the first instrument that you played 6) Do you play any other instrument 7) What style of music did your first teacher play 8) How many other teachers have you had and what were their styles 9) What is your level of music theory/knowledge 10) What is, and has been, your involvement in musical groups
Repertoire	11) Name 2- 5 pieces in each area, including full title and composer/arranger i) Examination material ii) Competition material iii) Public performances 12) In which venues have you performed 13) Has the choice of venue/audience ever influenced your repertoire choice? If so give examples of how this has determined your program choice 14) Name up to 5 pieces (from within the categories below) to which you have listened to. Include title and composer. Briefly comment on each piece with regards to whether you would : i) Perform it ii) Recommend the work to others your age iii) Study works in the same style, or the same composer (Please limit to works involving the accordion)  Traditional/Folk Contemporary Classical World Music eg. Klezmer, Cajun, Zydeco, Celtic, Brazilian etc Australian Jazz Piazzolla Chamber
Aspirations	15) Do you plan on continuing your accordion studies through the Australian Music Examination Board or any other internationally recognized examination system? If yes, to what level 16) Are you planning to pursue your accordion studies at a tertiary level? If so will you be studying in Australia or overseas (name the country) 17) What style of music do you plan to continue studying to an advanced level 18) To what performance level do you aspire 19) If you are planning to teach the accordion or any other music subject, at what level can you envisage 20) Which accordionist do you admire the most and why
Level of Acceptance	21) Describe how you have found, on a personal level, the acceptance of the accordion within your community. Consider discussing cultural and educational aspects, for example
Learning Methods	22) Outline your approach to practice 23) Outline your approach to preparation for performance 24) What repertoire would you like to study at an advanced level? Name 2 – 5 pieces including full title and composer

The questionnaires were subject to a content analysis, seeking commonalities and differences in the three students' responses.

### **Findings**

While all students were born in Australia, Melina and Jane had one parent born overseas, and Melissa had both parents born overseas. Their cultural backgrounds played an important role in musical development on the accordion. Two have been members of a folkloric group, and all have attended functions with cultural influences. Melissa and Melina are fluent in the language of their cultural background, with Melissa having Serbian as her home language, while Melina attends Saturday language school to study Italian. Jane, of Lebanese background, is studying German at school.

#### *Music education*

One of the students, Melina, had an early level of exposure to music, remembering visiting performances in a community hall. The first memories of music are diverse with Melissa remembering competitions and examinations, and the other two students remembering the initial stages of learning an instrument. The choice of instrument was also varied. For Melissa, the accordion was chosen by her father as it is a traditional instrument from Serbia while the other two students chose the instrument themselves through listening exposure. For two of the students the accordion was their first instrument, while for one it was their second instrument. All three students can also play piano, with Melina studying the trumpet and percussion as well.

The initial learning experience was with teachers other than me. Melissa was initially taught by a teacher with tertiary qualifications and a classical background, the other two by a teacher with a traditional accordion background. Melissa, with a Serbian background, has had two teachers with classical training and four teachers for Serbian music. Her exposure to different teaching techniques has been high. The other two students have only had two accordion teachers. All students have only had limited exposure to the theory of music.

All three students show a considerable level of exposure to group playing. The three students are all members of the Accordion Society of Australia (ASA) orchestra and for the two school aged students, members of school ensembles and bands. Melissa also performs regularly for Serbian events with her father who is a guitarist. Through performing with the ASA orchestra and also through cultural groups all three students have had a high exposure to performing in clubs of cultural influence. Clubs include the Russian Club, Serbian Clubs, Club Marconi (Italian), German Clubs, Austrian Clubs and nursing homes of Italian founding. This choice of venue has affected the repertoire choice.

In regards to exposure to the accordion in its various styles, the students' experiences have been limited. While all had knowledge of some contemporary works and classical works the scope of material listened to for jazz, Piazzolla, and 'world' was very limited. No student had listened to Australian works or chamber works. For traditional/folk, two of the students had a high level of experience.

Overall the aspirations of the students were positive taking into consideration their ages. Melissa, who is currently studying at a university level had the highest level of aspiration. She plans to complete a Bachelor's degree, follow through with AMEB examinations, increase her knowledge of music theory and teach music privately. The two students of school age also show a relatively high level of aspirations considering their stage of academic development. Both students plan to continue with their AMEB examinations, although neither plan to continue their studies to a tertiary level at this stage. The choice of music for study is also based more around their level of enjoyment than achieving a level of technical development. This is in contrast to the tertiary level student who will expose herself to music for development.

The accordionists who inspire the students are all different. For Melissa, her teachers are her greatest inspiration while for Melina and Jane accordionists of Italian and American background have been the most influential. Bill Palmer, Bill Hughes and Peter Frosini are all accordionist and educators from the 1960 era of the accordion. They composed music for the accordion that is entertaining in its style and enjoyable to the listener. This result does convey the differences in the age groups.

#### *Level of acceptance*

Two of the students found that the accordion is admired and accepted within their school and family community. Melissa found that the accordion is relatively unknown and the understanding of its capabilities is not known. This was also found to be the case by Melina. All students reflect the fact that within their cultural community the accordion has a high level of acceptance.

#### **Conclusions and implications from the questionnaire**

The findings suggest several implications for teachers of accordion, school music teachers and composers. For all students the level of exposure to music of the contemporary accordion repertoire, chamber repertoire, world music and jazz was relatively low. The students have a more thorough knowledge of the accordion in its traditional sense through the music taught, the technique learnt and listening exposure of traditional music and early accordion repertoire from the 1960's onwards. Contemporary repertoire was virtually unknown. To help students with learning more about their chosen instrument there is a need to introduce contemporary art repertoire into their learning process as soon as possible. Although many advanced works now exist for the concert

accordion there is a lack of interesting and accessible original repertoire for the young accordionist. Composers need to be encouraged to write new works that children find enjoyable. The piano has such a repertoire with composers like Sonny Chua, Martha Mier and Kieren Bailey composing interesting works for beginner piano students. An interaction with composers and performers has taken place with the concert accordion on an international level since the 1950s, but advanced works have been the predominant result.

All students found the accordion well accepted within their community and the level of acceptance within school and tertiary institutions is also growing. In regards to acceptance of the accordion in the classroom and school ensemble it is the responsibility of the school music teacher to think beyond the usual school ensemble instrument. The accordion is capable of providing the melodic line as well as harmony and rhythm and accompaniment. A well informed student would always be able to work alongside the school music teacher in regards to capability of the instrument.

The aspirations of the students, although varied, is encouraging. An accordion department has been established at the Australian Institute of Music where students can study for a Bachelor of Music (Performance), the AMEB will be offering the new design of diploma syllabus in the near future, and discussion is taking place in regards to establishing accordion studies at the Conservatorium of Music, Sydney, initially as postgraduate, but then as undergraduate. For students progressing into advanced accordion studies and advanced concert accordion repertoire, there needs to be an acceptance of the role which is part of accordion history – to encourage composers, performing groups and venues to let them perform.

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## **Cultural Understanding: Rethinking Music Teacher Education in a Multicultural Australia**

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### **Abstract**

This paper provides a multicultural perspective to music education in Australia and makes recommendations for the creation of more suitable intercultural training programs in Australian universities. It explores issues of multiculturalism in higher education institutions and argues that music education is a useful platform to address and rethink cultural diversity, where difference can be celebrated. Within Australian multicultural society, the rights and traditions of all people are recognized, respected and included. In this process, higher education institutions are challenged to prepare student teachers to meet the needs of society. This involves cultural understanding and the creation of multicultural curricula. From reflecting on current music education programs offered at Deakin University, Melbourne, it is argued that there is need to rethink current approaches to music education pedagogy. Although there are attempts to have an all-inclusive approach in teacher training, the music curriculum is still trapped in the *potpourri* effect of trying to create culturally responsive teachers for every permutation of the multicultural classroom. When Australian society, ideally approaches true styles of multicultural music, teachers and students will celebrate the rich diversity of this nation.

### **Key Words**

**Multiculturalism, Australian teacher education, culture, tertiary education, intercultural understanding**

## Contextual information

In 19<sup>th</sup> century, Australia perceived itself as an outpost of the British empire, songs taught and sung were similar to those of the ‘mother country’. In the late 20<sup>th</sup> century, due to an increase of migrants, music of the ‘other’ was becoming more apparent firstly through assimilation and integration owing to musical experiences presented to children (see Southcott & Joseph, 2005b). Writing in the 21<sup>st</sup> century, Southcott and Joseph, (2005a) assert as Australians, “we have reached a time when the principle underlying the inclusion of the ‘other’ is a multicultural one, although our practices do not always demonstrate a real awareness of what this might be” (p.245). This concept of ‘multiculturalism’ emerged as a reaction to the ideology of assimilation in the mid 1950’s and must be understood in terms of culture even though multiculturalism now includes musics from many places in the world. Within this changing context, universities, especially teacher education courses have responded slowly to the changes in demographics thus a need to reassess their policy and practices.

Forty years later, a survey conducted by the Australian Education International (2001), showed that at the university level there were over 1000 diverse proposals for coursework change with a greater emphasis on ‘curriculum development initiatives towards internationalisation’ (p.23). As part of reform efforts to internationalise the curriculum at universities, the author is of the opinion that teaching programs should also focus on courses that promote mutual understanding through exchanges (international and intellectual) of both student and staff. Such exchanges of curricula in Australian universities are currently carried out through “additional international content to courses,

...cross-cultural approaches, interdisciplinary programs (see Australian Education International for longer list 2001, p.23). As many students either enter the university as school leavers or at a later age and stage in their career paths, a new and different form of 'tertiary culture' has to be communicated to them through enculturation. Such a 'cross-cultural experience' according to Kirkpatrick and Mulligan (2002) applies to all students whether local or international. It is interesting to note that Borland and Pearce (2002) found that students do not acquire such enculturation naturally—it needs to be explained and developed through conscious strategies.

### **Australian Milieu**

Within the Australian context, students, as in many other parts of the world, are challenged to develop intercultural knowledge and tertiary institutions are consequently forced to prepare teacher education students to be culturally responsive. Within educational settings teachers are presented with the task of teaching and managing pupils of diverse cultures, languages and backgrounds. It is imperative to address, as well as rethink, cultural diversity where difference can be celebrated through cultural understandings. The inclusion of multicultural curriculum for music can be an effective platform to prepare culturally responsive teachers. Southcott and Joseph (2005a) argue because music in schools has changed as populations have become increasingly heterogenous, we need to rethink teacher education programs.

Universities in Australia are faced with rethinking educational policies and course structures to be more inclusive of cultural diversity and associated knowledge systems in their curricula. According to Sadiki (2002), Australian education providers are well

placed to be leaders in internationalised education that equals the academic standards of peer institutions in other countries. As part of its ‘quality learning’ initiatives, Deakin University in Melbourne recognises and supports the needs, goals and teaching strategies required to achieve cultural diversity. The quality learning initiatives and strategic plans of the University, recognises and supports internationalising the curriculum to ensure that all teaching programs provide learning experiences that encompass international and intercultural perspectives (Deakin University, 2003).

In relation to the university’s strategic plan, in 2001, the author established a pathway to change the music curriculum for both pre-service and post-graduate students. In 2002, a ‘new’, ‘different’ and ‘interesting’ genre (African) was introduced as an example of multicultural practice. The author initiated the teaching of South African music and culture as an inroad to recognising cultural and musical diversity (see Joseph, 2003a, 2003b, 2004a). Banks (1991) rightly points out “it is neither possible nor necessary for the curriculum...to include content about every ethnic group” (p.4). The author positions her teaching approach to multicultural music education as teaching within diverse cultures like that of the African rather than teaching about them. Currently, through teaching students African music, she prepares course materials in order for students to be flexible in their understanding of ‘other’ music and their culture by developing teaching strategies and methods through which they can be culturally responsive to change.

### **Notions of Culture and ‘Other’**

Firstly, the concept of culture can be understood at both a macro and micro level. Mushi (2004) argues that “every individual lives within certain cultural norms and is expected to

show certain behaviours and skills at the micro and macro level” (p.183). The term culture is often used loosely with a mixture of connotations. Kessing (1974) integrates the idea of culture as system (Geertz, 1973) and as communication (Hall, 1959). Kessing (1974) contends “culture, as a system of competence shared in its broad design and deeper principles, and varying between individuals in its specificities...it is the unfamiliar or the ambiguous, in interacting with strangers and in other settings peripheral to the familiarity of mundane everyday life and space” (p.89). From this viewpoint it can be argued as Volk (2004) points out “the greater the knowledge one has about the culture, and the expectations or rules of its music, the greater the understanding, or perception of meaning, of that music will be” (p.6).

Secondly, aligned to the understanding of culture is the notion of ‘other’. According to Thompson (2002) the ‘other’ is often constructed as a homogenised category, “static to geographical spaces” (p.16). However, within music teaching and learning this ‘other’, is to be understood as an aspect of the culture which it is part. For this reason, “understanding music in turn can help us to understand the world’s cultures and their diversity” (Nettl, 1992, p.4). It is only when we move out of our own framework and into the ‘other’ that we begin to make the intercultural connections that are absent in the music of our own culture. When you “find yourself in someone else’s music” (Massingham, 1998), you engage in cross-cultural dialogue not only about musical discourse but also about the canopy that embraces groups of people. By experiencing a broader spectrum of different music and culture, students have a deeper appreciation and understanding of multiculturalism.

## Multicultural Education

Multicultural education and the concept of multiculturalism are multifaceted phenomena.

“The term multicultural can be and is applied to both curriculum and instructional goals” (Milligan, 2001, p.33) and is often aligned to the notion of diversity and world cultures.

Given that these concepts can mean different things to different people, it also presents the possibilities of many approaches to teaching ‘multiculturalism’ and making curricula inclusive. For this reason, educational sites, such as universities and schools, are fertile grounds to provide opportunities for raising the cultural awareness and understanding of diverse cultural groups. According to Nieto (1992) “multicultural education is by definition expansive because it is about all people...for all people” (p.313). However not all people feel they have a ‘culture’ so “anything else for them is ethnic or exotic” (Nieto, 1992, p.313).

Such notions of multiculturalism can be considered as a process. Writing in an educational context, Mushi (2004) points out that the focus should be on learners’ classroom experiences and not merely be perceived as a ‘culturally correct’ term to be used in education policy. She suggests that well planned multicultural activities in the classroom lead to intercultural competencies necessary for effective functioning in a multicultural society. These intercultural competencies she suggest include knowledge, skills and dispositions (Mushi, 2004). Through an intercultural approach, students are more aware of their own culture this establishes positive attitudes of ‘cultural relativism’. As Australian society continues to become even more multicultural, teaching practices continue to develop, taking on board ‘generational changes’. If such cultural changes have not advanced over time, they will perish.

## **Culturally Responsive Teaching**

As the world becomes increasingly interconnected and global, the notion of a holistic education that preserves ones cultural identity and heritage seems a tall order for classroom practice and teacher education programs. Yet “music educators of the twenty-first century have the opportunity to be better prepared than previous generations to teach diverse populations utilising diverse musics” (Erwin, Edwards, Kerchner, & Knight, 2003, p.137). It is argued “culturally responsive teaching enables students to be better human beings and more successful learners” (Culturally Responsive Teaching, 2005, p.2). Gay (2000) suggests including cultural knowledge of students and their experience makes learning more appropriate for effective learning. Such inclusion of students as part of a wider community of learners promotes cultural responsiveness in a multidimensional way thus it not only empowers and transforms both content and context but can be emancipatory as well. According to a number of researchers cultural teaching is liberating (Asante, 1991/1992; Au, 1993; Erickson, 1987; Gordon, 1993; Lipman, 1995; Pewewardly, 1994; Phillips, 1983). The incorporation of materials and experiences from both teacher and students can be part of this liberation process. Such a process in Hookey’s opinion (1994) can help construct the potential of having multicultural or world education. In the main, this ‘ideal’ calls for pathways for change in educational reform.

## **Pathways for change**

Joseph and Keast (2005) propose “change be viewed as an evolutionary rather than revolutionary process” (P.134), as education becomes part of what is commonly referred

to as a “tradable activity” rather than a stimulus to curriculum and student aspirations (Elliot, 2000, p.33), Australian universities have set up a number of pathways for such change which can be aligned to Booth’s (2000) notion of “the ability to trade educational goods and services successfully in the global market-place” (p.42).

As part of rethinking its programs at Deakin University, pathways have been set up through the Faculty of Educations ‘global experience teaching practicum program’ to experience multicultural education. Such programs are offered in the Australian Northern Territory, Canada, Ghana, India, Vanuatu and Switzerland. According to Global Experience (2005), the ‘global teaching program’ challenges you to think about, deal with and appreciate cultural and educational knowledge and/or practices and perspectives different to your own. In relation to expanding and exploring cultural understandings of music at this university, the Ghana experience offers a fifteen-day program set up for students (studying both primary and secondary courses), where students learn about traditional drumming, dance, song and social studies in Ghanaian culture. Such a visit becomes an even more authentic encounter for students to experience music, dance and culture in Africa. What the author imparts through an elective course is bringing Africa to her students thereby ‘localising the content and context for her Australian Anglo-Celtic students (see Joseph, 2003, 2004, 2005).

Currently, another successful pathway is having an artist in residence teach African music and dance to schools, in Melbourne, where many Deakin students are currently attached. This experience extends relationships with schools, the local community and is an initiative that experiments with teaching methods, curriculum construction and new ways of presenting African music to students in schools and the university.

Apart from the author's own teaching of djembe drumming through courses within the music education program for both undergraduate and postgraduate courses, Deakin University Student Association, currently employs an artist in residence or guest artist to further enhance students' skills in African drumming through weekly workshops. As each musical culture has its own traditions and practices, different methods of teaching African music and drumming are taught by the artist all depending on their country of origin. This provides "insider's view of a culture...[and] can help dispel stereotypes and provides correct information quickly" (Erwin et al., 2003, p.135). Thus the tertiary education institutions are replicating school practice therefore increasing authenticity.

The above pathways are evidence of change. It is anticipated that such encounters allow students to become flexible, develop strategies and methods through which they can grow to become culturally responsive teachers. Although it may be argued that cultures differs, "it is a myth to think that music is closely bound to a particular culture that no one outside can penetrate it" (Reimer, 1994, p.237). Accordingly, Reimer further argues, "music is universally shareable and can be shared by all humans beyond particular cultural manifestations" (1994, p.237). Hence the author argues that music education and programs currently offered at Deakin University is an effective and useful dais to address and rethink cultural diversity where difference is celebrated.

### **Conclusion and Implications**

Although there is a need to rethink and address cultural diversity within teacher education programs, the author recognises that it is not possible to provide in-depth experiences for all students whose cultural backgrounds are different. However, by designing research

and assessment practices that require students to make cross-cultural contact through activities that range from simple in-depth interviews and cultural exchanges, it is possible to prepare students to become ‘culturally responsive’. Also by involving international students to model different cultural practices and be recognised as participants in the program, it is also possible to foster cultural understandings (Eisenchlas & Trevaskes, 2003, p.400).

According to the general recommendations made in another culturally complex society, for Alaskan schools, “we teach the way we are taught, university faculty and others associated with the preparation of teachers should participate in cultural immersion experiences themselves to develop the insights and sensitivities they intend to impart to their teacher candidates” (Guidelines..., 1999, p.7). Living for more than three decades in apartheid South Africa, now working in Australia with predominantly Anglo-Celtic students and staff, the author fully supports the Alaskan guidelines. She further contends that such an engagement can only build a positive teaching environment for both student and teacher. Thus strengthening cultural responsiveness to the changing and multicultural Australia where we find ourselves.

Higher education institutions are challenged to manage diversity and address the needs of ethnic diversities in preparing teacher students to be culturally responsive. It would seem apparent that the ethos of institutions would have to change, if effective promotion of understanding, acceptance and difference are to be commemorated. It must be noted that this cannot be solely achieved through individual coursework of study (for example music education). This point is fully support by Vavrus (2002) “an introductory experience through one multicultural education course in the teacher preparation

curriculum is inadequate” (p.20). Johnson (1995) suggested such initiatives should be integrative (infused through all elements of the educational enterprise), egalitarian (assuring equitable status for all parties), substantive (ongoing, significant and purposeful), inclusive (involving all stakeholders) and culturally responsive ( sensitive to the cultural backgrounds of all member groups) in their orientation.

Teacher education programs must take into account the diverse Australian society and prepare future teachers to be responsive, tolerant, sensitive and culturally literate. Nieto rightfully argues “we do our students a disservice when we prepare them to live in a society that no longer exists” (1992, p.281). As part of a global society providing a wider range of music, the *potpourri* effect should reflect more “real world music and provide important connections for all our students” (Erwin et al., 2003, p.137). Music education continues to be a successful way to explore intercultural understandings, acknowledging and affirming diversity within and beyond Australia. Such a “process of education goes beyond the demographics in a particular country” (Nieto, 1992, p.281) and is to the benefit of all students and teachers. In higher education, we face the challenge to provide educational leadership and professional development for music education that can continue once graduates leave as they begin their professional life, continuing to promote cultural understanding in a multicultural and changing Australia.

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## **Making holistic connections: musical arts education in Africa**

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### **Abstract**

In Africa musical arts education is faced by many challenges. Historically local cultural practices have been marginalised by the influences of colonial understandings of gender, race, ethnicity and class. In traditional and contemporary African society, musical arts education and culture are central to life, community and social understanding. It is through the musical arts that Africans embrace spiritual, emotional, material and intellectual aspects and understandings of both the individual and the community. Demonstrably the Arts, including literature, technology, design, dance, drama, music, visual arts, media and communication, are essential aspects of holistic musical arts education principles and practices. This paper will discuss the notion of African musical arts education through the dynamic cycle of differentiation, integration and disassociation. The concept of ‘differentiation’, ‘integration’ and ‘disassociation’ within musical arts practice is succinctly outlined. The paper further presents selected international arts education programmes to present a globally differentiated perspective of the Arts through a discipline-based approach. Whereas within the African context, arts education programmes are generally placed within an integrated approach. This paper concludes with a discussion of Music Action Research Team (MAT cell) in Southern African Developing Community (SADC) countries to address disassociation through the active engagement of professional development programmes offered by the Centre for Indigenous African Instrumental Music and Dance (CIIMDA).

### **Key words**

African musical arts, arts education, differentiation, disassociation, integration

## **Background**

Musical arts education differs from region to region in Africa. Within ‘traditional Africa’ there are no subject area boundaries, the system of individual subjects within a curriculum, in the majority of African countries was inherited from the colonial Africa’s education past. This paper reviews the notion of African musical arts education programmes through the dynamic cycle of differentiation, integration and disassociation in order to understand the paradigm shift of African musical arts. A brief overview of international arts education programmes provides a globally differentiated perspective in contrast to the African context where arts education programmes are located within an integrated approach. The structure of a Music Action Research Team (MAT cell) formed at the Pan African Society of Musical Arts Education (PASMAE) in Southern African Developing Community (SADC) countries will be highlighted as a means to address disassociation through the active engagement of professional development programmes offered by the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA). The authors identify differentiation as the separation of discrete art forms and approaches as that in Western countries—where consequently art programmes address the needs of individual art forms and the needs of individual learners. Differentiation does not make allowance for a collective art experience that is tragic because many Africans aspire to learning Western music. Thus music is highly differentiated and not innately integrated which results in disassociation.

## **Arts Education**

The question “What is art?” has been debated for thousands of years (see Klopper 2005a for more details). The ultimate purpose of providing educational programmes in the arts is to produce aesthetically responsive citizens with a life-long interest and involvement in the arts. According to Joubert (1998, p.21), the “Arts” express a symbolic dimension of life in the school curriculum. The authors argue that arts policies reflect the individual characteristics and needs of each school at a micro level and cultural identities at a macro level. According to Klopper (2005a) and South Africa

(1997), the national arts policy in South Africa reflects a broad spectrum from which educators can fashion their arts policy according to the individual characteristics of the locality of the school and the needs of the school community. It is therefore assumed that schools, which provide integrated arts programmes in conjunction with disciplined-based arts instruction for all students, can help cultivate a positive attitude toward life-long learning and engagement. An understanding of why the arts are important for all learners and how they learn in the arts directly influences what activities and experiences educators provide for them.

According to the Arts and Culture Education and Training discussion document (South Africa 1997. p.4, 5 & 6), the learning area (Arts and Culture) affirms the integrity and importance of various forms of “Art” including dance, drama, music, visual art, media and communication technology, design and literature. Culture in this learning area refers to a broader framework of human endeavour, including behaviour patterns, heritage, language, knowledge and belief, as well as societal, organisational and power relations. Courtney (1982) suggests that culture includes expressions of the arts and is conceived as the fabric of shared meanings that exists between people. South Africa, now in its tenth year of democracy, includes local ‘Art’ forms in the curriculum. In the past, Western and European arts and culture practices dominated the lives of students and instilled those ideals in them. Joseph (1999) suggested, because of this imposition, such bias determined the value and acceptability of certain cultural practices over and above others.

## **Overview of International Frameworks**

For the purpose of this paper, only a few international countries (Canada, Malawi, Namibia, New Zealand the United Stated of America, see Klopper 2005a for diagrammatic details and more countries) provides a snapshot of global programs. Most countries share a common view that learning in the ‘Arts’ is learner centred and values the difference in perception, insight, knowledge, needs and capacities of each student.

*Canada*

The arts expectations are organised into three strands that correspond to the three major areas of study in the arts (Music, Visual Arts and Dance and Drama). All the knowledge and skills outlined in the expectations for the arts programme are mandatory (The Arts: The Ontario Curriculum). The programme in all grades is designed to develop a range of skills in practical and creative activity in the various arts, as well as an appreciation of works of art.

#### *Malawi*

Music is offered as a subject in Malawi with suggested teaching and learning experiences provided through singing, dance, musical instruments, rhythm, form and melody. Within an African curriculum, music is a vehicle for self-expression; it transmits and preserves culture; it provides enjoyment; it can be a source of income; it encourages creativity and imagination; it promotes social development and helps to reinforce learning in other subjects (Malawi Institute of Education 1991).

#### *Namibia*

In Namibia, the syllabus for arts education promotes an integrated arts approach to dance, drama, music and visual art that allows learners to explore a variety of performing arts media. The Primary Arts Core provides a broad general arts perspective for all learners. The term core refers to the development of basic knowledge and skills, which should be common to all schools in Namibia (Namibia 1999). Over and above the core syllabus, elective modules are offered which can be selected according to the abilities of the school's teaching staff and available materials.

#### *New Zealand*

The curriculum in New Zealand fosters the development of knowledge, understanding, skills and attitudes that aim to empower students to take responsibility for their own learning. "It provides students with satisfying and worthwhile experiences that motivate [them] to continue learning throughout life" (New Zealand 1993, p.7). Dance, drama, music and the visual arts are separate disciplines under the umbrella of the arts. Achievement objectives are developed at eight levels within each discipline for each of the four strands. The strands reflect the processes and concepts of

learning in each of the arts disciplines. Music in the arts in the New Zealand curriculum emphasises the notion of aural development across all four of the interrelated strands.

#### *United States of America*

In the United States of America, arts education is a collective term that denotes learning and instruction in four separately distinctive subject areas or foci: dance, music, theatre arts and visual arts. Each art form has its own characteristic and makes its own distinctive contribution. The Music programme is designed as a comprehensive, standards-based course of study that allows for all students to become musically literate (Arts Education Curriculum – Music, 2004). The processes of learning, creating, and understanding music are the primary goals of the programme.

It can be argued that music continues to be taught as either a discipline-based subject or as part of an integrated programme. In the African countries music and the arts are used to transmit and preserve the culture through the Arts and Culture learning area.

#### **Musical Arts in Africa**

The arts in Africa Nketia classifies into traditional (cultivated in context in which behaviour is guided by ethnicity, kinship and a common indigenous language, religion and culture) and contemporary arts (cultivated in context in which linkages beyond those of ethnicity from the basis of social life) (1995, p.1). In keeping with Nketia, Akrofi (2004) comments that traditional arts were the only category existing before the advent of colonisation and colonialism that later gave birth to contemporary arts. He further identifies traditional arts as community orientated, performed together with dance, play, oral literature, story telling and other arts (Nketia, 2004, p.2). This view is supported by Mans (1998, p.374) who affirms that musical arts education in Africa should be based on *ngoma*, which summarises the holistic connections between music, dance, other arts, society and life force. Oehrle and Emeka (2003) argue that bringing about change in arts education is difficult to realise as the West and colonisation have imposed and influenced music making in

Africa. Such ‘bimusicality’ of the ‘old tradition’ and recent ‘colonial’ influence can be seen as a way to either differentiate, integrate or disassociate.

### *Differentiation*

In the main, when teaching children from a variety of ethnic and cultural backgrounds, the notion of differentiation allows teachers to teach in a way that truly makes success available to every student regardless of cultural differences (Differentiating Instruction: What is Differentiation, 2005). Hence, the notion of differentiation is considered as an approach to teaching where differences in student learning is fostered and the belief that student growth is maximised to promote individual student success (National Research Centre on the Gifted and Talented, 2005). In this light, differentiation not only recognizes that students are at different levels of readiness, but it also recognizes that students vary in their interests and learning profiles or preferred ways of learning. Accordingly, teaching should be adjusted to these differences with the recognition of and commitment to planning for student differences.

### *Integration*

The authors agree that the subject of integration is highly debatable. Within the African continent, arts areas are integrated and not taught as separate disciplines or core subjects. Arts integration is not a substitute for teaching the arts for their own sake rather the concept of integration allows students to make meaningful connections within the arts and further synthesizes new insights and ideas.

### *Disassociation*

Disassociation is closely linked to the notion of distance or of divorce from one’s origins. In Africa, this is illustrated through the presentation and acknowledgement of discrete music programmes. The discrete subject learning areas are distant to the natural African manner of ‘*ubuntu*’ (a Zulu and Xhosa word derived from the proverb—a person is a person through people). In Africa the notion of ‘*ubuntu*’ represents the indigenous African way of thinking and living through music or collectivism. Due to the aspirations of many Africans towards discrete subject

learning, disassociation is witnessed through Africans disassociating themselves from their traditional, indigenous ways. This disparity between tradition and reality results in many detached learning experiences that have little impact on the individual's learning. Such disassociation continues to be experienced by SADC and by as many MAT cell groups.

### **Music Action Research Teams (MAT cell)**

The Pan African Society of Musical Arts Education (PASMAE) endorsed music Action Research Teams (MAT cell). PASMAE is affiliated to ISME, the International Society for Music Education, and in turn to the International Music Council (IMC) and UNESCO. MAT cells consist in the main of a leader and 4-6 other persons solely for the identification of and pooling of 'expertise' and 'resources' from persons all over Africa and beyond for the sharing of knowledge and experience relative to musical arts education in Africa and the world (see MAT cell structure Figure 1, Klopper 2005b). The sharing of knowledge, experience and expertise is successfully offered through programs at CIIMDA, where effective professional development, discussion and debate about musical arts are topical and beneficial to all SADC.

### **CIIMDA**

CIIMDA is based in Pretoria, South Africa, and offers intensive programmes in the playing of the African classical drum, bow, mbira, xylophones and other African instruments. The performance practices offered are not only embedded in the indigenous social-cultural philosophical contexts of African music and dance, but also explored within the context of contemporary practices. At CIIMDA master musicians (not gender biased but ability directed) have been located in and around South Africa to provide the teaching of indigenous music through the oral and aural tradition ways of learning. Despite the introduction of the writing culture of the West, listening and observation interwoven by memory remain the key elements of acquiring the basic skills of social adjustment (Flolu 2005). Indigenous and family history, rites and even complex constitutional matters of

modern day politics continue to be transmitted orally. Where possible intangibles such as ancestral connection, totems, myths and taboos are also explored by careful facilitation between the participants where the intangible is acknowledged and discussed within context by a master in his/her own community. Such a practical approach to African civilisation is still vital and remains a key medium of adjusting to modern technology and arts educators and musical arts education programs are challenged through the dynamic cycle of differentiation, integration and disassociation.

## **Discussion**

MAT cells leaders met in Kisumu, Kenya in July 2003 at the PASMAE conference where a number of issues were raised and tabled. The four most common concerns tabled by all MAT cell representatives were issues around curriculum, changes and policy; the lack of facilities and resources; appropriated skills, training and methodology in schools and teacher training institutions and society's role regarding the 'arts'. A year later at an open forum and training session at CIIMDA, participants were given the opportunity to report on their own experience/s and challenges regarding musical arts education. It was startling to note that 90% reported that they had limited skills and training. It was even more alarming that the methodology expected by schools and teacher-training institutions have had little or no bearing on what they are trying to achieve.

Mat cell members reported on the lack of facilities and resources and the possibilities of sharing them. It is sad to observe that most teachers do not recognise the wealth of facilities and resources they have at their disposal in terms of their natural 'settings' for example, traditional instruments and methodologies are not acknowledged as being suitable for classroom application. Such an example strengthens the case of disassociation of 'local culture'. It can be reported that just about all of the teachers currently involved in the CIIMDA training programme concede to having fond memories of traditional cultural ways of learning. It is unfortunate that these are forgotten when faced with the challenges of education and the imposition of 'Western' thought systems. One of the

prime goals at CIIMDA is to unlock these memories and illustrate how traditional integrated approaches can best be utilised for the effective teaching and learning of musical arts in Africa.

## Conclusion

At the end of the CIIMDA professional development sessions, all participants have to prepare and present a practical teaching episode for their evaluation. This presentation is not only for evaluation purposes, but is a manner of reaffirming the approach that has been advocated throughout the training. The approach of using traditional ways of teaching and learning is often foreign (disassociated) to the participants however through the CIIMDA approach of honouring and furthering musical arts in the traditional context, African indigenous instrumental music and dance is celebrated through making holistic connections. As such, musical arts education will continue to be practised as a highly valued art form within local communities in Africa and through the formation of MAT cells and professional development programs offered by CIIMDA, SADC will continue to reflect, revise and improve the quality of learning and performance in their arts education programs.

The authors are aware of the ‘diffusion’ that has taken place through colonisation and Western Christian missionaries regarding problems confronting practitioners and educators of musical arts in SACD. However, within the African context the notion of differentiation, integration and disassociation continues to challenge and engage debate on indigenous ways of teaching and learning in African Musical Arts Education. The authors propose that the teaching of arts education programs in Africa, especially music programs, should be taught through an integrated approach even though some international arts programs were outlined to provide a global perspective. The integrated approach resonates with the notion that music and culture are integral to African society. This supports the principle that in order to know where we are going in the future, we need to know where we have come from and should focus on an African renaissance that is aimed at building a

deeper understanding of Africa, its languages, cultures and musical arts as a way forward to make holistic connections for both teacher and learner.

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## Music Magic Book- Analysis of Music Teaching Materials for Children in Games

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### **Abstract**

In the educational concept of Carl Orff, an educator of children's music, music actually includes language, rhythmic action, dance and theater. A comprehensive effect of music pedagogy can be achieved via games or activities such as: role play, body presentation, and group cooperation. Play games is an instinct of human being, and is also the best channel for children's learning. From the actual presentation and practice, children's impression on music can be activated, and their musical potential and creativity can be stimulated by means of musical games. This article analyzes researchers' developments: a series of children's music materials- *Music Magic Book*(Kao, 2001a), which includes activities such as: Singing, speech, rhythmic action, theater, composition, musical instrument performance, and music appreciation that are designed based on the theory of leaning in games. This teaching material has been published for two years and adopted by kindergartens. Researchers are conducting the experimental teaching so far in order to adjust and modify the teaching materials. We are planning to apply interactive computer game software to the design of teaching materials in the future, and we hope to help children with learning and growing naturally in musical games, and then achieve a better interactive teaching effect.

## Preface

In the educational concept of Carl Orff, an educator of children's music, music actually includes language, rhythmic action, dance and theater. A comprehensive effect of music pedagogy can be achieved via games or activities such as: role playing, body presentation, and group cooperation. Play games is an instinct of human being, and is also the best channel for children's learning. From the actual presentation and practice, children's impression on music can be activated, and their musical potential and creativity can be stimulated by means of musical games. First of all, this article will elucidate the values of "teaching in games" in children's music, and then it will analyze researchers' developments: a series of children's music materials- *Music Magic Book*(Kao, 2001a), which includes activities such as: Singing, speech, rhythmic action, theater, composition, musical instrument performance, and appreciation of music that are designed based on the theory of leaning in games. This article applies the actual teaching examples in the teaching materials to explain how to promote the interaction between music teachers and children and how to develop children's interests in music learning through music teaching in games.

### The values of games in early childhood education

F. Froebel believes that self-observation, self-activity and social participation should be regarded as basic principles of early childhood education. He also claimed the fundamentality of early childhood education should enable children to learn in games, so children can develop bodily and sensual skills in this way. Instructors provide appropriate guidance and assistance to help children cultivate social behavior and creativity in a joyful experience(Lu, 1989).

Flavell (1963), a children educator once claimed, "The primary purpose of games is blending experience into the thoughts of the participants." As what Piaget mentioned, "Assimilation is much more significant than adjustment". To the contrary, in the imitational activities, adjustment is superior to assimilation. That is to say, the main purpose of games is bring the realistic situation of our experience into individual's cognitive structures while the primary goal of imitation is put individual's cognitive structures into a new experience or situation and then examine, adjust and rebuild the cognitive structures.(Frost, 1992:12)

According to researches of psychology, game is a method for children to develop their cognition and intelligence, which means the game is a way for

children to learn (Spodek & Saracho 1994). Dansky and Silverman experimented on children of four to six years old in 1973 and 1975 respectively and proposed that games reinforce children's creativity. By leading children from the languages, singing, rhythmic actions and dancing of daily life *Music Magic Book* exactly inspires and creates children's own music through games and guide children to enter a colorful music world step by step by means of games.

### **Design and application of children's music teaching materials combining with games**

The procedures of the design of *Music Magic Book*'s teaching materials are: warm up, story's introduction, music curriculum's content combining with games, musical rhythmic actions, and instrumental ensembles. The teaching materials' form includes (1). Singing: Adopting unison, round or chorus as the form to present children's ballad and teaching mother tongues at the same time. (2). Rhythmic action: Using body to imitate or represent every kind of situation (abstract or concrete situation). (3). Games: Joining games to courses, for example: the game of listening tones and rhythmic games. (4). Theatre: Role play or role imitation, integrating experience of daily life into music and helping children understand abstract concepts. (5). composition: Compositions of tones, melodies, speeches and stories. (6). Musical instrument performance: Using solo, unison and ensemble to play musical instrument in a performance. (7). Appreciation of music: Cultivating acute music sensation and develop the abilities of appreciating music. I will elucidate music teaching materials in games and the teaching methods according to the teaching examples of three materials below:

Teaching example 1: Instrumental Tree

# 樂器樹

INSTRUMENTAL TREE

CHARLENE -KAO

1 怪獸來了怪獸來了搖搖手搖鈴對付牠  
3 怪獸來了怪獸來了拍拍鈴鼓嚇抱牠  
5 怪獸來了怪獸來了敲敲大鼓對付牠  
7 怪獸來了怪獸來了拍拍手響板嚇抱牠

In teaching example 1- Instrumental Tree, we would like to introduce four kinds of musical instruments: hand bells, tambourines, bass drums and clappers through singing. In addition, we would like to apply Canon rhythmic speeches to create an interesting and disorderly effect.

Teaching methods:

1. Introduction of story: Once upon a time, sound disappeared in a sudden in Musical Instrument Country, and music could not be heard anywhere. It was Monster who hid all the musical instruments on the trees on account of his fear of music...
2. Introduction of musical instruments: Introducing what musical instruments are hidden on the trees and taking out four kinds of musical instruments to fight against Monster: clappers, hand bells, tambourines, and bass drums.
3. Music rhythmic action: Imitating Monster's appearance, imitating hand bells (hands swing outward), imitating tambourines (patting stomach), imitating clappers (sitting on the floor, clapping legs and bending back), and imitating bass drums (squatting down and patting head).
4. Percussion instruments: Practice instrumental music ensemble by using the four kinds of musical instruments which are used to fight against Monster.
5. Rhythmic speech: In the middle period, students are divided into different groups and chant "Monster is coming! Monster is coming!" in Canon

rhythm.

Teaching example 2: Uncle La

**UNCLE LA**  
CHARLENE KAO

1  
拉 麵 叔 叔 拉 拉 麵 拉 拉 麵 想 吃 拉 麵

6  
快 快 来 就 在 第 二 La La La La

11  
La La La La La La La La

16  
— La La La La La La La La

In teaching example 2- Uncle La (Ramen), the melody revolves mainly around the sixth note la for making children familiar with the note la, and making them know the place of la in the staff.

Teaching methods:

1. Introduction of story: A flavor of Ramen spreads from Staff Villa. Oh, it is Uncle La who teaches how to make Ramen on the second floor of his house.
2. Music rhythmic action: Uncle La pulls noodles by hands (two students in a group pull noodles), stretch hands to pull Ramen (pull by oneself), which indicates the second scale.
3. Musicology: Demonstrating on paper, sticking bowls of steaming hot Ramen on the second scale of the staff.



Teaching example 3: Lullaby

## ULLABY

CHARLENE KAO

The musical score consists of four staves of music in G clef, common time. The lyrics are written below each staff in Chinese characters. The score includes measures 1 through 15, ending with a repeat sign and the instruction 'D.C.'.

1 摆 啊 摆 啊 摆 啊 摆 嬰 仔 愛 眠 愛 人 摆

5 摆 啊 摆 啊 摆 啊 摆 嬉 仔 愛 眠 愛 人 摆 ————— | Line

10 嬉 仔 嬉 嬉 眠 一 眠 大 一 时 嬉 仔 嬉 嬉

15 惜 二 眼 大 二 尺 D.C.

In teaching example 3- Lullaby, the most frequently spoken dialects- Southern Min is used as lyrics, and the note “la” (“Yu” tone) in the pentatonic scale of Chinese traditional music is used as the primary melody. The tender and simple melody reminds people of mother’s warmth.

Teaching methods:

1. Introduction of story: Baby bear goes to bed every night only if mother bear sings the lullaby...
2. Teaching of songs: Children can understand the interest of their mother tongue through the teaching of Southern Min lullabies.
3. Music rhythmic action: Realize the feeling and the warmth of embrace by cradling the baby, sleeping with the baby, and cuddling the baby.

## Conclusion

It is necessary to develop multiple methods to learn music. *Music Magic Book* has been published for two years and taking children of kindergartens as subject. At this moment in time, we are designing interactive computer game software and establishing a music teaching website of this material. We hope these creative teaching methods can develop children's interest in music and guide children to get close to music confidently in a joyful environment.

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## **Attracting corporate sponsorship to music in Ireland.**

Deborah Kelleher

### **Overture: Towards a definition of sponsorship**

Irish music education institutions looking to the government to fund new projects are being encouraged to seek corporate sponsorship instead for revenue support. In order to succeed in this endeavour, music, and the arts in general, must add levels of marketing expertise to their list of accomplishments as the competition for corporate sponsorship becomes ever more fierce. A broad understanding of what sponsorship is and what sponsors value in a relationship with a property owner is a necessary start.

Defining the exact nature of sponsorship can be problematic, somewhat like "trying to harpoon a butterfly in a gale" (Head, quoted by Thwaites, 1994, page 743) as there are various layers to this area of the marketing mix. Although most definitions reinforce the idea that sponsorship is primarily for the material benefit of the sponsor (Thwaites, 1994) other definitions embrace its 'softer' side, that an element of patronage can be part of its objective, fulfilling the company's role as good corporate citizen (Parker, 1991). In a practical sense, the goal of sponsorship mirrors the other elements of the marketing mix- to send a business or product's message to target audiences (Parker, 1991).

Despite such revenue-driven reasoning behind the use of sponsorship as a marketing tool, the argument can be made that it is the 'softer' side that differentiates its qualities most fundamentally from the other elements of the marketing mix. Sponsorship is different from advertising, for instance, not in the logo or visual impact, but rather in the subtle shift in mindset of the consumer who is aware that the money from sponsorship does result in benefits to sport, the arts etc. (MacDonald, 1991). A survey conducted in 1993 found that, after price and quality, one third of

Americans used a company's responsible practices (which included sponsorship) as the most important factor in deciding which brand to buy. Social responsibility was found to be more influential than advertising (Sponsorship.com).

The global purse supports this view of businesses belief in sponsorship as an important part of effective marketing strategy-approximately 28 billion dollars was spent on corporate sponsorship in 2004 (Sponsorship.com), with Ireland spending an estimated 60 million euro in 2002 (Amarach Consulting, 2002). Growth of spending on sponsorship has also exceeded that spent on advertising and sales promotion since 1983 in the US. These statistics further reveal that this growth in spending is slowing down as the sponsorship market approaches maturity, throwing down a real challenge to sponsorship seeking arts organisations.

### **Act 1: Why do businesses sponsor?**

Thwaites argues that sponsorship offers a mechanism for promoting a human face and modern image to businesses that might otherwise appear unapproachable or even faceless such as financial institutions and insurance providers (Thwaites, 1994). MacDonald approaches its benefits from another angle, namely that of prestige-when taken on a large scale, sponsorship confirms the value and importance of a company (MacDonald, 1991). Further advantages to sponsoring include long-term results, a balance of giving back rather than taking, a less interfering impact compared to advertising and the ability to create a more rounded consumer experience (Amarach Consulting, 2002) This final factor becomes more relevant as businesses attempt to attract highly diminished consumer traffic in the twenty first century by building 'entertainment and theatre' into their consumer experience (Kotler, 1999). Sponsorship's 'theatre' is readymade, be it a football stadium or opera house.

By far the most popular area to sponsor is sport, due to its 'high levels of visibility and the ability to capture a full range of demographic and psychographics segments' (Thwaites, 1994). Arts

sponsorship, however has risen steadily since the early 1990s and offers strong advantages over sport, due, according to some writers, to the fact that the entertainment of opinion formers appears more appropriate to arts sponsorship (Thwaites, 1994). IEG 's sponsorship report states that sponsorship accounts for a healthy 12 percent of US companies marketing budgets (Sponsorship.com).

### **Act 2: 'Measure only against the best' (Mullins, 2005, page 198)**

Valuable lessons in the art of attracting sponsorship can be learnt from the US. Irish sponsorship managers have referred to America's success in taking a more strategic approach to this area—"sponsorship is a currency over there.... it's a way of life, they are not afraid of it, they grasp it, they understand it, they know how to work it...they understand where it fits and we're not at that ball game at all" (Amarach Consulting, 2002, page 6).

One major factor that emerges from the US is the growth of strategic partnerships where sponsors, non- profits, broadcasters and other related party's work closely together with a strategic collaboration and durable commitments created for mutual gain (Kotler and Scheff, 1996). There are documented examples of successful collaborations, with easily perceived advantages. Citing the example of the Pew Charitable Trust's innovation in Philadelphia in 1989 which created a highly successful subscription series from a combination of jazz, dance and theatre performances, Kotler and Scheff argue that such collaboration "can help expand the customer base, develop new sources of funding and cut costs without compromising any organisation's mission of quality" (Kotler and Scheff, 1996, page 53).

Focusing on a clear 'mission' is another key aspect of American non-profit organisations' profile that Irish equivalents seeking sponsorship can learn from. A mission statement aims to spell out a company's central purpose and develop shared values (Doyle, 2002). It is in the devising of such mission statements that some writers argue that American non-profits are actually ahead of

businesses. One suggestion for the key to their success in this area is that they do not base their strategy on money, nor do they make it the centre of their plans. While businesses start planning based on their financial returns, non-profits begin with the performance of their mission (Drucker, 1989). The key to a good mission statement is offered to us by Drucker- avoid making sweeping statements full of good intentions and focus instead in objectives that have clear-cut implications for the work your members perform (Drucker, 1989).

Taking an example from the arts, an examination of US Opera companies' mission statements offers an interesting insight into their own positioning within the operatic 'market'. The Metropolitan Opera's mission to 'present the highest quality performance of the opera repertory featuring the world's most talented artists, conductors, stage directors and designers' places it, in operatic terms, as the 'Rolls Royce' of the operatic experience, prioritising quality and prestige possibly ahead of the more innovative or risk taking aspects in programming. San Francisco opera grabs a different segment with its mission 'to be the most exciting force in the opera world', while Houston Grand Opera tries to have it all in 'bringing larger and more diverse audiences together for exciting opera in a financially responsible way'. This final aspect of Houston's mission has echoes of a weakness detected in Irish Arts organisations at present, a lack of commercial maturity (Amarach Consulting, 2002).

Examination of opera houses sponsors' mission statements can also be very revealing. Deutsche Bank, a significant contributor to the Metropolitan Opera, describes their corporate culture as focusing on 'performance, together with mutual respect and understanding of others'. A sponsor of Seattle Opera focuses instead on potential ('at Microsoft we work to help people and businesses throughout the world realise their potential') while for Houston Grand Opera, The Coca Cola Company's mission statement would set an educational sponsor seeker's heart a flutter: '(our) social responsibility mission is to help young people to achieve their personal best'.

The lesson to be learnt from this glance at mission statements from both property owners and sponsorship givers is that formalising a clear mission clarifies your position in the market and enables you to make a compelling case as to why YOUR project is unique from the others. In addition, the examination of mission statements from an array of potential business sponsors can reveal a shared feature between their business ethos and your artistic ideal that could shoot you ahead of the posse if exploited at your ‘pitch’.

The web sites for Opera Ireland, Opera Theatre Company and Wexford Festival Opera, Ireland’s three largest Opera companies, contain no mission statement.

### **Act 3: Corporate sponsorship in Ireland, some issues**

A number of sponsorship managers, interviewed by Amarach Consulting in 2002, made observations on the sponsorship climate in Ireland which were very revealing. Besides concerns expressed that Ireland had a lack of world class properties in addition to the relative slowness of sponsorship impact compared to advertising campaigns, other criticisms were offered such as the absence of effective sponsorship valuation methodologies, a weakness that has yet to be answered on a global level; indeed some writers question whether sponsorship effects are capable of being measured at all (Thwaites, 1994). Even in the US, this lack of evaluation persists, with 78 percent of companies allocating either nothing or less than one percent of their sponsorship budget to concurrent or post-event research (Sponsorship.com). This lack of evaluation induces a ‘fear factor’, as going with one’s gut is a risky business with little empirical data to support one.

Another difficulty mentioned was a perceived lack of empathy or meaningful partnership between the sponsor and property owner, with comments ranging from the tactful (“Irish property owners don’t understand the dynamics (of the partnership)”) to the more outspoken (“You think you have entered into something that is very clear in contract and you still end up with sloppiness and people who just don’t know your needs”) (Amarach Consulting, 2002, page 12). The clear message from

these comments is that Irish property owners need to study what exactly they can bring to a sponsor, and what the sponsor expects in turn for their contribution. As one interviewee wryly remarked, “wouldn’t it be great if they took time to inform us?” (Amarach Consulting, 2002, page 12).

Yet there is hope for the Arts in attracting business sponsorship in Ireland. The Arts were singled out in Amarach Consulting’s report as offering real potential. However, the most substantial hurdle to acquiring key sponsorship is a lack of commercial maturity among some arts organisations mentioned previously. Commerciality and the arts has always been an uneasy alliance in Ireland, with only one opera company in Ireland’s recent history, The Anna Livia Opera Festival, managing to run at a modest profit. The Anna Livia has since closed down due to the withdrawal of government support. Whilst achieving levels of government funding at 1,220,000 euro per annum in addition to sponsorship from RTE, The Irish Times and BMW, Opera Ireland still runs at a deficit.

#### **Act 4: Call and Answer**

If Irish sponsorship managers call for a more strategic, businesslike, commercially mature approach on the part of property owners then it must be answered comprehensively. Marketing theory offers strategies that can usefully be applied to help arts organisations identify their unique quality, their market (sponsors and audience) and to position themselves accordingly. A mission statement is a strong and necessary start.

George Day’s *interwoven dimensions* for value creation are also particularly useful in offering a strategic starting point as their goal is to enhance market performance (Mastering Marketing, 1999, page 25). *Market sensing* is concerned with ‘flexibility, risk tolerance, entrepreneurship and the adoption of an external frame of reference’. Certain businesses will appear on a sponsor seeker’s radar from time to time which may be expanding into a new market and therefore seeking a larger or new presence, or whose mission statement and ethos might tally with the arts organisations own

message. Such openings need to be pursued aggressively by ‘entrepreneur’ arts organisations. In addition, having the flexibility and vision to team with another arts ally for productions or administration purposes can save significant money and can broaden the base of suitable sponsors.

*Customer linking* is based on one of marketing’s truisms-it is easier to retain an existing customer than find a new one. Opera companies need to work hard at keeping their relationship with their sponsors and their patrons fresh. Just as businesses find new identities for existing products (‘90 per cent of products are not new to the world. Most are adaptations of products that a company is already selling’ (Doyle, 2002, page 190)) arts organisations need to reinvent themselves to sponsors or the relationship will stagnate.

Arts organisations’ *strategic thinking* must be primarily informed by communication with the customer, in this case the sponsor and audience. A close relationship between sponsor and property owner will result in benefits of an enhanced ‘team’ feeling, referred to earlier. On a broader strategic level, accurate market knowledge is a must, being aware of arts and sponsorship developments in other countries and of sponsorship trends in Ireland that can be exploited. These points of enquiry must be on an ongoing basis. Yearly assessment will achieve little real understanding or market savvy.

But before this level of analysis is possible and before approaching a potential sponsor, an arts organisation must answer the following three questions, for they hold the key to its identity, and therefore its marketability:

*Where are we?*

*Where do we want to go?*

*What do we need to get there?*

(Parker, 1991)

## **Finale: Back to the Future**

The twentieth century saw the arts pushed to the side as the scientific and technological race gained momentum. Though few would argue that art's role as the mirror held up to the face of humanity is a vital one, any sponsor observing ever dwindling attendance figures for concerts, the theatre, opera and exhibitions will take a lot of convincing that investment in this beleaguered area is beneficial to his business. The dawn of the twenty first century offers music an opportunity to roll up its sleeves and push its elbows out in our overcrowded consumer theatre, because its very existence is under threat. A market based examination of what sponsors and customers want is a good start for any arts venture.

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## **Attracting corporate sponsorship to music in Ireland**

**Deborah Kelleher**

## Abstract

Sponsorship's significant role in the marketing mix has vital implications for the funding of non-profits on a global level. Music organisations, ranging from music conservatories and youth orchestras to opera houses, are increasingly reliant on attracting revenue from the business community to keep operating. As the competition for key sponsorship increases, now is an appropriate time for music organisations everywhere to take a fresh look at what corporate sponsors value in the twenty first century and to reassess the strategies needed to reach their financial targets.

This article opens the debate on defining the exact nature of sponsorship, examines why sponsorship is an increasingly important element of the marketing mix and what arts organisations can do to appeal to a sponsor's agenda. The fundamental importance of the mission statement will be dealt with, based on studies of Opera Companies in America, as will recent issues raised by sponsorship managers in Ireland that have implications across the globe.

The twentieth century saw the arts pushed aside as the scientific and technological race gained momentum. In the Twenty first century the arts as a whole must roll up its sleeves and push its elbows out in the world's over-crowded consumer theatre. Using market based theories, this paper suggests a way forward to music organisations seeking funding.

## **Lifelong learning and the Music Conservatory: An Irish Perspective**

**Deborah Kelleher**

### **Introduction**

The Royal Irish Academy of Music is Ireland's premier music institution, catering for over a thousand part-time and full-time students of all instruments with performance degree programmes at bachelor and masters level. Having produced first prize-winners at the Clara Haskill, Cologne and Cardiff Singer of the World Competitions and with a significant number of its graduates involved in international careers, the Academy's reputation is synonymous with high standards and has a proven track record in bringing talented young musicians to international level.

Lifelong learning is an issue that is gaining momentum across Europe. In response to the European Commission's Memorandum on Lifelong learning, the RIAM hopes to expand its core studies in order to play a meaningful role in this vital area of education that focuses on encouraging further education among adults.

The study of music has many advantages for mature students as it is one of the most broadly accessible entertainment arenas and teaches skills beyond music appreciation and performance. A strategic approach is needed to shrug off the taint of elitism or remoteness that surrounds Western European Art music in order to convince the population at large that it is accessible and enjoyable to study. The RIAM has the opportunity to examine its position in Ireland and consider whether entering the Lifelong learning debate is feasible. This paper examines the background to Lifelong learning from an Irish perspective and asks how music institutions can play their role. In order to take this step into a new arena, fundamental questions must first be answered.

## **What is Lifelong learning?**

The European Commission defines Lifelong learning as all learning activity undertaken throughout life, with the aim of improving knowledge, skills and competencies within a personal, civic, social and/or employment-related perspective. The Report of the Task Force on lifelong Learning (October 2002) emphasises the strengths of pursuing an active promotion of this, currently, less developed area of education: "The potential of Lifelong learning (is) to promote and develop active citizenship, whereby people are empowered to contribute proactively to the development of society, whether through politics, community development, business, the arts and sciences." Lifelong learning aims to include those who have not followed the traditional sequence of mandatory schooling to higher education to work. With statistics revealing that the percentage of the Irish school leaving population is set to drop possibly by up to a third over the next decade (Dublin City University & Lifelong Learning Strategy paper, 2000), a broader church of educational models is an imperative.

## **What do we know about education in Ireland?**

Only 45% of the current adult population in Ireland has completed secondary level education. We have the second lowest level of literacy among twenty-two countries surveyed (DCU and Life Long learning Strategy Paper, 2000). In the UK, 27% of full time entries into higher education are over the age of 23. In Ireland that number is 2.3%

## **What types of adult courses are already available in Ireland?**

A rough summary of the types of courses/programmes currently available for mature students (over 23 years old) are the following: Junior Certificate Leaving Certificate (equivalent to GCSEs and A Levels), Applied courses (Electrician course, for instance), Certificates, Diplomas, Bachelor Degrees, Masters Degrees and Doctorates. The traditional entry requirement for third level courses is two Leaving Certificate c3s at higher level and four d3s at lower level for an Arts Degree. Many Irish third level institutions accept direct applications from mature students and will accept them if they have completed one of the University foundation courses, or based on life and work experience to date.

## **Why study music?**

Everyone listens to music. Popular commercial music is one of the most broad, unifying, social barrier-breaking forms of entertainment on the planet. The leap from this real enjoyment of music towards a curiosity about the mechanics of the form and of why music sounds like it does today is a small one, given the right perspective. For those for whom standard secondary education seemed irrelevant or dull, a compelling case can be made for the pursuit of education in such a universally popular area. Lifelong learning is concerned to a significant degree with learning basic skills. The Report of the Taskforce on lifelong learning defines basic skills as encompassing “reading and writing, listening, speaking, and mathematics/numeracy for everyday life.... Taking a slightly more expansive view, problem solving, managing information and learning to learn can also be

seen as essential to a Lifelong learning portfolio of basic skills". The study of music without a doubt can be tied into all of the above named definitions of basic skills.

### **Why should the Royal Irish Academy of Music get involved?**

The Report of the Taskforce on Lifelong learning (2002) stated explicitly that "while Government can create the framework conditions for Lifelong Learning, it requires a response from individuals and enterprises to make learning, and the potential benefits it can deliver, a reality".

### **What are the strengths of the RIAM?**

The RIAM is Ireland's premier musical institution, with a proven track record for excellence and for nurturing young talent. We are a small institution that enables us to provide a high level of support for our students. We have run Junior and Leaving Certificate classes open to non-academy students for the past number of years with a 100% pass rate. The demands on students are a manageable two hours a week, one day a week. In many of these cases, students had almost no knowledge of Western European Art Music and were, in fact, "starting from scratch".

The RIAM is awarded its degrees from Dublin City University, which is a leader in the debate on Lifelong Learning and this relationship has enormous potential to be developed further.

The RIAM can take a two pronged attack with regard to Lifelong learning. Firstly, we can teach Junior Certificate and Leaving Certificate Music for those wishing to have a second chance to achieve the traditional second level qualifications. In the past, music for

Leaving Certificate was regarded as a very difficult, elitist subject. Recent reforms of the Syllabus have meant that more students are now pursuing music to Leaving Certificate level. However, the majority of secondary schools don't have the resources to offer music as a subject to their students and it is also underdeveloped as a subject choice for mature students.

The course is extremely fair to those who do not have a huge interest in mainstream "Classical music". One out of the four set works is Bohemian Rhapsody by Queen and a major harmony question involves the use of guitar chords. Popular culture plays a major part in leaving Certificate music and since practically the whole of the Irish population listens to and enjoys popular commercial music, I suggest that if they were aware that the music course dealt with repertoire they were interested in, they might decide to study it.

For those with poor literacy skills, the course is very accessible as the majority of questions either involve multiple choice, or are one sentence answers. There is, in fact, only one essay question, involving Irish Traditional music. 50% of the Leaving certificate course involves either performance of an instrument (playing popular tunes on guitar or singing popular songs are accepted) or a music technology Project. (The massive growth of Sound Engineering Courses such as Pulse Studio in Dublin reflects the increasing popularity of this area of music. The Class contact demands for which one can achieve a successful Junior or Leaving Certificate is one year at three hours a week (two for the written papers, one for music technology or practical lesson) all of which can be done in one day only a week, suitable for those who work.

Secondly, the RIAM can take its focus away from these 'traditional' qualifications. The University of Limerick offers a certificate in the History of Art and Design. The

RIAM can offer a certificate on the History of Music. DCU conducts Foundation/Entry level courses that can lead to degree entry that bypasses the traditional system. It is worth pursuing the University to see if the RIAM can offer such an entry programme in the History of Music or Music Technology spheres that they would approve.

The current Access Course, a one-year course offered by RIAM, is for high-level performers only. DCU has a transfer programme whereby students who have studied to a certain level (usually diploma level in another institution) may transfer on to an honours degree programme. A History of music/Music Technology Diploma from the Academy might be worth developing in consultation with DCU.

Taking a less career led, more holistic view, University of Limerick has a 'Joy of Learning' Programme that "enhances our society in ways immeasurable in purely fiscal terms" (DCU and Lifelong Learning Strategy Paper). The RIAM has taken the initiative lately with talks open to the public on the topic of the History of Music and this can be further developed. These classes have seen adults explore areas of personal interest and given them the opportunity to meet others with similar interests.

### **Where does the RIAM go from here?**

There are a number of organisations that it would be valuable for the RIAM to open a dialogue with, namely DCU, National Adult learning Council, Vocational Training Opportunity Scheme (VTOS), National Qualifications Authority of Ireland (NQAI), Welfare Community Groups, Local employment Services, and the Education Welfare Board. We can learn a huge amount from these bodies that can inform our courses and

connect us to the requirements needed in our content to be valuable stepping-stones for further education.

### **What are the pitfalls?**

The only problem with the participation of the RIAM in Lifelong learning is the worry that our courses will not reach the public's ears. Across this area of education calls have been made to have a one stop shop of information, along the lines of Jobconnect (a pilot scheme that involved centralising information about job vacancies) If the information about the different potential courses that could be run by the RIAM was widely known the possibilities are limitless (Outreach programmes, peripatetic teaching, teaching in the workplace)

### **Is there a market?**

Roughly 147,000 students each year participate in part time classes provided by second level schools and VEC colleges. This figure speaks for itself.

### **Coda**

The RIAM is in a perfect position to shrug off its public perception of elitism and to contribute to the development of our nation on a much broader level than heretofore. Much debate is needed on this vitally important issue.

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## A QUALITATIVE ANALYSIS OF TEACHING MENTAL MODEL OF SUCCESSFUL MUSIC TEACHERS IN JAPAN

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*Key Words:* *Teaching Mental Model, Performance Enhancement, Qualitative Research*

### Introduction

Ericsson, Krampe and Tesch-Romer (1993) introduced a framework for the acquisition of expertise based on the premise that practice is the foremost mediator of exceptional performance. The development of exceptional performance in music and other domains is believed to result from prolonged deliberate practice across a period of at least 10 years (Ericsson, et.al.,1996). Deliberate practice is any activity designed to improve current performance, but it is not play, not work, and not observing others perform (Ericsson, et.al.,1996; Starkes, 2000). Ericsson et. al., (1993) have shown that one constraint for the development of exceptional performance in any domain is access to resources. These resources may be either human (teachers or supportive parents) or physical (availability or access to facilities). In this context, Salmela suggests that the most important role of the teacher is to make the learners center their efforts upon deliberate practice and to minimize the resource, effort and motivational constraints which impede the skill development of the learners (Salmela, 1996). The purpose of this study was to describe the teaching mental model of nine successful music teachers in Japan.

### Methods and Procedure

*Participants.* Participant selection was limited to the professional music teachers in Japan who had accumulated a minimum of ten years top level of teaching experience. Participants were further limited to full-time music teachers, defined as having 60% or more of their work allocated to teaching tasks. Nine professional music teachers in Sendai served as participants for this study (violin 4, piano 2, marimba 1, vocal 1, and horn 1). Their average age was 47.8 years old, and they had an average age of 21.8 years of music teaching. They all had experience playing as professional music players in Japan.

*Procedure.* In-depth, open-ended, semi-structured interviews were conducted with each teacher. Interviews ranged between 60 to 90 minutes, were tape recorded with the permission of the participants. Most of the questions were related to the teachers' perceptions of the concepts regarding their teaching practices and the policy of their lesson management. The interviews were systematically transcribed verbatim from the audio tapes immediately after the completion of each interview, and a total of 154 meaning units were extracted from the data set. The data was decontextualized using an inductive procedure for analyzing unstructured qualitative data (Patton, 2002).

### Results

The total number of meaning units related to the contextual component in this study was 92 from total of 154 gathered from nine teachers. The inductive analysis process resulted in regrouping these interview transcripts into three categories, 1) training, 2) motivating, and 3) supporting.

*Motivating:* The drills designed for the learners to enhance their performance were indispensable to attain expertise. All of teachers thought that one of the most important role of teaching was to direct learners to daily effortful, continuous drills. The requirement of task analysis and rationalizing training were essential parts of deliberate practice.

"There is no perfect training which provides guarantees to become an expert. I think it is of the greatest importance to continued, repeated practice. Learners and teachers should not give up to develop the talent of learners. (Piano A)

"Practice has to be a simulation of the performance in front of an audience. Learners have to have a vivid image of the performance when they play the marimba. High levels of concentration and commitment are essential factors for a high quality practice." (Marimba A)

"I agree with the importance of self-direction of learners. But sometimes, a learner does not know what to

do in order to achieve what he or she wants to achieve. In this case, the teacher has to set a task for learner to do and reinforce it, even if the learner is not quite satisfied with this task. I think this is one aspect of a practice as work." (Violin B)

All of the participants made learners follow lesson rules, partly because of a concentration, and partly because of caring for the players' health. Since deliberate practice is a strenuous activity, coaches have to make players develop habits to rest, both mentally and physically.

"I make rules of the lesson. For example, learners must give an answer to what I say in a lesson room. Learners must not be late for lesson. And learners have to cultivate proper behavior in daily life." (Vocal A)

"Sometimes a teacher has to get learners to do what they do not want to accomplish the utmost extent in a practice. So I always take my feelings into consideration to care for the mental health of learners. That is an important part of teaching, too". (Violin A)

*Training:* Learners were very enthusiastic about playing music. Strong flow experience which learner feel during playing music was important for fueling the motivational resources in all levels:

"Of course training is tough and hard. Learners must go through it to improve their performance. But the teacher has to make training with due regard to the enjoyment of music. It is not mere fun or good feelings, but a pleasant sensation or flow experience, like finding a sound that the learner is looking for, which is an essential part of music." (Violin A)

"I instruct the learners but I don't ask them to wait for instruction from a teacher. I don't ask them to follow my instruction. Playing music is not work that a teacher imposes the task upon learners even at the professional level where teachers are asked to win a prize. If learners have a chance to reach a flow experience through playing music, they can devote themselves to a tough, lively training. This is one of the most important roles of teaching." (Piano B)

Some teachers attempted to allow learners to think and decide how to play by themselves during practice so that learners are conscious of a feeling of self-fulfillment:

"I think one of the important things in teaching is that a teacher should give a chance for learners to think and identify their weak points. This helps learners to focus and concentrate during practice, and as a result, learners have more of a chance to have self-fulfillment and reach a flow experience". (Violin C)

Some teachers also made mention of the importance of a relationship between flow experiences of an individual learner and deliberate practice. This is a question of how coaches keep the balance between teaching and coaching. On the one hand, a teacher can afford a wide margin of free activity to have an idea of play and decision making by each learner. On the other hand, the teacher has to pursue the important goal of performance enhancement:

"Sometimes it is hard to keep the balance between correcting performance or decision making of learners and accepting them. It is an essential part of music for them to have their own idea for playing and to perform successfully. A teacher has to embrace this sense of flow. But to enhance their performance, sometimes we need to emphasize the hardships of work." (Violin D)

Once a musical contest or a concert has started, the teacher has less of a chance to influence the play itself, or to control it. Most of the participants thought that learners have more of a chance to have flow experiences during a recital because they were fully concentrated and wanted to give full effort:

"A teacher has almost no power over the performance of players during the musical contest or a concert. The only thing that a teacher can do is to change the mood before playing. I entrust the performance to the learner. Conversely speaking, learners have a lot of chance to get excited with their own performance. It is a kind of a flow experience. I think it is a great thing." (Vocal A)

*Supporting:* Evidence of the teachers' commitment to the mental and physical support of learners also surfaced throughout the training and a daily life. Some music teachers considered the importance of the feedback to learners.

"I always try to find a chance to talk with learners before and after the practice. It is necessary to listen to learners mental conditions for an efficient practice". (Piano B)

"I analyze the problem of the musical performance of the learners, thoroughly. I edit the videos and let players watch it to explain the problems of the learners. Teachers need to clarify the weak points of each learner and make them recognize this so that they can concentrate on these tasks during practice."  
(Horn A)

When I started to teach playing the Piano, I always followed another expert teacher's way to do this. But it did not work. If you do not understand the purpose of the practice and if you do not understand the task for each learner, then learners cannot concentrate and be committed to the task." (Piano A)

It is important to explain the vision, to draw up a seasonal plan, and to keep physical and human resources in good condition to direct the learners to go through deliberate practice and to attain their ultimate goal.

"At the beginning of the season, I always explain my ideal style of playing and make learners understand it well enough to achieve our ultimate goal." (Vocal A)

### **Discussion and Conclusions**

This study found that the mental model which music teachers have in their mind is composed of three factors, training, motivating, and supporting. Also this study found significant agreement between the perceptions of the concepts on how they evaluated their teaching activities in relation to performance enhancement of the music learners and how the role of deliberate practice affects the development of expertise in musical performance in expert music teachers' mental model. The role of mental model of music teacher in the development of musical performance appears to be extremely important, particularly during the lessons when learners are more dependent. During the lesson, teachers are often responsible for introducing learners to a variety of sounds and performances. Encouraging them to have satisfaction and develop skills at their own pace appears to be primordial through all levels. The teaching mental model which music teachers have also play a significant role in making music of learners. Both the acquisition of musical skills and expressive skills is necessary for learners to pursue higher levels of performance. The strong relationship between training, motivating, and supporting indicates that teachers direct learners to commit to deliberate practice as a way of overcoming the three constraints for talent development: motivation, effort, and resources (Ericsson, 1996).

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**27<sup>TH</sup> ISME WORLD CONFERENCE  
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Title: The music-pedagogical process as total social fact: focusing on the multi-contexts and interrelations between music education and NGOs.

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Key words: music-pedagogical process; social projects and NGOs; total social fact; community music performance.

### **Abstract**

This paper aims at discussing some aspects from a research of mine on two non-governmental organizations. The first of them, “Associação Meninos do Morumbi” [www.meninosdomorumbi.org.br](http://www.meninosdomorumbi.org.br) - was designed in 1996 and provides over two thousand adolescents from São Paulo with musical activities. They play, dance and sing different genres of afro-Brazilian music, such as jongo, maracatu, funk, samba, maxixe, aguerê and others. The second one, “Projeto Villa Lobinhos” [www.projetovillalobinhos.org.br](http://www.projetovillalobinhos.org.br) -

began in 2000 in Rio de Janeiro and provides young people – about 40 youths - from underserved communities with music education. They attend musical theory classes, musical practice and ensemble and computer classes for a period of three years. In both non-governmental organizations the ways of learning and teaching music and music education practice are approached, emphasizing that the music-pedagogical process involves multi-contexts being a “total social fact” (MAUSS, 2003). Moreover, the ways of learning and teaching music in and on action of “musicking” (SMALL, 1995) incorporate the collective, intersubjective and dialogic processes that are guided by the musical performance encompassing ritual, games, popular entertainment and ways of interaction that make the learning process meaningful. The goal is to have a debate about possible approaches to music education and the scope of dimension and functions of music-pedagogical knowledge implying the educators prepared to work in these multiple contexts.

Key words: music-pedagogical process; social projects and NGOs; total social fact; community music performance.

## INTRODUCTION

This research (carried out to meet the requirements of Doctorate program of Federal University of Rio Grande do Sul) aims at approaching some musical practices by the Nonprofit Sector in Brazil, mainly through community-based projects. These are institutionalized as non-governmental organizations (NGO) whose purpose is to promote the inclusivity of young and adult people. The methodological approach is on Case Study ((MERRIAM, 1998; STAKE, 1995; YIN, 1994; BOGDAN, R. E BIKLEN, 1982). The research examine two case studies based on the qualitative way of analyzing data through: documentary data collecting, semi-structured and open interview and participative observation. The another methodological perspective supports on the Ethnomethodology (GARFINKEL, 1984; HAVEN, 2004; HERITAGE, 1999; COULON, 1996) that consider any activity can be studied as concrete, lived, socially organized, naturally occurring, situated inquiry or order creating action. The central, in this conception, is the character of order-producing (musical )activities of every-day life.

This research empiric field will be two social projects. The first of them, “Meninos do Morumbi” (Fig.1), was designed in 1996. It provides over two thousand adolescents from São Paulo with musical activities. They play, dance and sing different genres of afro-Brazilian music, such as jongo, maracatu, funk, samba, maxixe, aguerê and others. The other NGO – Projeto Villa Lobinhos (Fig.2) - began in 2000 and it is part of Vivario (NGO) activities in Rio de Janeiro. It provides young people from underserved communities with music education. In its home office, situated in Gávea, twenty-four youths attend musical theory classes, music-instrumental practice as solo and ensemble and computer classes for a period of three years. They play classical and popular music. Furthermore, they have their regular school classes supported.





Figure 2: Projeto Villa Lobinhos

The main question of the research is “What is the musical practice like in the selected social projects?” And it is threefold: How have these projects become legitimized rooms for working with musical practices, including music learning and teaching?; How is the pedagogical process in these rooms?

The music-social activities in this NGO are seen as politicizing institutions from the civil society which can redefine boundaries challenging predominant cultural code. Therefore, they can foster new meanings and ways of life and social action. They can also promote an informal network of contestation and alternating styles of life that can reach both political mobilization and social changes (Outhwaite, Bottomore, 1996, p.502). The music education practice from social activities has been seen and recognized as a worthwhile element of cultural accumulation and identity, mainly for adolescents (Fialho, 2003; Dayrell, 2002; Müller, 2000; Abramovay, 1999). For that group, the music education practice represents one alternative against the drug-taking, violence and criminality. Taking this context into account, the musical practice is an object of analysis for music education by regarding its interface with Music Sociology,

Ethnomusicology and Anthropology. It can be justified in taking the musical practice as a meaningful indicator for proposing social projects and whose applicability requires mapping and conceptual deepening. The differential of the present research is that it focuses on the understanding of non-governmental organizations which have been recognized as important alternative for social and educational works.

I've been working on both non-governmental organizations and music education practice, emphasizing that the music-pedagogical process involves multi-contexts being a "total social fact" (MAUSS, 2003)" in which there are neither ruptures nor antagonisms what foster new networks and social practices. Despite this concept is from ancient societies, it can be taken as modern for analyzing the complexity of different dimensions of contemporary society interacting simultaneously in its plans, such as religious, juridical, moral, economic, esthetic and morphological that are present in the social representations (Mauss, 2003, p.187). This perspective aligns with Kraemer (2002) who believes that the music pedagogy, besides the knowledge acquisition should guide the actions of comprehending and understanding, describing and clarifying, being aware and transforming.

Moreover, the ways of learning music in and on action of "musicking" (SMALL, 1995) incorporate the collective, intersubjective and dialogic processes that are guided by the musical performance encompassing ritual, games, popular entertainment and ways of interaction that make the learning process meaningful. The goal is to have a debate about possible approaches to music education and the scope of dimension and functions of music-pedagogical knowledge implying the educators prepared to work in these multiple contexts. The concept of "musicking" is based on John Blacking's idea "people's musicking and sense of musicality are result from interpersonal interaction ... [of] ordered sound, symbolically, social institutions and a selection of cognitive and motor-sensorial capacities available in the human body" (BLACKING 1992, p. 305). Taking this into account, music is taken as a social practice and culturally constituted (SHEPHERD E WICKE, 1999) and because of this its character can not be seen out of the notion of society, that is, something apart from the symbols and culture manifested by people.

## **NON-GOVERNMENTAL ORGANIZATIONS AND KNOWLEDGE PRODUCTION: CONTEXT, PROCESS AND INTEREST**

Another aspect to be emphasized is the understanding of knowledge production in these NGO based on cognitive praxis approach (EYERMANN; JAMISON, 1998, p. 24) that focuses on the implications of ideas and practices from the social movements in the construction of collective and individual identity of the social actors. This process produces socio-political forces that are able to promote spaces for the production of new ways of pedagogical, political, esthetic and institutional knowledge. Three concepts are central in this knowledge production approach: context, process and interests of knowledge. The contexts of space and time are specific products of given socio-political conditions, being dynamic. They can provide unusual problems from the NGO universe with solutions. Therefore, these NGO can not be reduced to the concept of traditional organization because their unstable variation and mobility establish ongoing processes that are open to experimentation, that is, spaces to new practices of social, cultural and cognitive actions. The production of knowledge in NGO, taking into account their *mutatis mutandis* condition, can articulate new interests of knowledge, new assumptions of world view, organizational innovation, and sometimes, new approaches to science. As cognitive praxis, music and other ways of cultural activity contribute to the ideas that the social movements and their derivation – NGO – offer and promote opposition to the pre-established order in society.

### **ANALIZES**

The support for the analysis and discussion of this study implies the comprehension of musical practices as sociocultural articulation. The NGO have been a meaningful alternative to socioeducational works because of the characteristics that give them a great mobility of different order, but keep the institutional basis.

The data collected allowed the re-elaboration of questions that led me to a deepening of the comprehension of nature of the studied NGO and, thus, the interactions that happen in that context. The analysis has already showed some categories to be focused deeply, such as the performance guiding the individual and collective process of musical learning and teaching; collective importance; social care permeating the musical learning process; the stigma of skin color, place where live, poor origin, close to the

students' identity; opportunity of choices; explicit and tacit disciplinary forms established in the dynamic of social relations and reflected on the didactic-pedagogical and artistic processes; the repertory always present in the pedagogical practices and presentations, considering its relation with sociocultural standards and musical practices from the daily routine of students. The use of oral activity and the imitation process as didactic-pedagogical resource, opposing to the value of musical reading as something that gives the status of being musician, are shown as important aspects in the students' and teachers' narrative related to the music-pedagogical process and their construction of music identities.

Another point to be considered is the dynamic in the communication structure between NGO and social projects bringing the network picture of which design tends to take an important place in the imaginary of pos-industrial society. This concept will be analyzed as an important component in the dynamic of a horizontal relationship emphasizing its democratic and determinant nature in the NGO structure, while institutional category, of strongly interdisciplinary character, based on perspectives linked to several trends both the called systemic thought and theories of complexity. Therefore, the present research aims at contributing to both reflection and practice about the role of music in the politicized process of social movements and projects in NGO that search for a real social transformation where the inequality can be minimized in favor of a more human society.

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Children's Collaborative Creation:  
Thinking in Sound when Working Together on a Musical Composition

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Key words: composition, collaborative, constructivist, children, creativity

Abstract

This present study illustrated how three young composers were able to create and extend their musical idea jointly in the process of collaborative composing, particularly in the beginning stage of collaborative work. This qualitative study is drawn from a larger research study that sought to provide insight into the nature of the process and product of collaborative composition. (Master's Thesis: *Children's Musical Thinking During Collaborative Composing*, Oakland University, 2004). Three target children (2<sup>nd</sup> graders) were observed unobtrusively by the teacher researcher in her own music classroom. Throughout the study, the students engaged in composing an original ABA piece in a small group setting.

In the process of collaborative composition, children gave full attention to one another's thoughts. The students were very sensitive with their whole bodies, interacting with others and within sound. Their collaborative musical thinking went beyond what they could have done as individuals—working within their shared musical understanding through their collaborative effort. What became meaningful to each child was not generated in only one mind but among group members. As a result, the ownership of the material was mostly blurred and their composing product became "our original composition." Analyzing and interpreting the data and comparing my finding to those of other researchers led me to believe that interaction within collaborative composing seems to foster the children's musical thought and move them toward musical independence.

## INTRODUCTION

In education, collaborative learning has been re-recognized as one of the most effective and meaningful way for human development by social constructivist vision of learning. According to Mehan (1984), the combined expertise of the group often exceeds that of the individuals within the group, and understanding of a problem and its potential solutions resides in the minds of individuals and also in the larger scheme of the

combined understanding of the group. How does it operate in collaborative composing in music classrooms? In this present study, illustrating how three young composers were able to create and extend their musical idea jointly in children's collaborative composing, I will think about its significance.

## METHOD

### Data Collection and Analysis

The main purpose of this study was to provide insight into the nature of the children's collaborative creation and extension, as they draw upon the musical thought of their various musical communities. The understanding I sought necessitated understanding the parts in relation to the whole, understanding the importance of analyzing the data with all of their richness as closely as possible to the form in which they were captured. I engaged in a qualitative study of these three children as they interacted with music and peers in the naturalistic setting of their regular class sessions. I adopted the role of a teacher-researcher who collected data through unobtrusive means. I videotaped and audio-taped at regularly scheduled intervals, one hour classes every Wednesday, over a period of 5 months. These tapes were used to review segments of the sessions and verify observations.

In this study, credibility was established through a number of techniques. Multiple perspective and triangulation were established through the use of multiple data collection tools: video-camera, audio-recorders, the viewpoints of the observers, my own perspective as a teacher who took comprehensive field notes, interviews with the participants, and artifacts from the site. During the process of data collection, I read and

reviewed all field notes, recordings, and other collected materials and periodically wrote memos summarizing the observations (Miles & Huberman, 1989). These data were then transcribed, analyzed, and interpreted to gain insight into the nature of the children's thinking process during collaborative composition.

### **Three Target Children**

All students in this study class were of Japanese heritage, residing in the United States. While I collected data from three different groups as they worked in this class, for this study, the group of three children, Mei, Key, and Emi (pseudonyms) was selected because they had been attending this class from the inception of the program three years earlier and, at the time of the study, they were clearly be able to demonstrate their musical understanding through creative activities. They were second graders, 7- to 8-years old at the time of the study.

### **Musical Experiences**

The musical experiences of this class were carefully designed based on the Teaching for Musical Understanding (TMU) approach<sup>1</sup>, to enable students to develop their own understanding of musical concepts and principles, moving them toward musical competence and independence. The composition project that formed the basis for this study was assigned following an analytical listening experience involving Bizet's "Farandole" from *L'arlesienne Suite*, No. 2<sup>2</sup>.

The composition assignment that formed the basis for this study:

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<sup>1</sup> This approach to teaching music is explicated in *Teaching for Musical Understanding* (Wiggins, 2001).

<sup>2</sup> This lesson is based on one described in *Teaching for Musical Understanding* (Wiggins, 2001).

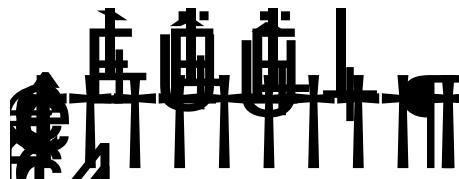
- Working in a small group, using the keyboard, compose an ABA piece.  
(You may use additional instruments, if you need them.)
- Before composing, establish a mood for the particular effect of your piece.

## THEME: COLLABORATIVE CREATION AND EXTENSION OF MUSICAL IDEAS

### Initial Statement

The three children started their compositional project by deciding that the mood of their piece would be “scary.” They then explored the sounds of the keyboard synthesizer for few minutes, seeking an appropriate sound. As soon as they had chosen the sound, #016 (Drawbar Organ) , Key presented her musical idea to the group. Key said, “Well, I know it, I know it, it goes (played Example 1)...” and play;

*Example 1:*



### Sharing Ownership of Musical Ideas

After Key established her musical idea to the group, the other two children immediately responded to her idea. Looking satisfied, Emi said, “That sounds good!” Mei immediately imitated Key’s musical idea on the keyboard. Key’s ownership of her musical idea was first evident in the other children’s reaction to it. At the same time, the

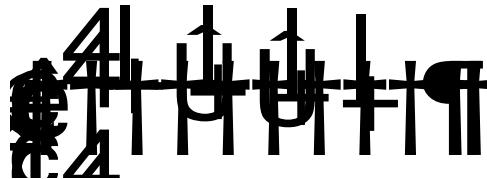
ownership of the Key's musical idea was immediately shared with the others in the group. During her initial statement, they were carefully watching, listening to it, and then, through their process of evaluation, immediately received her idea as a part of their own ideas, because they actually took the idea and moved it forward to the next step.

### **Watch, Listen, and Feel Together**

The initial melodic idea had seeds of the development of the rhythmic characteristics of the group's eventual collaborative work. At first, Key noticed that Mei was trying to play the melody with her right hand while with her left hand she pressed a button that generated a drum sound with each press, something she had recalled from her prior experience with this instrument. Key appreciated and responded to Mei's attempt to play the initial musical idea with the sound of drumbeat, saying, "I can help you. You push the button as a beat. I'll play here."

After Key listened to four beats generated as Mei pushed the particular button, Key attempted to play the initial musical idea (Ex. 1) repeatedly, but she started the melody with a different note (Ex. 2a).

*Example 2a:*

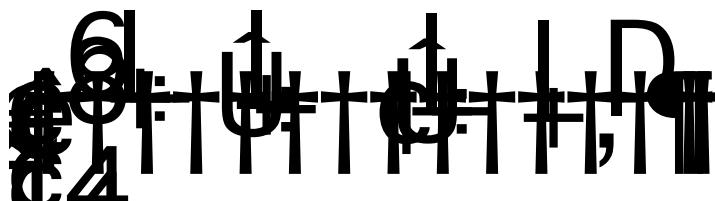


It was a wonder that none of the children pointed out that the melody had begun on a different note from the way it was played initially (Ex. 1). More interestingly, while they kept playing the melody (Ex. 2a), they started to nod their heads along to its beat,

including Emi who was observing Key's and Mei's playing. They seemed to be in the same music, watching, listening, and feeling together in sound. They shared its feeling without words.

During these experiences of interacting with the sound, the sound of the drumbeats made their motion shift from upbeat to downbeat, followed by a change of the rhythmic pattern. The musical material (Ex. 2a) had gradually transformed its characteristics. It was now played with a swing, jazzy feeling (Ex. 2b).

*Example 2b: (Swing style, with drumbeats)*

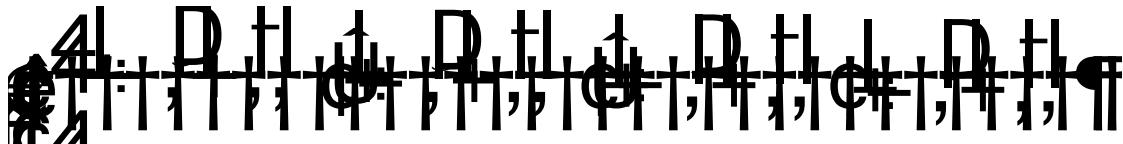


Their music was clearly in their minds through musical interaction in the social context without any verbal conversation.

### **Think and Work Together**

As the work continued beyond the initial conception of ideas, the children continued to think and work together in a collaborative fashion. After Emi had immediately copied the melodic pattern on the keyboard, Emi suggested to the others, "I'd like to make it little longer." It led the children to become concerned about the meaning and appropriateness of the melody in the context of their collaborative image of the work. Key immediately responded to Emi's suggestion and started to hum the melody (Ex. 3a), while her head was ticking to the beat.

*Example 3a:* (Key's humming)



In the meantime, Mei also responded Emi's suggestion and started to play the melody (Ex. 3b) on the keyboard.

*Example 3b:* (Mei's playing on the keyboard)



Soon, Emi intended to copy Mei's melody (Ex. 3b). Each of them seemed to concentrate her attentions on what she was developing. (Perhaps they did not yet hold the complete idea in their own minds and it was still in progress in their heads, and so they were not ready to teach her the way the musical idea should go.)

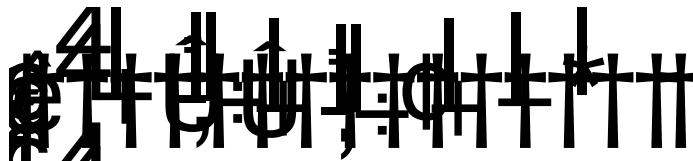
This instance indicates that Mei and Key accepted Emi's suggestion of "I'd like to make it little longer", but the means of generating the musical idea were clearly different between Mei and Key. Key expressed her longer image of the melody with her voice, and Mei expressed it with her finger on the keyboard. This instance also showed they were obviously thinking musical idea in sound. Individual musical thinking was dynamic throughout the process of collaborative composing.

### **Listening Antennae**

In their series of conversations, the children's "listening antennae" were sensitive to anything that seemed appropriate and meaningful for their collaborative work. In their process of collaborative creation, it was clear that they were thinking in sound and also listening to others simultaneously or alternately.

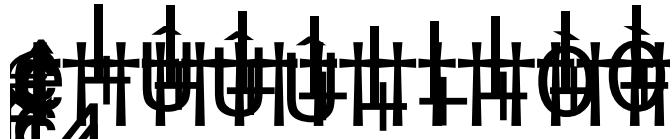
Emi, Mei, and Key constantly listened to one another's ideas and this influenced their collaborative work in many ways. The next segment indicates that Key was thinking her own sound and listening to Mei's sound at the same time. The three children played the melody individually on same keyboard to extend the melodic pattern. Mei, first, played Example 3a.

*Example 3c:*



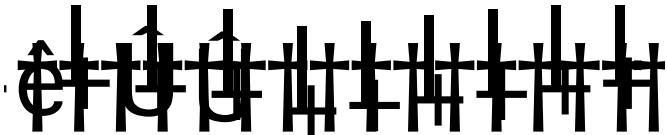
Before Mei finished playing, Key stopped her fingers that were playing her own idea on the keyboard and said, "Don't do dada dada. I think it's not for our piece." Key then returned to her own work, seeking a longer and better idea. Soon Mei played the next one, Example 3b.

*Example 3d:*



Key stopped her fingers again. She started to watch Mei's playing, while Mei continued to play the other idea, Example 3e.

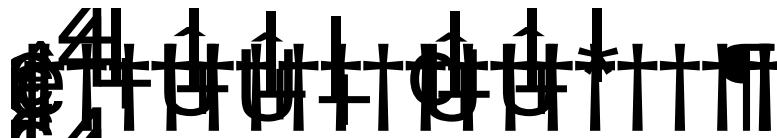
*Example 3e:*



Key: I think you don't go up too high.

Mei, then, started to play Example 4 many times without any words.

*Example 4:*



Mei pliably responded to Key's abrupt suggestions without words. They certainly showed collaborative attitude in the series of conversations between Key's verbal suggestion and Mei's musical gesture.

## DISCUSSION AND IMPLICATIONS

In their work on this particular project and reflected in the data collected for this study, they seemed to focus on their collaborative efforts to develop the musical material. In the beginning of collaborative composing, their musical thinking dealt directly with the melodic material, with each of three children holding her own image of what their

music sounds. The data suggest that, for three target children, each individual group member's vision of the work tended to transform through interpersonal communication in various form, such as verbal, nonverbal, musical, and kinesthetic, that occurred among the members of the group as they interacted. Because, each individual had own perspective and held an image of the work constructed in her own mind, all members of the group needed to share their goals and perspective to engage in the process of collaborative creation. The common goal could not be reached until they had shared their idea and understanding. It would seem then that, in the process of the work, the construction of a collaborative image should be actively developing thought interaction with others, in order to move toward the common goal.

In this study, as the children flung themselves into development of the musical ideas, working together to move the collaborative composition toward their goal, there was an intensity that drove the interaction through which they came up with their individual musical ideas to contribute to the development of the composition. Because of this intensity, their verbal, musical, and physical interactions did not constitute a simple conversational event, but instead seemed loaded with their own purposes and assumptions. In these conversations in the course of this study, suggestions were evaluated before, during, after, and sometimes considerably after the event through which the idea had been shared. There were also many instances when several of the group members seemed to be leading the group simultaneously because different individuals were suggesting ideas at the same time. Also the process was interwoven with more general thought processes like perception, attention, and emotion. Thus, the conversation was very complex, with each idea connecting to the others at one point or another.

From my observations during the course of this study, there were indications in the attitude of each child that they were willing to move in some way toward meeting the demands and collaborative goals of the others in the group. Throughout the process, their work never collapsed and they produced a successful composition, settling individual differences through mutual concession. As they worked, it seemed that they were aware of their collaboration they were in, where they were presenting, observing, and receiving one another's ideas.

Collaborative composition also provides opportunities for children to confer meaning on their creativity, to interact in ways which children develop musical thinking at ease. In the process of development and arrangement in the act of composing, it is evident that they applied a spontaneous act of improvisation as the dominant mode of composing. In their intense interaction, the children's "listening antennae" became sensitive to anything that seemed appropriate and meaningful for their collaborative work. For them, collaborative creation was a whole body activity as they received the others' musical ideas and elaborated on them jointly. At some points, their improvisation acted as a joint creation with shared musical intention. Their expressive intention through musical interaction empowered qualities of corroborative composition that allowed each individual to signify their worlds (Greene, 195, p. 55) as they contextualized their own musical ideas. Thus, the children's understanding of group composition was jointly negotiated, evaluated, and adjusted musically, verbally, and non-verbally as to how they wanted the final product to sound. There seemed to be many moments during which musical decisions about what music was appropriate for the work were made collectively. There also seemed to be many ways in which children who had their own perspective and

schemas constructed through prior experience in a socio-cultural context, shared their understanding and jointly solved their compositional problem.

Beals' (1998) suggests that

We watch and listen and participate, and develop. We take in all kinds of experience and material, not as mere information processors, not as mechanical assimilators and accommodators of incoming material, but as powerful actors on the world around us, while that world in turn is shaping us. We live in a world that we not only watch and listen to, but we join in, appropriating while we watch and listen, forming and transforming ourselves and the world around us. (p. 19).

This explanation makes me strongly believe that the various parts blended into a harmonious whole in their minds, which then released them more richly. Finally, this is reflected in the musical product of the group.

Analysis of the data collected during this study provided a great deal of insight into the nature of the process of collaborative composition. I was aware that the group composition process could generate children's musical potential and activate their musical thinking and learning beyond the individual ability of each participant. As the students engaged in small group musical composition, they gave their full attention to one another's thoughts as they were conceived in a variety of forms during their work, including verbal, nonverbal, musical, and tacit knowledge forms. The students were very sensitive and their whole bodies interacted with others and with sound. Their interactive network went beyond what they could have done as individuals, working within their shared musical understanding through their collaborative effort. What became meaningful to each child was not generated within one mind but constructed within the whole group. As a result, the ownership of the material and leadership in the group work was mostly blurred. Their composing product became "our music", making meaning together. As Rogoff (1990) states,

the product of such social interaction, far from being a copy of what is already invented or available in the thinking of either partner, involves a creative process in which the effort to communicate propels the partners together to develop new solutions through social means, with the partners each bringing their own understanding of the values (p. 196).

Being musical together must be valued. I trust children's natural capacity of social exchange and ability of making-music. I believe their meanings are socially constructed. Group composing may provide children with a broader opportunity for children's musical growth and independence.

This study has given me ideas about what I, as a teacher, need to understand and recognize in planning instruction, and how, for their own musical growth, I need to create opportunities for children to share musical understanding with each other and with me. Hopefully, my students and the students of others will discover the role that collaborative effort can play in the development of their own musical thinking and the ways that shared understanding may enhance their learning in the course of their music education experience.

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## The Acquisition of Absolute Pitch for the Mainstreamed, Special Educational Needs and Academically Talented: A Reveal of the Mystery

### ABSTRACT

AP (absolute pitch), being a scientific mystery, is an ability to identify or produce tones without references. It is rare among musicians, and it is even rarer in the general population. This study examined the effectiveness of Lau Chiu Kay Music Educatherapy in training students to develop AP. If found to be effective, the research would then endeavour to identify significant factors and characteristics of AP. Three academically talented, 103 mainstreamed and 38 special educational needs students at Music Home, with 75 males and 69 females, and an age range from two to 25, constituted the sample of 144 subjects. They played the piano from one month to eight years, with the standard from the preparatory grade to diploma levels. It was a single case study design, which incorporated a one-group-pretest-post-test quasi-experiment. Qualitative and quantitative data were gathered. An AP assessment, an interview questionnaire, and forms for recording personal data, observation and collecting feedback were utilized.

Results showed that a) Lau Chiu Kay Music Educatherapy helped subjects to develop AP; b) singing absolute solfège, and familiarity with tones associated with absolute solfège and octave designations in piano learning and other music studies, accurate piano tuning, interest in music and attention were influencing factors, whereas the gender, aptitude, age of onset, language background, acute memory, auditory sensitivity, pitch identification practice, inheritance, tinnitus and chromesthesia were not; c) AP could be developed within one to two months and at the starting grade of the piano learning; d) the verbal encoding strategy was the major processing strategy; e) AP subjects identified note and octave names simultaneously, or note names then octave designations; f) the number of octave errors made by AP5-10 subjects were regarded as small; g) AP subjects identified C-G-A-D-B-F-E-Bb-F#-Eb-Ab-C# from the most to the least familiar, white key tones better than black key tones, the middle register better than other registers, and found the two extreme regions the most difficult to identify; and h) the value of AP was positive, and it helps subjects to learn to play piano faster and to play from memory better with the “video-camera-type-of-memory”.

Following theories are suggested: a) AP is an innate potential; b) AP is a musical talent; c) AP is a successful outcome of tonal-absolute solfège with the octave designation labelling association; d) AP is a successful attempt of transferring familiar tones from the short-term to the long-term memory; e) AP anchors on an accurate and

constant tuning; f) AP is developmental, and it may grow and decline; g) AP has a sensitive period rather than a critical period; and h) the AP achievement can be negatively influenced by particularly low aptitude, low memory, severe deafness, low music interest, poor attention or brain damage.

## Chapter One: Prelude

### 1.1. Background

Hong Kong Music Home for Handicapped Normal Talented Children Limited (MusH) was founded by the researcher on 4th April, 1992. The Lau Chiu Kay Music Educatherapy for the Special Educational Needs, Mainstreamed and Talented (MusET) has been practised since then. As the teaching moved on, the researcher noticed that most students identified piano keys from pitches. They always played back music from memory. They could identify single tones. Their progress in playing the piano was rapid. It seemed that they were developing absolute pitch (AP).

### 1.2. Definition of AP

AP is an innate ability to identify or produce tones with octave designations accurately, with certainty, spontaneously and effortlessly without reference and at least for one timbre.

### 1.3. Occurrence

AP is a rare ability. The estimation is from 1:100 (Moore, 1997) to 1:10000 (Bachem, 1955) in the general population. AP occurs more in musicians. The estimation is around 3.4% (Miyazaki, 1988) to 24.6% (Gregersen et al, 1999) in western countries, 32.1% in Asian countries (Gregersen et al, 1999) and 50% in Japan (Miyazaki, 1988). Rimland and Fein (1988) approximated 5% in autistic persons.

### 1.4. Theories of AP

AP can be theorized with two major trends, i.e. the heredity and the innate approach. Both approaches emphasize music training being inevitable. In the heredity approach, AP is limited to few people (Bachem, 1940, 1955) and familial segregation exists (Baharloo et al, 2000). In the innate approach, AP is a potential to everyone. This approach includes the Learning theory, Unlearning Theory and Early Learning theory. The learning theorists postulated that AP can be acquired at any age through training (Eaton & Siegel, 1976). The unlearning theorists assumed that AP is trained out of most children because of the moveable solfège (Deutsch, 1999). The early learning

theorists believed that AP should be acquired at the age before six (Kirchubbel, 2000). There were attempts to train children (Oura & Eguchi, 1981) and adults (Brady, 1970) to acquire AP. Successful cases were rare (Takeuchi and Hulse, 1993).

### **1.5. Aims**

AP, a scientific mystery (Stary, 2002), can only be resolved if a method can succeed to make everyone acquire AP (Levitin & Zatorre, 2003). The occurrence of AP on such a large scale at MusH is uncommon and this prevalence has lasted for all these years. The aim was to find out whether subjects can gain AP. If they can, investigate how do they get it? How is it processed? What are its characteristics?

## **CHAPTER TWO: ACQUISITION OF AP UNDER LCK MusET**

### **2.1. Basic Method of Singing Absolute Solfège**

The researcher designed a solfège naming system, in which one tone is associated with one fixed solfège. This is doh-di-ray-ri-mi-fah-fi-sol-si-lah-li-ti-doh<sup>1</sup> (d-di-r-ri-mi-f-fi-s-si-l-li-t-d<sup>1</sup>) corresponding to C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C<sup>1</sup>, doh<sup>1</sup>-ti-te-lah-le-sol-se-fah-mi-me-ray-re-doh (d<sup>1</sup>-t-te-l-le-s-se-f-m-me-r-re-d) representing C<sup>1</sup>-B-Bb-Ab-G-Gb-F-E-Eb-D-Db-C, and d-di-r-me-m-f-fi-s-le-l-te-t-d<sup>1</sup> corresponding to C-C#-D-Db-F-F#-G-Ab-A-Bb-B-C<sup>1</sup> of neutral relationships. Doh is fixed to C. There are octave indications following the letter names or solfège. Take C as an example. The middle C is C<sub>o</sub> or d<sub>o</sub>. The C an octave higher is C<sup>1</sup> or d<sup>1</sup>, two octaves lower is C<sub>2</sub> or d<sub>2</sub> and so forth. Students are taught to identify tones with octave placements simultaneously.

### **2.2. AP Acquisition in Music Learning**

The piano is the only instrument formally taught at MusH. There are 12 sets of books in each grade. Piano books are accompanied with compact discs and/or instructors' recording with singing solfège. In practising piano, students listen to recordings and sing solfège simultaneously. They sing melodies, different parts and chords if time allows. They may lower high notes and raise low notes to their singing ranges. When they feel tired, they may think of the notes in the way as they sing.

The AP training involves listening attentively to piano tones, singing solfège and identifying notes. The extracurricular music is assigned as background music in the daily life. It is instrumental or orchestral to enhance students' AP of different instruments. In sight-reading, singing, sight-singing, composition, conducting, preparing piano examinations and theory, students sing solfège before the music is

played to train them to memorize tones.

### **2.3. AP Grading**

A system is designed to grade the AP achievement. Students identify note names together with octave designations. Answers with right note and octave names are counted as all right. Answers with right note names and wrong octave placements are counted half right. If note names are wrong, answers are wrong. The chance of getting both note and octave names right one after another is 9.37% ( $100\% \times 1/12 + 100\% \times 1/12 \times 1/8$ ). In an assessment with the octave errors counted conducted by Klein et al (1984), the accuracy was 10% for non-AP and 42.87% for AP subjects. In this scheme, 9.99% or under signify no AP, 10% indicates AP starting to develop, 50% pass and 100% perfect. In naming, for example, if one gets a score from 50% to 59% in piano tones, one is called “Piano AP5”. See Table 3.4.1.

**Table 2.3.1: AP Grading Scheme**

Pass or Fail	Specification	AP Grading	Score (%)
Fail	No AP AP by chance AP with one to few notes	AP0	0-9
Initial	Starting AP	AP1	10-19
		AP2	20-29
	Progressive AP	AP3	30-39
		AP4	40-49
Satisfactory	Fair AP	AP5	50-59
		AP6	60-69
	Meritorious AP	AP7	70-79
		AP8	80-89
	Distinctive AP	AP9	90-99
	Perfect AP	AP10	100

## **CHAPTER THREE: METHOD**

### **3.1. Introduction**

This was a single case study design, which incorporated a one-group-pretest-post-test quasi-experiment. An AP assessment, an interview questionnaire, and forms for recording personal data, observation and feedback were utilized. The researcher did not take part in any assessments and interviews.

### **3.2. AP Assessment**

A Yamaha C2 grand piano, tuned to A440, was used. The piano room was a quiet room without interruption. All 88 piano tones were used. Consecutive tones were at least a major tenth apart. Each tone lasted for one second and was played in mezzo-forte. The inter-stimulus interval was at least 30 seconds. A longer interval was allowed to write down answers. Distractions also came from naming, writing answers and conversations.

Subjects were assessed individually. Three groups of items were designed. Only one group was selected randomly. Subjects sat with the back at the piano. They responded to one tone after another. No answers were accepted after three seconds. Subjects responded by naming note and octave designations, or writing note and octave names on answer sheets. No feedback was given. See Section 2.3 for the scoring.

### **3.3. Sample**

At MusH, 144 students, who got zero mark in the pretest, joined in the research, including three (2%) academically talented (AT), 103 (68.7%) mainstreamed (MS) and 38 (25.3%) special educational needs (SEN), with 75 males and 69 females, and an age range from two to 25. Of the SEN, there were one mild mentally retarded, 14 autistic, five emotional and behavioural disordered, three speech delayed, seven learning difficult, three sensory integrative dysfunctional, three moderate hearing impaired (HI), one severe HI and one asthma subjects. Subjects played the piano from one month to eight years and from the preparatory to diploma levels.

## **CHAPTER FOUR: RESULTS AND DISCUSSION**

### **4.1. MusET Helps to Develop AP**

None of the 144 subjects could identify a tone in the pretest. In the post-test, 122 subjects (84.7%) achieved AP1-10. No subject reported that there was any institution outside MusH teaching them AP. In schools of Hong Kong, RP is widely exercised. All subjects pointed out that the music activities at MusH helped them to develop AP. There were 22 (15.3%) AP0s (SEN=7, MS=15). Except for four students, all (N=18) got 1.14% to 9.09% marks in the post-test. They made one to six right judgements. They were not good at guessing due to their young ages and/or disabilities. Their answers might reflect the tones that they could identify. Comparing to their zero scores in the pretest, they (N=18) were starting to acquire AP. They were new and needed a longer time to attain to AP1 or higher.

### **4.2. Factors Affecting AP Development**

#### **4.2.1. Tone and Absolute Solfège with Octave Designations Association**

The AP development depends on how successfully one anchors labels to tones (Levitin, 1998). A fixed solfège system is crucial (Ward, 1999). Out of 144 subjects, 136 (94.4%) sang or thought of tones in practising the piano. They got significantly higher scores than those ( $N=8$ , 5.6%) who did not ( $F=11.12$ ,  $df=1$ ,  $141$ ,  $p=.001$ , 2-tailed). Subjects who spent more time practising piano got significantly higher mean score than those who spent less ( $\rho=.571$ ,  $df=138$ ,  $p=.000$ , 2-tailed). They used AP in 99.11% of the activities. The more they used AP, the higher would be their AP achievement ( $\rho=.744$ ,  $df=142$ ,  $p=.000$ , 2-tailed). MusET makes AP dominant over RP so as to enable students developing AP ultimately.

#### **4.2.2. Accurate Tuning**

Tuning affects AP identification (Vernon, 1942a&b). Subjects ( $N=5$ , 3.6%) claiming to have inaccurate piano tuning got a significantly lower mean AP score than those ( $N=136$ , 96.4%) claiming to have in-tuned pianos ( $F=4.08$ ,  $df=2$ ,  $141$ ,  $p=.019$ ).

#### **4.2.3. Familiarity of Musical Tones**

AP depends on the familiarity of tones (Stary, 2002). The mean score of subjects learning piano less than a year ( $N=57$ ) was significantly lower than those ( $N=87$ ) learning one to eight years ( $p=.000$ ). The AP achievement was found to be positively correlated to the years of playing piano ( $\rho=.068$ ,  $df=142$ ,  $p=.000$ , 2-tailed). Subjects who spent more time practising piano got significantly higher scores than those who spent less. The more they used AP to sing and think of tones in music activities, the higher would be their AP achievement ( $\rho=.74$ ,  $df=142$ ,  $p=.000$ , 2-tailed).

Another influence is the familiarity of timbre (Marvin & Brinkman, 2000). Subjects practising piano ( $N=140$ , 97.2%) got a significantly higher mean post-test score than those ( $N=4$ , 2.8%) practising electronic piano ( $t=2.04$ ,  $df=142$ ,  $p=.043$ , 2-tailed). Since two AP2s practised electronic piano, the timbral familiarity appears to be an auxiliary rather than a determining factor (Miyazaki, 1989).

#### **4.2.4. Interest for Piano Playing**

The interest in music is positively associated with AP. Subjects with little interest ( $N=10$ , 6.9%) had significantly lower scores than the moderate to very great interest groups ( $N=132$ , 91.7%). Subjects' interest in playing the piano was positively correlated to their AP achievement ( $\rho=.25$ ,  $df=142$ ,  $p=.003$ , 2-tailed).

#### **4.2.5. Influence of Attention on Accuracy**

Twenty-four (16.7%) and one (0.7%) subjects were reported to have severe attention and stress problems respectively. They (MS=3, SEN=22) got a significantly lower mean post-test score than those (N=119) without ( $t=-2.10$ ,  $df=142$ ,  $p=.038$ , 2-tailed). Attention and stress influence the AP achievement negatively (Wynn, 1972).

### **4.3. Factors Not Affecting AP Development**

#### **4.3.1. Sex Difference**

This study supports no gender difference (Baharloo et al, 1998), including the non-significant differences of the numbers of boys and girls ( $X^2=.25$ ,  $df=1$ ,  $p>.05$ ) and their mean post-test scores ( $t=.55$ ,  $df=62$ ,  $p>.05$ , 2-tailed).

#### **4.3.2. Aptitude Difference**

AP is independent from aptitude (Heaton et al, 1998). It was concluded from the similar percentage of AP5-10 MS (N=43, 41.7%) and SEN (N=18, 47.4%), and the non-significant differences of the mean scores of the AT, MS and SEN ( $F=.97$ ,  $df=2$ ,  $61$ ,  $p>.05$ , 2-tailed).

#### **4.3.3. Age of Onset**

AP musicians usually started music training at six years old or younger (Gregersen et al, 1999). It would disappear after 12 years of age (Sergeant and Roche, 1973). The 144 subjects started to play the piano from the ages of two to 23. Their differences in the mean post-test scores were non-significant ( $F=.68$ ,  $df=10$ ,  $133$ ,  $p>.05$ , 2-tailed). Of 64 AP5-10, The AP achievement was negatively associated with the age of onset with a non-significant correlation ( $\rho=-.102$ ,  $df=62$ ,  $p>.05$ , 2-tailed). They were regrouped into two, i.e. one at two to six and another seven to 23. The younger group did not attain a significantly higher mean score than the older group ( $t=1.35$ ,  $df=62$ ,  $p>.05$ , 2-tailed). The findings do not support the early music training and the critical period.

#### **4.3.4. Language Background**

It was proposed that speakers of tonal languages are more likely to develop AP than those of phonetic languages (Deutsch, 1999). This study showed no significant language influence due to the non-significant mean AP score ( $t=-.49$ ,  $df=142$ ,  $p>.05$ , 2-tailed) of English (N=4, 2.8%) and Cantonese speaking subjects (N=140, 97.2%).

#### **4.3.5. Acute Memory for AP**

AP may be developed from an acute memory for pitch (Oakes, 1955). This proposition can be ruled out since only four new subjects got zero mark in the AP post-test.

#### **4.3.6. Auditory Hypersensitivity**

AP can be developed if people have a super auditory sensitivity (Wayman et al, 1992). Mottron et al (1999) used this theory to explain the trait in autistic persons. Bachem (1940) found musicians having AP declining with deafness. Despite the hearing loss from 25dBHL to 75dBHL, one HI was AP1-4 and three were AP5-10. Their mean AP score was the highest ( $M=50.85$ ,  $SD=28.57$ ). The second highest was that of the normal hearing (AT and MS) ( $M=43.86$ ,  $SD=27.93$ ). The lowest belonged to the auditory hypersensitive (autistic) ( $M=32.55$ ,  $SD=20.72$ ). But those differences were non-significant ( $F=1.25$ ,  $df=2, 121$ ,  $p>.05$ , 2-tailed). Auditory hypersensitivity was not a factor (Fujisaki & Kashino, 2002).

#### **4.3.7. Pitch Identification Practice**

AP accuracy depends on how much one practises pitch identification (Levitin & Zatorre, 2003). Subjects ( $N=16$ , 11.1%) practising pitch identification did not get a significantly higher mean post-test score than those ( $N=128$ , 88.9%) without ( $t=.96$ ,  $df=142$ ,  $p>.05$ , 2-tailed). It is through perceiving absolute solfège in daily music learning instead of the deliberate training, students develop AP.

#### **4.3.8. Inheritance**

The main query lies on whether AP is genetically inherent (Gregersen, 2001) or a universal potential (Deutsch, 1999). AP is innate since all subjects developed AP and no single heredity case was traced.

#### **4.3.9. Tinnitus and Chromesthesia**

AP may be correlated with tinnitus or chromesthesia (Costall, 1985). This study does not support this claim because all subjects had no tinnitus or chromesthesia.

### **4.4. Time and Grades Needed to Develop AP**

#### **4.4.1. Time Needed**

Nine subjects, having played piano for one to two months, attained to AP1 to AP7. Ten AP1-4 and 13 AP5-10 reported their AP revealed within one to two months. The shorter time AP revealed, the higher would be their post-test scores ( $\rho=-.17$ ,  $df=120$ ,  $p=.30$ , 1-tailed). AP can be developed in as short as one to two months of the piano

learning.

#### **4.4.2. Piano Standard Needed**

From 60 (41.7%) preparatory grade students, 33 (55%) were AP1-4 and six (10%) were AP5-7. As their piano standards move up, their AP achievement improves ( $\rho= .79$ ,  $df=142$ ,  $p=.00$ , 1-tailed). AP starts in the beginning of the piano learning.

### **4.5. Processing of AP**

#### **4.5.1. Encoding Strategies of AP**

There has been disagreement on how AP processed (Macpherson, 2000). Almost all AP individuals ( $N=58$ , 100% in AP1-4 and  $N=61$ , 95.3% in AP5-10) used verbal codes (relating tones to sol-fah or letter names). Three (4.7%) AP5-10 used multiple strategies of verbal and pictorial codes (associating tones to keyboards or staves). Referring tones to one or many internal standards, ear ringing sounds, compositions, colours, scales, throat positions or words were not used. AP possessors use mainly the verbal code (Ohnishi and Matsuda, 2001).

#### **4.5.2. Identification Process of Note and Octave Designations**

AP possessors identify tone names and then octave designations in a two-way process (Takeuchi & Hulse, 1993). The findings were different in this study. Forty-five (77.6%) AP1-4 and 61 (95.3%) AP5-10 subjects used both strategies of either identifying note names before octave designations or identifying note and octave designations simultaneously. Nine (15.6%) AP1-4 and three (4.7%) AP5-10 used single technique of identifying note and octave names simultaneously.

### **4.6. Accuracy in Tonal Judgment**

#### **4.6.1. Accuracy of White and black Key Tones**

Subjects had mean accurate responses of 87.65% for white key tones and 65.28% for black keys. The mean score for white keys was significantly higher than that of black keys ( $t=10.78$ ,  $df=63$ ,  $p=.000$ , 2-tailed). The findings support the white key superiority. It may be due to white key tones appearing far more than black key tones in the western music (Simpson & Huron, 1994). Miyazaki (1988) and Takeuchi and Hulse (1991) employed the Early Learning Theory to explain the white key superiority. The researcher did not find support for this.

#### **4.6.2. Octave Errors**

Octave errors are common and unavoidable (Miyazaki, 1989). Five (7.8%) AP5-10 made no octave errors. There were 17.49% of answers with octave errors and 61% without. The percentage of octave errors is small. The AP5-10 had 36.45% less octave errors than the AP1-4. Octave errors can be improved if AP improves.

## **CHAPTER FIVE: THEORY FORMULATION**

### **5.1. AP is an Innate Potential**

### **5.2. AP is a Musical Talent**

### **5.3. AP is a Successful Outcome of the Tonal-Absolute Solfège with the Octave Designation Labeling Association**

### **5.4. AP is a Successful Attempt of Storing Absolute Tones in the Long-Term Memory**

### **5.5. AP Anchors on an Accurate and Constant Tuning**

### **5.6. AP is a Developmental Process**

AP is not a none-or-all ability. The development of AP can be explained by the “Flowering Model” which is proposed by the researcher. The seed of AP is rooted in everyone’s brain. Through the frequent exposure to music saturated with the tonal-absolute solfège labeling association and octave designation, AP starts to germinate from the unnoticeable potential to seen behaviour. One starts to identify one to more tones. AP1-2 resembles the seedling stage. AP keeps growing to AP3, 4, 5, 6 and so forth if the tonal environment remains saturated. If the favorable condition keeps on, AP flowers into AP7, 8, 9 or 10. AP may also be weakened under inattentiveness or stress.

### **5.7. There may be a Sensitive Period for the AP Development**

Like language acquisition (Fromkin et al, 1974), there may be a “sensitive period” in AP. The “sensitive period” occurs at and after the puberty stage. Subjects commencing piano learning at 11 to 16 years of age ( $N=5$ ,  $M=29.66$ ,  $SD=30.88$ ) and at 17 to 23 ( $N=4$ ,  $M=39.06$ ,  $SD=13.85$ ) could still develop AP to a mean of AP2-3, with the maximum score of 77.27% and 56.25% respectively. Even though their mean scores were lower than those of most age groups, the differences were non-significant.

The level of AP developed in the “sensitive period” appears to be lower than that developed in the “critical period”, similar to the language acquisition (Curtiss, 1977).

### **5.8. AP Achievement can be Negatively Influenced by Particularly Low Aptitude, Low Memory, Severe Deafness, Low Interest in Music, Poor Attention or Brain Damage**

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## **Music Therapy Enhances Attention Span and Promotes Language Ability in Young Special Needs Children**

### **Abstract**

Usually young special needs children have one or more disabilities which cause multiple learning difficulties, and often their language ability and attention span are compromised. Concentration is an important key for learning and language ability is a basic communication tool. Therefore, the main goal of the study is through theory analysis and experimental teaching to explore the possibility of using music therapy to enhance attention span and promote the language ability of young special needs children.

The methodology of the study used a multiple-baseline across individuals design model. Three 4-5 year-old subjects enrolled in a private kindergarten in Taichung, Taiwan, were selected by purposive sampling to participate. The duration including the baseline was 20 weeks with one hour instructional sessions once per week.

There was a quantitative analysis to measure validity based on assessment scales used in the observation forms by three observers. There was also a qualitative study using interviews with parents and classroom teachers. The results were the following:

1. Considering quantitative research, based on the comparison of pre- and post-test and observation forms, the scores for the attention span and language ability of young special needs children were clearly enhanced.
2. Considering qualitative research, based on the observation by parents and teachers, the attention span and language ability of young special needs children were improved.

Keywords: Music Therapy, Young Special Needs Children, Attention Span, Language Ability, Multiple-baseline Across Individuals

## **Music Therapy Enhances Attention Span and Promotes Language Ability in Young Special Needs Children**

### **Introduction**

#### **Background**

Research documents that many children with special needs exhibit a high level of preference for music and show processing capabilities for musical stimuli that can support deficits in related non-music areas. In this way, music can be used as a motivator and alternate learning avenue for select skills that may be more difficult for the individual to achieve using typical non-music instructional approaches.

While special needs children manifest a wide range of developmental and socialization difficulties, it is clear from the literature and the researchers' own work that a pervasive dysfunction is the inability to communicate effectively. There has been compelling evidence that the use of musical instrument play can be an effective means for enhancing the verbal communication development among a diverse population of special needs children.

Because singing and speech share many similarities, yet are accessed differently by the brain, music strategies can be used as a means to functional communication. Vocal imitation, initiation of verbal language, increasing length of verbal utterance, and learning of new vocabulary can be approached by embedding desired language responses into song lyrics, followed by fading of the music to spoken language.

Rhythmic structure also provides necessary timing cues to aid in speech intelligibility for certain individuals. In addition, preferred songs and instruments can be used as motivational tools to elicit eye contact, cause/effect skills, choice-making, and following basic directions. Educational research also supports that our ability to learn and later use new concepts and information is best when we are motivated and the material presented is meaningful to us.

#### **Motivation of the study**

Through previous study and instruction, the researcher has seen positive effects from developmentally challenged children being given the opportunity to interact and experiment with musical instruments, both simple and complex. This group is in great need of encouragement and effective learning activities to help develop language abilities and proper pronunciation skills. Any educational activity that can supplement existing methods for communication development should be explored.

The purpose of music in this context is to provide an initial assist and motivation to the individual's learning through music cueing, followed by fading of the music to aid in generalization.

## Aims

To implement and assess a program where musical instrument play is used to enhance young special needs children's attention span and facilitate verbal development – and is used as a motivational tool and reward in activities with a special education class and throughout the school day. The specific research questions asked are:

1. Can the special needs children enhance their attention span by the music activities?
2. Can the special needs children be motivated to make sounds by the use of musical instruments?
3. Can the special needs children be motivated to say one word by the use of musical instruments?
4. Can the special needs children be motivated to engage in simple conversation by the use of musical instruments?

## Link between attention span of special needs children and music

Music therapy procedures can effectively address a number of objectives in auditory training. Exposure to music and musical activities can help to train individuals to attend to sounds and differences in sounds, recognize objects and events through hearing their sounds, and to listen to a sound to determine its distance and its location (Darrow, 1989). Further, Robbins & Robbins (1980) found that as opposed to speech, music is heard and assimilated more easily.

Amir & Schuchman (1985) supported the use of music because it provided an added diverse and beneficial learning experience, helping to reinforce subjects' use of auditory functions.

A study conducted by the researcher showed that musical storytelling helps to improve special needs children's attention span (Lee, et al., 2005).

In a music therapy program aimed at early intervention, preschool children demonstrated high rates of appropriate target behavior and a high level of success with language development, cognitive concepts, social and motor skills, and knowledge of music (Standley & Hughes, 1996). While engaged in cognitive tasks, music listening helps to decrease distractibility and increase memory capacity and attention (Morton, 1990).

## Link between language learning of special needs children and music

As mnemonic devices, songs can act as a memory aid for new or difficult concepts (Chan, Ho, & Cheung, 1998). A song actually organizes information into smaller, repetitive packets that assist in comprehension and retention. Music can also help to form a conducive environment to teach people with an affinity for music who find themselves distracted in other instructional settings.

Children enjoy the fun of singing and after they can sing rhythmically, instructors can remove singing from the lesson (Kumin, 1994). Musical cueing can be used effectively in early intervention curricula to improve the identification of logos, recognition of words, prewriting skills and print concepts. Kindergarten students have been shown to have greater text accuracy through shared reading paired with singing, as opposed to spoken text rehearsal (Register, 2001; Standley & Hughes, 1997). Literacy skills have also been demonstrated to benefit from the use of music in the curriculum.

Darrow (1989) discussed how areas such as vocal intonation and quality, speech intelligibility and fluency can be impacted through music therapy. Critical motivation and structure for participants can be provided through what is needed to sing a song: pitch, articulation, breathing processes and attention to rhythm and timing.

Music therapy was found to be useful in developing rhythmic responsiveness and therefore the rhythm components of speech (Darrow, 1984). The importance of continuous therapist feedback has also been highlighted.

A notational system was developed in a study to help hearing-impaired individuals match phonemes and words that were known or unfamiliar with correct structures of rhythm and inflection. As a result, speech prosody was improved, and there was a high level of generalization and learning transfer (Staum, 1987).

As discussed by Gfeller (1990), music therapy's wealth of movement and musical activities can be used together with, initially, spoken words, and then text. Motor and sensory experiences can benefit greatly from music materials and instruments. Music brings exposure across the spectrum of experience and involves multiple senses. As such it is a critical tool for learning, with symbols and mental representations ultimately being connected (Gfeller, 1990).

Language models can be provided through the labeling or description of musical events by a music therapy practitioner. The often lengthy and challenging language rehabilitation process can be enhanced when a music therapist designs activities that are engaging and fun.

Several studies have discussed the benefits of integrating musical activities into language education (Darrow, 1989; Gfeller, & Darrow, 1987). Motivation of subjects is noticeably improved. Also, the internalizing of new words and their meaning can be helped by such multi-sensory learning experiences. Attentive and focused vocal and listening opportunities are a major component of singing activities. Participating in the learning of songs can promote the practicing of a number of important functions for language development, such as pronunciation, auditory discrimination, and the differentiation and integration of the sounds of letters (Gfeller,

& Darrow, 1987). Vocabulary can also be developed and sentence structure, can be learned through songs.

Those in special education can benefit from musical activities' enhancement of some speech and verbal language skills. For younger children, specifically those of preschool-age whose verbal communication is limited, music can be useful to help prompt and reinforce verbal response. In the case of those with developmental disabilities who have an inclination toward music, participation in music can lead to an increase in desired verbal communication. Through music, autistic children can increase the inventory of hand gestures they are capable of imitating (Braithwaite & Sigafoos, 1998; Buday, 1995).

Many properties are shared by music and speech. For example, the perception of both requires distinguishing among different sounds and timbres, pitches, intensities, durations and how over time the sounds change. This helps the listener to develop the ability to attach meaning and interpret the sounds. The traditional compliment of techniques for auditory training can be enhanced through the alternative, pleasing tools of music therapy and music activities. The shared aspects of speech and music make this possible (Darrow, 1989).

### Methodology

The main goal of the study is to enhance the learning experiences of young special needs children. According to Barlow, Haynes, and Nelson (1986), the multiple baseline is probably one of the best designs available for practitioners. It is relatively simple, withdrawal is not required, and applied opportunities for its use abound once systematic measures are being taken (Barlow, et al. 1986). Due to the number of differences among the individuals, the study chose a multiple-baseline across individuals design model using both qualitative and quantitative methods to obtain the results.

### Participants and setting

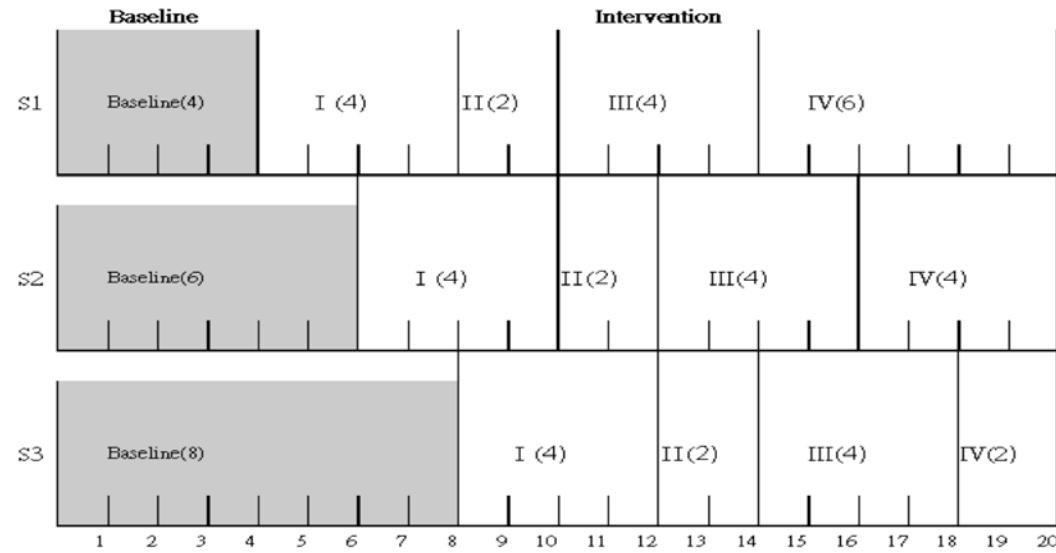
Three 4-5 year-old subjects enrolled in a private kindergarten in Taichung, Taiwan, were selected by purposive sampling to take part in the experiment. These students all had been clinically diagnosed with a range of developmental disabilities.

### Duration

This was a 20-week study, with one hour sessions once per week of specific, study-focused music education lessons. The initial four weeks of the study were dedicated to baseline observation.

### Research Design

A multiple baseline research design across participants was used in the research. All observations of participants undertaken during baseline and intervention phases were recorded on videotape.



- I (4): Intervention I of Attention Span (4 times)
- II (2): Intervention II of Making Sounds (2 times)
- III (4): Intervention III of Speaking one word (4 times)
- IV (6): Intervention IV of speaking simple sentences (6 times)

### Baseline

In assessing the participants' initial behavior, the number of observations for each participant varied due to the research design. For Participant 1, there were four baseline observations, for Participant 2, six, for Participant 3, eight. Each observation session was 30 minutes in length. Hence, the total amount of observation time varied for each participant, ranging from 2 hours (Participant 1) to 4 hours (Participant 3). During baseline, participants were observed in their regular school-day group activities. The baseline observations concluded in each case when the observers were in agreement about the specific nature of each participant's behavioral and developmental challenges.

### Intervention

Prior to the start of the formal curriculum, one free play musical instruments session was held where each student was given the opportunity to choose unprompted musical instruments that they found attractive for whatever reason (table 1). Their preferences were used during activities and throughout the program. Mandarin Chinese was used for curriculum, materials and all target sounds and words.

Table 1. Participants' preferences for musical instruments.

Participant	Participant's Preference Instruments
5-year-old, male, autism along with developmental delay	Hand-bells
4.5 year-old, male, Down Syndrome along with developmental delay	Rattles
4-year-old, female, ADHD along with developmental delay	Drums

### Experimental phase 1

The main goal of this stage was to attract children's learning attention by playing different instruments. Curriculum design as shown in table 1 included a "Hello Song", "Attendance Song", "Musical Storytelling", "Relaxation Time" and "Goodbye Song".

Table 2. Curriculum design of phase 1

Musical Activities	Instruments used	Target Objectives
Hello Song	Guitar	Hearing the sound of a guitar and becoming familiar with the song to develop children's concept that music class is starting, and focus attention on the instructor.
Attendance Song	Participant's preference instruments	By playing children's preference instruments, children will pay attention to the activity.
Musical Storytelling	Sound effect instruments	By playing different sound effect instruments, children will be more attentive in the class.
Relaxation Time	Recorded music by researcher	By listening to the recorded music, children will calm down after the class activities.
Goodbye Song	Guitar	Develop up children's concept that music class is ending.

### Experimental phase 2

The main goal of this stage was to promote children's language ability, specifically in making sounds. Curriculum design as shown in table 3 included:

Table 3. Curriculum design of phase 2

Musical Activities	Instruments used	Target Objectives
Hello Song	Guitar	Children would be able to do the sound echo part of the song.
Attendance Song	Participant's preference instruments	By playing children's preference instruments, children would be able to echo sounds of instruments.
Sound Games	String instrument: Nan-Hu Blown instruments: recorder, slide-whistle, etc.	By playing the Nan-Hu, children would imitate, make nonsense sounds and different sounds. By playing the blown instruments, children could form more correct lip shapes
Relaxation Time	Singing soft sound song accompanied by guitar	By listening to the song, children would be able calm down after the class activities.
Goodbye Song	Guitar	Develop children's concept that the music class is coming to an end.

### Experimental phase 3

The main goal of this stage is to promote children's language ability in speaking one word. Curriculum design as shown in table 4 included:

**Table 4. Curriculum design of phase 3**

Musical Activities	Instruments used	Target Objectives
Hello Song	Guitar	Children would be able to echo one word
Attendance Song	Participant's preference Instruments	By playing children's preference instruments, children would be able to echo one sound related to the sound of the instruments.
Sound Games	String instrument: Nan-Hu	By playing the Nan-Hu, children could make nonsense sounds and imitate the instrument's sound.
Relaxation Time	Singing lullaby accompanied by guitar	By listening to the lullaby, children would calm down after the class activities.
Goodbye Song	Guitar	Children would be able to sing one word

#### Experimental phase 4

The main goal of this stage is to promote children's language ability, and be able to have a simple conversation. Curriculum design as shown in table 5 included:

**Table 5. Curriculum design of phase 4**

Musical Activities	Instruments used	Target Objectives
Hello Song	Guitar	Children would be able to sing a simple greeting sentence.
Attendance Song	Participant's preference instruments	Children respond to prompts by saying "Here I am" and playing their preference instruments.
Singing Activities, Movement & Musical Storytelling	Pitched & unpitched instruments, i.e. sound effect Instruments, castanets, bells, xylophone	By participating in different activities, children would be able to imitate and learn simple sentences.
Relaxation Time	Listening to recorded soft music	By listening to the recorded music, children would calm down after the class activities.
Goodbye Song	Guitar	Learning a simple greeting sentence, such as "See you next time, goodbye," etc.

#### Assessment

The assessment instruments included a pre-test and post-test conducted by a medical doctor, semi-structured observation forms to gather data on attention span and language ability from three observers, and interview reports from the teachers and the parents. All intervention sessions were recorded on video and these were viewed and scored by three observers.

The pre-test and post-test were conducted by a pediatric physician at a local hospital. The observation session was conducted by three observers: one trained undergraduate student and two trained graduate students. Interview reports were conducted by the three participants' parents and teachers.

At the end of the study, three social reliability assessment reports were completed by a parent, a teacher and the school's principal.

## Results

### Pre-test and post-test expert assessment

The comparison of pre-test and post-test is shown in figure 1. Participants were scored on a "1-5" scale on a range of aspects related to attention span and language ability. For attention span, a score of "1" indicated the participant was able to pay attention less than 40% of the time across 10 categories. A score of "5" indicated the participant paid full attention 100% of the time. For language ability, a score of "1" indicated the participant had less than 40% proficiency across 10 categories, such as the ability to make sounds, verbalize one word, and speak in simple sentences. A score of "5" showed the participant had full, 100% proficiency.

The first part ("A") shows assessment of the three participants' attention span. The S1 is from one to three, the S2 is from one to three, and the S3 is from one to four. It shows the efficiency of the study. The second part ("B") shows three participant's language ability to make vocal sounds. The S1 increased from one to three, S2, from one to four, and S3, from one to three. The third part ("C") shows the three participants' language ability: speaking one word. All three participants increased their scores from one to three. The fourth part ("D") shows the three participants' language ability: speaking sentences. The S1 increased from one to two, S2 from one to three, and S3 is from one to three.

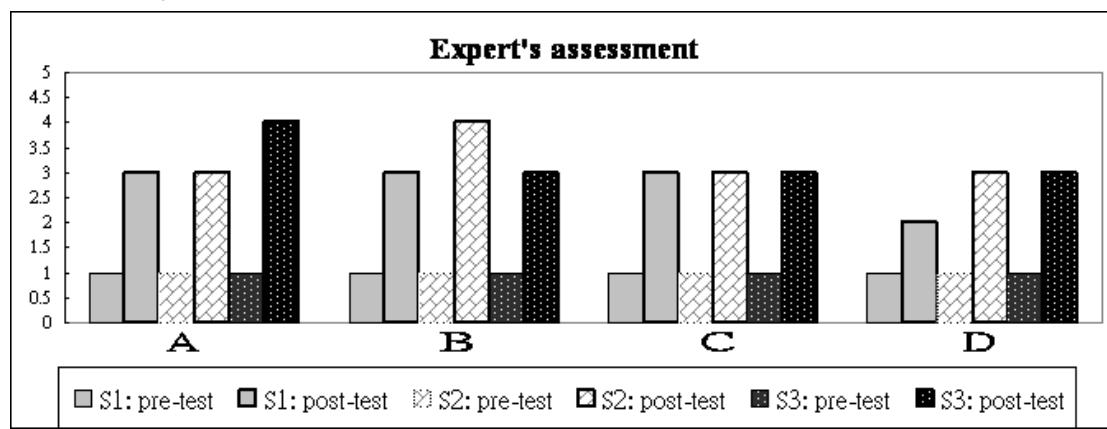


Figure 1: Expert's assessment

### Observation forms and interview reports

For participant 1, there were four baseline observations. According to the parents and the teacher, participant 1 had no language ability and had an attention

problem. At the third and fourth observation, when the three observers' baseline observations were in agreement and had matching assessment scores, the participant moved to intervention I phase. At this phase, the participant's attention span was shown to be improving. Both the teacher's and parents' observation reports showed that the participant was attracted to the instruments and musical storytelling. From the record of the three observers' observation forms, the participant soon reached the goal of improving attention span.

At intervention II – improving language ability – the participant was able to make sounds by playing pitched instruments, especially hand-bells. According to the teacher's report, he liked to play the hand-bell and make nonsense vowel sounds, i.e. "o," "i," "u." According to his parental report, he liked to sing the "u" sound while taking a bath. After participant 1 showed stability, he moved to next phase: speaking one word. At this phase, the participant liked to say "fish" while rounding his lips (from parental reporting). At the last phase of the intervention, the researcher attempted to encourage simple conversation. At the end of the study, he was able to verbalize simple sentences, such as, "Thank you," "I want to eat," "Goodbye," etc. (from parental reporting).

For participant 2, there were six baseline observations. According to the parents and the teacher, participant 2 had attention problems and did not speak a word. At intervention I, the parents' reports showed that participant 2 liked the musical storytelling activities the most. At home, the participant would be calm while the parents told a story along with some sound effects. The reports by the three observers' also showed participant 2 had high scores for attention while listening to stories and engaging in musical role play. At intervention II, participant 2 liked to express the high and low sounds of the Nan-Hu through representational high and low body movement. At home, participant 2 would play a slide-whistle to make high-and low-tone sounds. At intervention III, the participant could say the words "blow" and "thanks." At intervention IV, the participant was able to say simple sentences, such as, "I want to play," "Thank you," "I don't want," etc. (from parents' reports).

For participant 3, there were eight baseline observations. According to the parents and the teacher, participant 3 did not want to talk (she could speak, but not clearly) and had a serious attention problem. At intervention I, the participant had high interest in instrument sounds (from the teacher's report). While singing the "Hello Song," she would be attracted by the sound of the guitar (from the researcher's observation and the teacher's reports). "Attendance Song" received her attention when accompanied by playing her favorite instrument, the ocean drum (from the researcher's observation and the teacher's reports). At intervention II, she could make sounds by playing the Nan-Hu and correct her pronunciation by playing a toy

horn instrument. At home the parents continued this method to teach her pronunciation (from parental reports). At intervention III, participant 3 was able to say one word easily (from the teacher's reports). At home, the instruments were the reinforcement to motivate her speaking (from the parental reports). At intervention IV, the participant was able to say "Thank you", "I like it", "I want to play" to the teacher (from the teacher's reports).

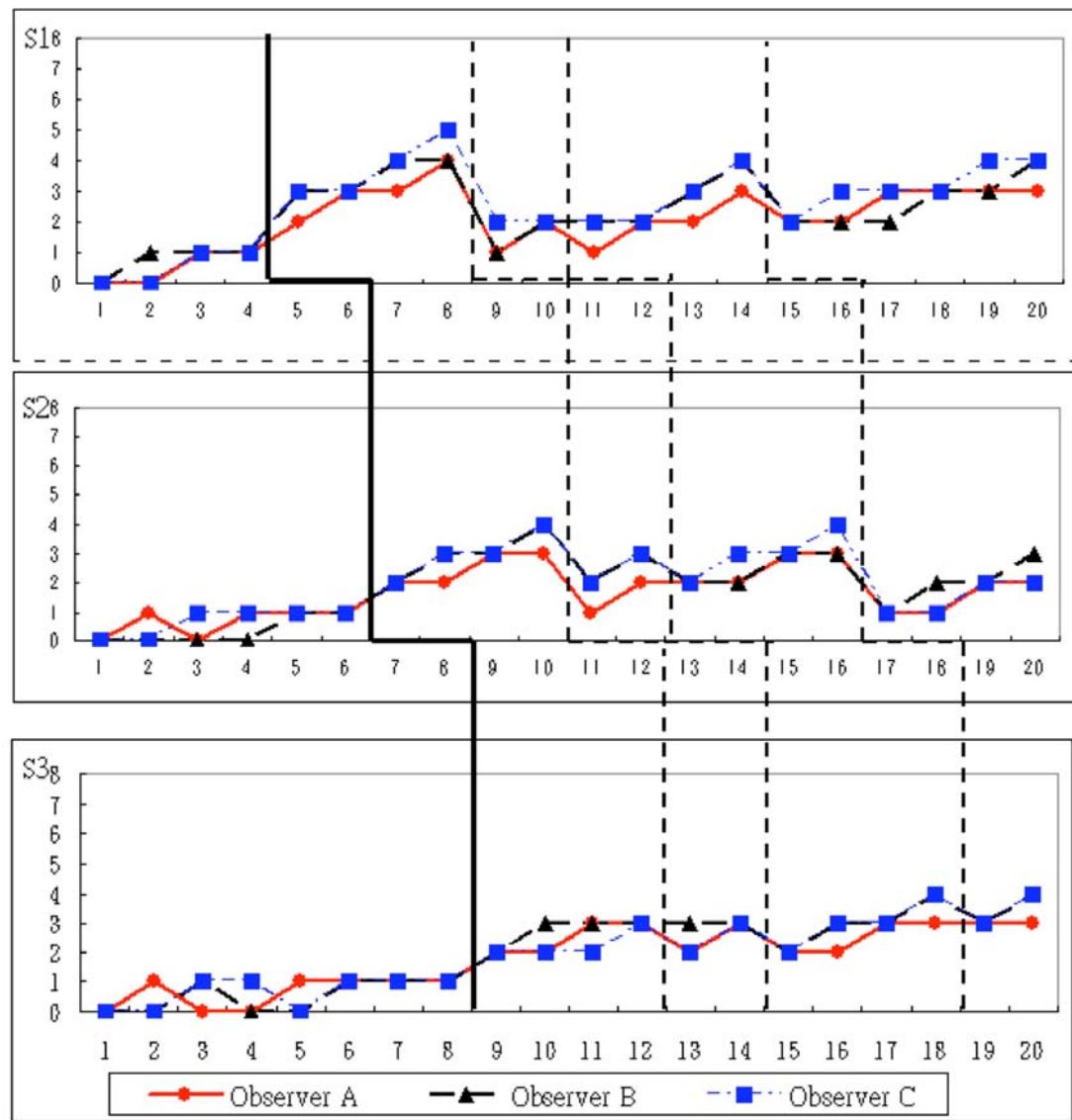


Figure 2: Frequency of target objectives across baseline and intervention

### Statistical Analysis

Data were analyzed using statistical software "SPSS 10.0.7" for Microsoft Windows.

### Reliability

In order to establish the reliability of the study, there were three observers. The consistency of scores for attention span among the three observers is .8691, the

language ability for making sounds is .8444, the language ability for speaking one word is .7619 and the language ability for speaking sentences is .9069; therefore, this study is reliable.

### Social Validity

In order to support the validity of the study, a feedback form was used by the principal, a teacher and a parent. The reliability for the study is .8824. All respondents gave positive support for the study, and scored various aspects on a “1-5” scale. A score of “1” for questions in the “goals” section indicate that the respondent strongly disagreed with whether a goal of the study had been met; a score of “5” showed that they strongly agreed that a goal had been met. There were 11 scores of “5,” four scores of “4” (agree), no disagree and no strongly disagree scores.

For language ability, respondents gave a score of “1” if they felt the participant had shown a high level of regression in an area of language ability; they gave “5” scores if they observed that the participants had made a high level of progress. There was one score of “5” recorded, 14 scores of “4” for progress, and no scores indicating the parent, teacher and principal felt participants had made fair progress, or had regressed (no “1” to “3” scores).

For attention span, the “1 – 5” scale was again used to register progress; with a “1” score indicating a high level of regression, and a “5” score showing that the participants were felt to have made a high level of progress. Fifteen “4” scores showed it was believed that the participants had made progress. Along with no “5” scores, there were no scores recorded for “1,” “2,” or “3” (high level of regression, regression, or fair progress).

### Conclusions and Implications for further study

According to the report forms from interviews with the parents and teachers at the beginning and at the end, and the results shown in Figure 1 from three observers, all three participants made positive progress. The three special needs children enhanced their attention span through the music activities. They were motivated to make sounds through the use of musical instruments. They were also motivated to verbalize one word and engage in simple conversation through the use of musical instruments.

The results of this research provide support for the efficacy of music therapy in motivating attention span and improving the language ability of special needs children. Further, the study was able to prove the non-threatening environment that can be created in a music-therapy setting is invaluable in providing the opportunity for special needs children’s learning.

The findings of the study are: 1. Blowing musical instruments or whistles can be helpful for lip-rounding skills. Horns can also be very productive in teaching the production of certain phonemes. Using a horn is also viewed as a fun activity and will help to hold children's attention (Rosenfeld-Johnson, 1999).

2. Musical storytelling could be a useful tool for enhancing the attention span of special needs children. Instrument role play also could be valuable. 3. Sound effect instruments, such as rain sticks, ocean drums, thunder tubes, and bird whistles, could motivate and get children's attention.

Suggestions for further study: 1. Adapt western music therapy methods to the local culture in Taiwan. For example the horn, trombone, and string instruments are excellent tools for teaching pronunciation of Chinese words. 2. Establish a curriculum model for teachers of special needs children. In Taiwan, music therapy is a vastly under-utilized tool for working with children with developmental disabilities. It is hoped through this study and further research that more attention will be paid to the possibilities that exist for using music to reach and benefit the learning of these children.

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**1. Title:** Teaching Methods in the Music Classroom for Early Childhood Education

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**3. Five keywords:** music education, early childhood education, Dalcroze method, Kodály method, Orff approach

#### **4. Abstract**

Various significant and influential music education approaches have emerged during the nineteenth and twentieth centuries. Three of these, those of Emile Jaques-Dalcroze (1865-1950), Zoltán Kodály (1882-1967) and Carl Orff (1895-1982) are now practised widely in Taiwanese schools. The introduction of these approaches into Taiwan was often initiated by Taiwanese music educators who had traveled overseas to English-speaking countries to study foreign methods. The Dalcroze approach was first introduced into Taiwan by Chen Wen-Wan in the 1980's. Since the 1970s the Kodály method has been adapted by educators in some universities and schools in Taiwan to produce their own material. F. C. Cheng's *Kodály Method* (1993) was the first book to be published on this method in Taiwan. Orff teaching was pioneered in Taiwan in 1967 by K'ui Liao (Liao, 1995).<sup>3</sup> K'ui studied the Orff approach in Salzburg, Austria, and then applied the approach through the classroom curriculum in teacher training institutes such as the National Taiwan Normal University and through workshops.

The aim of this study is to discuss the historical development of teaching methods used in early childhood education in Taiwan. This historical background will inform a consideration of current early childhood classroom music education practices in Taiwan. This discussion will also include a brief review of the interpretation of Dalcroze, Kodály and Orff's ideas by their supporters in early childhood education. The material analyzed in this research will make visible the effect of language on these pedagogies.

Each of these music educators adapted and established a program for the teaching of the Dalcroze, Kodály and Orff methods that was suitable for a specific cultural context. It is nevertheless clear that the basis of these programs is very close despite differences caused by language, educational setting and culture. The impact and benefit of these methods and their significance to the education potential of the students is clearly recognized by the advocates of the methods.

#### **5. Article**

### **Teaching Methods in the Music Classroom for Early Childhood Education**

#### **Introduction**

Various significant and influential music education approaches have emerged during the nineteenth and twentieth centuries. Three of these, those of Emile Jaques-Dalcroze (1865-1950), Zoltán Kodály (1882-1967) and Carl Orff (1895-1982) are now practised widely in Taiwanese schools.

The introduction of these approaches into Taiwan was often initiated by Taiwanese music educators who had traveled overseas to English-speaking countries to study foreign methods. The Dalcroze approach was first introduced into Taiwan by Chen Wen-Wan in the 1980's. Chen<sup>1</sup> (Chen, 1990, p. 12) adapted Dalcroze practices in 1981, introducing the method to several Infant Schools and Kindergartens in Taipei City, Taiwan. From 1983, Chen established 'Eurhythmics' as a subject in the early childhood course at the Taipei Teacher Training College. Mindy H. M. Shieh<sup>2</sup> was the first Taiwanese teacher to qualify in Dalcroze teaching, and published the *Dalcroze Eurhythmics Monthly Journal* for one year to introduce the Dalcroze approach. Since 1993, she has regularly held conferences and workshops. Currently the approach is widespread in Taiwan. Since the 1970s the Kodály method has been adapted by educators in some universities and schools in Taiwan to produce their own material. F. C. Cheng's *Kodály Method* (1993) was the first book to be published on this method in Taiwan.

Orff teaching was pioneered in Taiwan in 1967 by K'ui Liao (Liao, 1995).<sup>3</sup> K'ui studied the Orff approach in Salzburg, Austria, and then applied the approach through the classroom curriculum in teacher training institutes such as the National Taiwan Normal University and through workshops.

Reverend Alphonse Souren Cicm studied music at the Laur'eat Music Education Institution and majored in Orff teaching in Belgium.<sup>4</sup> He was a music teacher at Kuangjen Elementary School. Souren employed the Orff approach in his own school where he established a center to train other teachers in 1969. Little material has survived from Souren's teaching. One of his pupils, Chen, stated that "most of the teaching materials and instructions were taken by Souren when he left Taiwan, with the exception of Souren's *Orff Method Vol. I-II.*"<sup>5</sup>

The Orff approach was not widely taken up until 1988, when Lee Ching-Mei<sup>6</sup> produced a television program based on the method entitled 'The World of Winter Watermelon.'<sup>7</sup> Following this, the Orff association was founded in Taipei in 1992. Numerous Orff training centers were also established in Tainan and Kaohsiung, and provided opportunities for in-service childhood and primary school teaching. Souren had laid the foundations for this later acceptance of the methodology. From 1988 the Orff approach was widely adopted.

### **Overview of the teaching methods**

A great number of supporters have discussed the interpretation of Dalcroze, Kodaly and Orff's ideas in early childhood education. Dalcroze philosophy, according to Aronoff, is based around the adoption of "a game strategy [that] makes it possible to build on the child's interests, encourage his suggestions, take him up on his unconscious cues" (Aronoff, 1979, p. 19).

It has been increasingly common for Dalcroze teaching to be applied to younger students.

Taiwanese music educator Wen-Wan Tan considered that children develop their concentration abilities through rhythmic movement in early childhood training. The first aspect of the training sought to develop rapid physical reactions to intellectual expressions. On a physical level, a close relationship was developed between children's attention and concentration, which helped children to enhance their concentration on the ear, mind and body during the lessons through the employment of rhythmic movement (Lee, 1998, p. 42). For example, the four years old children can indicate the rhythm heard when the teacher plays piano, through their participation in movement exercises. Exercises for developing rhythm include: 1. jumping or hoping for dot-quaver and semi-quaver; 2. clapping for the crotchet, clapping with fingernails lightly for the quavers; and 3. clapping and drawing a circle with arm for minim. After practicing each movement the teacher divides the class into four groups and the groups respond by jumping, clapping, and drawing circles according to their own rhythm.

Shieh stated that "training in Dalcrozian quick reaction is a good method to help people in their other lessons, by developing their powers of concentration, understanding and memorizing" (Shieh, 1994, p. 3). Shieh also believed that rhythmic movement not only produced better musicians, but may also be employed as music therapy for a wide range of areas including mental, physical and muscular problems. Shieh also argued that young children from the ages of two to seven use their body (rather than their brain) directly when responding to any information. She recommended that training in rhythmic movement, as a consequence, would enable their characters to develop more completely,

rapidly, confidently and creatively (Shieh, 1994).

It is of value to review these philosophies to obtain an overview of the basic tenets of the Kodály program and the subsequent adaptations. Choksy, a student of Szonyi, reflected the philosophy of Kodály in her belief that the foundation of musicianship begins with voice. “To be internalized, musical learning must begin with the child’s own natural instrument — the voice” (Choksy, 1981, p. 7). “The youngest infants produce musical sounds. Singing is as natural an activity to the child as speaking. To use this native ability, to foster and cultivate the voice — the instrument everyone has — is both practical and effective” (Choksy, Abramson, Gillespie and Woods, 1986, p. 71). To base music education on singing, according to Kodály advocates Landis and Carder: not only provided “the most immediate and personal way of expressing ourselves in music” (Carder, 1990, p. 62) but also according to Zemke employed “the most accessible musical instrument” (p. 93)

Kodály’s supporters emphasized the need to start early, even before kindergarten if possible (Choksy, 1981, p. 7). Methodology developed for use with this early age was suggested by Hsu who stated that melodies with simple rhythms such as quarter and eighth-note patterns in duple meter and tunes sung by young children are made up primarily of minor thirds (so-mi). A length of eight bars is the most suitable. For example, the singing game “Small Snail” (Hsu, 1993, p. 60) where after the children have demonstrated that they can sing the words comfortably they play with movement.



Figure 1: "Small Snail"

For the first beat the children stand with their head and both arms forwards then for the second beat they stand with their head and both arms backwards. This movement looks like small snail. Afterwards, children can create their own singing games (p. 60).

Orff pedagogical approach includes singing. Taiwanese music educator Chen Hui-Lin<sup>8</sup> suggests that nursery songs were the primary source materials for beginning music education. Nursery songs were used with body percussion, pitched/unpitched instruments, and various rhythmic patterns accompanied by a canon, or used in stories. For example, Chen provided a story scenario about a duck which expanded into an improvised performance.<sup>9</sup> American music educator Frazee stressed that tone-production and intonation must be taught in the early years of school, starting with melodic intervals and followed by the introduction of the pentatonic scale with full music literacy. Different song activities (rounds, canons, vocal ostinati, counter-melodies) were based on the initial melody, and included elemental styles such as folk songs and vocal improvisation.

Chen (1990) has suggested that imitation for young children could be encouraged through story telling games. In a family context, the mother starts a story with a sentence based on the name of a

part of the child's body. This is then imitated by her children. The game is continued by adding new sentences. Chen stated that children love to assume the mother's leadership role after they became familiar with the game and the game also allows children to learn the names of parts of the body (pp. 72-90). Chen's approach is very easy for teachers to use, and her inclusion of practical activities is helpful. Chen, however, believed that the Orff approach was not only to be taught in school but also employed in the family situation where such activities could help children and parents to have a closer relationship and enhance communication skills. Chen also emphasized that children should learn the Orff approach from the earliest stage, and consequently, will successfully participate in the process of, and develop an interest in, learning (Chen, 1990, 1991).

## **Conclusion**

Each of these music educators adapted and established a program for the teaching of the Dalcroze, Kodály and Orff methods that was suitable for a specific cultural context. It is nevertheless clear that the basis of these programs is very close despite differences caused by language, educational setting and culture. The impact and benefit of these methods and their significance to the education potential of the students is clearly recognized by the advocates of the methods.

The contention that texts conveyed messages regarding the value of socializing and nationalism from the individual scholars was again apparent. The other contention that Western culture continued to be a strong influence on music curriculum in schools and communities, especially in terms of

teaching methods. This may suggest that while music education was strongly dominated by Western culture, a gradual process of integrating traditional and native ideas is apparent in music education.

## Notes

1. Chen had learned the Dalcroze method from one of Dalcroze's students in Japan.
2. Shieh graduated from the Dalcroze School of Music in New York in USA. She studied under Dr. Hilda Schuster who was a student of Dalcroze. K'ui Liao is a music educator and teacher in the music department at the National Taiwan Normal University.
3. K'ui Liao is a music educator and teacher in the music department at the National Taiwan Normal University.
4. The date of this is unknown.
5. Personal communication, 1997, Taipei.
6. No further information is available about Lee.
7. The name was based on an oval shaped green melon that fruits in winter. It is not clear why this title was selected.
8. Chen Hui-Lin graduated from the Laufeat Music Education Institution at Regent in Belgium in 1984.
9. The teacher tells a story about a mother duck with a duckling and a hunter. Secondly, the teacher speaks the rhythms and sing the melody, and the students imitate this. Thirdly, the students are

divided into two groups, one group plays the duckling and another plays mother duck. Both have a conversation by singing in a round. Fourthly, the teacher instructs those with xylophones to play G and E, then they play glissando to imitate the water rippling. Fifthly, students with drums and triangles imitate the hunter coming. Sixthly, the whole story comes together with spoken texts, singing and percussion instruments. Finally, the students are divided into two groups, one performs the story and another performs the ensemble.

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## A COMMUNITY ARTS PROGRAM: AN IMPACT STUDY

PROPOSED FOR PRESENTATION AND CONSIDERATION FOR PUBLICATION  
At the 27<sup>th</sup> ISME WORLD CONFERENCE  
KUALA LUMPUR, MALAYSIA

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## A Community Arts Program: An Impact Study

### ABSTRACT

The AmeriCorps ArtsUSF program was an outreach program that provided hands-on arts experiences to underserved children in culturally and economically deprived environment. The primary goal of the ArtsUSF AmeriCorps was to help lift the quality of life of children through hands-on arts experience, and to help improve the communities' self-image, stability, and culture by providing accessible, safe, and affordable cultural activities and programs. The secondary goal was to help the members develop and obtain an increased awareness of societal problems, learn skills that make real changes in solving some of the societal problems, and become more responsible citizens and professionals. The project had two components: Getting Things Done and Member Development.

The objectives of Getting Things Done were:

- (1) improved hands-on arts skills;
- (2) improved arts appreciation skills;
- (3) improved skills in expressing feelings in creative and appropriate ways;
- (4) improved school performance; and
- (5) improved attitude in being kind-to-one-another

The objectives of Member Development were:

- (1) improved understanding of the interdisciplinary approach;
- (2) improved teaching skills;
- (3) improved understanding of societal problems;
- (4) improved skills on solving societal problems through the arts;
- (5) improved organizational skills;

(6) improved communication skills; and

(7) improved team-building skills

Overall, impact study results showed progress in all measured items, particularly “integrating arts to life,” “group problem-solving,” “attitude on diversity,” “attitude on being-kind-to-each-other,” and “alternate skills to aggression.” Data also showed strong connections between “expression through the arts” with “class learning skills,” “independent problem-solving skills, “ability to integrate arts to life,” and “positive attitude on diversity.” These skills related closely to “anti-drug, alcohol, and smoking” and “attitude toward community.”

Members felt that the AmeriCorps ArtsUSF provided valuable experience that had profound life-changing impact on them. They faced the value and effects of their inputs in helping others through this volunteer experience. They realized that one of the ways of reaching “the American dream” was by helping the less privileged. Working as the “provider” gave them confidence and self-esteem necessary to move on to pursue their own life goals. For the communities, the program left them with pride, uplifted sense of their own capability, artifacts to remind, and structures to carry on to strengthen their lives.

## A Community Arts Program: An Impact Study

### THE PROBLEM

A report by the National Endowment for the Arts (1988) identified specific reasons why arts education is important: Arts education (1) provides young people a sense of civilization; (2) fosters creativity and teaches effective communication; (3) provides tools for critical thinking; and (4) can improve the general learning environment. Studies have shown that the stimuli provided through the arts play a role in healthy brain development; and that participation in the arts affects positively in the school community, appreciation of cultural differences, and active community service (Goals 2000 Arts Education Partnership 1997). The arts in creating a literate, imaginative, competent, and creative society by providing children with tools to understand the world was clearly addressed by the National Standards for Arts Education (1994). These reports make it clear that arts help develop intellectual as well as emotional capacities of the children. Further, Goleman (1995, 1997) posited, “emotion is...crucial to effective thought, both in making wise decisions and... thinking clearly” (p. 27).

Enacting upon an outreach mission to help improve society through arts experience, AmeriCorps ArtsUSF program was created to provide intense, expressive arts experiences for children who live in the culturally and economically deprived environment. The program was focused on building children’s skills and self-esteem. At the same time, one of the goals of AmeriCorps ArtsUSF was to provide the volunteer artist-teachers with both in-service job training and lessons in civic service. The arts program was conceived to encourage children to make meaningful connections to the real world and “to generate new insights and to synthesize

new relationships between ideas" (The Consortium of National Arts Education Association, 2002, p. 3).

## THE PROGRAM

The program was created in response to a community-based initiation developed through year-long collaborative efforts between the University of South Florida and various community constituents in Tampa Bay area, which had concluded that the arts experience with trained artists could indeed have impacts on lifting children's self image and quality of life in these economically and culturally deprived communities.

Children's program was focused on both skills and attitude development. The program was designed to help develop hands-on arts skills, arts appreciation skills, skills to express feelings in creative and appropriate ways; and to help improve school performance, social skills, attitude about anti-drug, alcohol, and smoking, attitudes toward self and community, and being kind-to-each-other. The ultimate goal was to lift the quality of life of culturally disadvantaged children and to increase their knowledge of the diversity of peoples and cultures through arts experience. Member development program was designed to help the artist-teachers to use this opportunity to expand their horizon through the concept of volunteerism and to develop sense of direction in life through the experience. Member training program was focused on interdisciplinary arts approach, solving societal problems through the arts, teaching skills, organizational skills, communication skills, and team-building skills.

The program was offered after-school and during summer to some 600 children ages six through 14 at four Boys and Girls Club sites and a Park and Recreation site in Hillsborough County. At each site, four AmeriCorps ArtsUSF Members, two full time and two half time, were assigned to teach arts using the integrated arts curriculum developed by a group of expert

teachers. The Members worked collaboratively with site managers who helped with enrollment and daily class supervision. National Commission on Service's guidelines required the members to serve eighteen hundred hours for full time and nine hundred hours for half time. Time allocated for training, preparation, meetings, reflective journal writing, in addition to actual teaching hours were counted toward the total commitment. Members were compensated with a minimum living stipend and a scholarship to be used for student loan pay offs or toward graduate study.

## CURRICULUM

A curriculum was developed collaboratively by four USF fine arts faculty members from the four disciplines -- dance, music, visual arts, and theatre-- with two outside consultants, which was further fine-tuned with the inputs of two AmeriCorps ArtsUSF members during the first year of the program in 1997-98. Throughout the development of the curriculum, three themes were maintained: (1) integrating the arts; (2) connecting the arts to other disciplines of study; and (3) connecting the arts to real life experiences and the real world.

Curriculum modules began by exploring the individual children and their daily lives and expanding to the meaning of arts in our society, culture, and heritage. In Module A, children were encouraged to use language and free movements, cooperate with others towards simple goals in drama, explore the concept of music by gathering sample sounds, and learn photography, painting, and sphere drawing. In Module B, children explored how to express themselves through the arts by creating and sharing their arts. Module C focused further on the development of the children's self expression and self knowledge, while learning more and more about expressing and creating as a group, through which children developed a sense of community and learned the importance of cooperation and collaboration. By learning to

appreciate others' artistic abilities and choices, they learned to recognize their own abilities and choices. In Module D, children took a look at their family backgrounds and their communities; and explored folklore and tribal rituals through story telling and arts activities. Through these activities, children developed knowledge of the rich and diverse history and culture of Tampa Bay. Members were encouraged to freely depart or improvise from the lessons of the modules.

## EVALUATION

### *The Instruments:*

A survey instrument, Arts Skills and Attitudes for Getting Things Done (AAGTD, Lee, 1998) was developed to evaluate the program impact (see Appendix). Section one of AAGTD contained four dimensions of arts and arts-related skills: (1) arts skills, (2) expressive skills through the arts, (3) arts appreciation skills, and (4) integrating arts to life. Section two had three dimensions on learning skills: (1) class learning skills, (2) independent problem-solving skills, and (3) group problem-solving skills. Section three measured attitude on four dimensions: (1) diversity of culture and people, (2) being kind-to-each-other, (3) anti-drug, alcohol, and smoking, and (4) attitudes about the community. These constructs were operationalized into 40 observable variables using Likert-type scale rating from one to five with five being the highest.

Prosocial Skills (PSS) for the Child (McGinnis et al., 1980) was modified with permission to evaluate social skills development. PSS had five domains: (1) classroom survival skills; (2) skills alternative to aggression; (3) friendship-making skills; (4) skills for dealing with feelings; and (5) skills for dealing with stress. The total of 35 variables were rated with Likert-type scale ranging from one to five with five being the highest.

### *Methodology:*

Several arts teachers were consulted to assure content validity; and the instruments were pilot-tested to help improve construct validity. The Members administered the surveys twice: November baseline data were collected after the initial organizational period of the program; and the year-end data, in May. There were 191 usable surveys that had both pre- and post data. This number was smaller than the total number of children in the program due to the high turn over between fall and spring terms. November and May data had to be consistent with the students who stayed through both terms. The large summer enrollments were unstable and therefore were not included in the analysis. November and May scores provided more reliable information with longer-term (at least seven months) effects. Factor analysis was performed on both datasets to examine the relationships among the dimensions and to check for construct validity; Cronbach's alpha was run to check for reliability of the instrument.

Qualitative data were collected through weekly member journals to study member development. Members were informed at the outset that journals were required and that they would be used for weekly discussions and for research. Qualitative member journal data were content analyzed to capture salient issues, progress patterns, skills development, self-development, and other relationships that emerged. Careful reading and insightful content analysis were attempted to ensure reliability (Lincoln and Guba, 1985; Miles and Huberman, 1984; Creswell, Goodchild, and Turner, 1996).

## RESULTS

### *The Children: Data Description by Age Group and Site:*

Table 1 shows overall, that there were more younger children than older age children: Thirty-nine percent was children ages five to seven; 34 percent was ages eight to nine; 25 percent, ages ten to eleven; and two percent, ages twelve and over. The number of participants at each site ranged from twelve to 63.

----- Table 1 -----

*Children's Skills and Attitude Development:*

Comparison of pre- and post data showed significant (t-test:  $p<.001$ ) overall increase in arts and learning skills by 18 percent (see Table 2). Among them, arts skills improved by 17 percent, expressive skills through the arts and arts appreciation skills both changed 21 percent, and integrating arts to life showed 23 percent improvement. Class learning skills and group problem-solving skills both improved by 18 percent and independent problem-solving skills by 13 percent. Overall attitude improved by 14 percent (t-test:  $p<.001$ ). Among them, attitude on diversity changed 18 percent; attitude on being kind-to-each-other, 16 percent; anti-drug, alcohol, and smoking, six percent; and attitude regarding the community and diversity increased by 13 percent.

The overall change in prosocial skills (t-test:  $p<.001$ ) was 13 percent: site survival skills improved by 14 percent; alternate skills to aggression, 15 percent; friendship-making skills, 14 percent; dealing with feelings, 13 percent; and dealing with stress, 10 percent. Large standard deviation values indicated wide spread among individuals in these prosocial skills developments.

----- Table 2 -----

*Factor Analysis Summary: Relationships Among Skills and Attitude:*

Factor analysis showed that AAGTD was appropriately structured for the purpose. In addition to checking for construct validity, factor analysis results gave insights to the underlying

relationships among the skills and attitude dimensions (see Table 3). For example, arts and arts-related skills were well grouped as intended in both November and May datasets in factors one and two. Factor three in November data indicated that the children who expressed through arts also had class learning skills, independent problem-solving skills, the ability to integrate arts to life, and positive attitudes on diversity. Factor four showed a relationship between attitudes on diversity and attitudes on being kind-to-each-other. Factor five indicated connection between anti-drug, alcohol and smoking attitude and a positive attitude toward the community. Factor six suggested relationships among class learning skills, group problem-solving skills, and attitude on diversity. May data showed a strong relationship between arts and arts-related skills and attitude about diversity and being kind-to-each-other in factor two. Factor three in May data showed that children had gained stronger connections among arts skills, independent problem-solving skills, and anti-drug, alcohol, and smoking attitude.

----- Table 3 -----

*Member Profile:*

Members came from diverse locations, for example, Florida, New York City, Hungary, Philadelphia, with varied artistic talents and training in music, dance, theatre, visual arts, film, and woodworking. Members were selected based on their background and commitment to the AmeriCorps' mission of serving the community while developing self (see Table 4). There was an overwhelming sense that this was a life-changing experience for many of the artist members.

----- Table 4 -----

*Member Development:*

*a) The Experience:*

It was an equally eye-opening, heart-warming experience for members as it was for the children as they ventured together in this program (see Table 5). Field trips to Tampa Bay Performing Arts Center, museums and theatres, and University of South Florida were new experiences for most of the children. Week-to-week work was long and hard, but seeing the children enjoying and learning through the day-to-day activities gave them great, wonderful feelings. Many members wrote that the program was “running smoothly” and “projects were flowing.” They saw the children “enthusiastic,” “full of positive energy,” “excited,” and “expressive.” One member described the dynamics vividly, “The week was long and hard and wonderful. Monday through Thursday, we worked toward the photo contest. I brought my manual camera and showed them how to set the shutter and aperture and how to focus. Each child took about five to ten photos, many of which were excellent. We submitted fifteen to the photo contest...Friday, we went to USF...It was a cool, breezy, sunny day and while we were eating lunch on the Martin Luther King Plaza, Angelo looked up at me with cookie crumbs all over his face and said ‘Miss Chantel, I love you!’”

*b) Creativity*

Shadow drawing, gesture drawing, upside-down drawings, music and dance improvised on children’s own poems, making various masks, and wood carving were all part of the program created by the members. Members described the creative process in their daily activity and expressed their delight in seeing the children respond to them. In one class, children were introduced to gesture drawing and making sculpture with their bodies, and were encouraged to explain how the two activities related to each other. Another member described how she made a pinhole camera and showed children great time taking pictures with it. Through improvisation activities integrating music, dance, visual arts, and drama tied on specific themes, members saw

the children becoming “more creative in their ideas for new projects,” “using dance as a way of opening up to each other,” and “gaining control and a sense of challenge.” The members observed the children not only developing problem-solving skills but also learning to work together and sharing the joys of the experience. Making paper mache with old newspapers and using them for dramatic plays taught teamwork.

Children were encouraged to work on “different medium...create great art work by using found items from the nature and turning them into totally different artistic object.” Such creativity gave both the members and children sense of possibilities that they never thought of before. Seeing their own creations being exhibited at a gallery was inspirational for the children and gave them “a sense of possibilities for themselves as professional artists one day.” These creative experiences certainly reinforced their appreciation for the arts and about the “positive things in life.” Members truly believed in the many possibilities of these children’s artistic talent. They also taught “courage” through creativity, “Thursday, I read *Life doesn’t frighten me* by Maya Angelou and Jean Michel Basquiat. I read it in a dark closet with a little light and then we created shadow puppets to go with the story.”

c) *Teaching*

Members wrote in their reflective journals about their development in classroom management, communication, and creative teaching skills. Initially, some of the Executive Council members were concerned about the fact that these artists had no previous teacher training, but it turned out to be a great joy to watch each member blossom in his or her unique teaching and class management style. The members were developing teaching strategies that involved sequential lesson plans, motivational and positive reinforcements, and behavior management in their integrated arts lessons. The following member journal entry exemplifies

such efforts and growth. “This week I did a complete creative movement lesson. It went extremely well. I reapplied the skills every day and I was excited to see that the children retained the information. We also did a music lesson but it did not go quite as well. I blame that on our preparation however, not the children. I feel that if we were to tell the children to jump off a bridge, they would. That’s how much trust they are developing in us.”

The program gave hands-on experience and reflective time for many members to test out their life’s goals and dreams and also provided concrete launching pad for careers, as one Member wrote toward the end of the year about getting an art teaching position, “I got a job! I got a job! I got a job! I’m going to be the art teacher at Cleveland Elementary! It’s right by my house! I’m going to have insurance and a salary! Thanks AmeriCorps!”

*d) Culture and Diversity*

Members were developing their own sense of broadening diversity in culture and people while teaching and observing the children develop in this area. They were interested in learning about the children’s background and saw the value of teaching children awareness and pride in their own cultural background. Each site had its own community culture; and members were learning the cultural diversity by observing children learn to respect the differences: “I feel that the Easter show was a great opportunity for the kids at Zonta to see other kids from a different Boy and Girls Clubs and to perform for them. I think this was a wonderful opportunity for them to be exposed to a different culture and different way of celebrating Easter.”

Variety of activities based on strong themes worked well for the members. Teaching children to use different medium to express their feelings gave the members powerful experience to focus on feelings: “This week I consider a week of love, not only for the boys and girls, but

also for myself. Valentines made with paper drawings and cut-outs took a back seat to their soap and wood hearts. They were elated with their accomplishments in the soap and wood mediums.”

A Member drew on an historical event and his own experience to teach children the value of diversity and human rights: “One of my role models and mentors was Mrs. Rosa Parks. I was a child when Mrs. Parks chose rather to go to jail than to give up her seat on a public bus in Montgomery, Alabama. I experienced many similar situations. When kids insist that these things did not happen,

I can assure them that I was there and saw them happen.”

*e) Community*

One of the program’s objectives was developing community interests and engaging the community. This was a tough task for the members at the beginning. Each site had a support group that included Boys and Girls Clubs, parents, performing arts organizations, and the education community that all helped make this program succeed. Building the community and community support came slowly as the program progressed. Many supportive documents including parents’ letters, newspaper write-ups, and radio and television appearances helped obtain funding for the subsequent years. A large mural on the side of the Boys and Girls Clubs headquarters stands a proud reminder of the AmeriCorps ArtsUSF to this day. A live performance that dealt with African American celebrations in the production "Bring in 'Da Noise, Bring in 'da Funk" included some of the AmeriCorps ArtsUSF children during their performance at the Tampa Performing Arts Center. Participation in the Tampa’s “First Night” celebration was an exciting venture for both the children and members. Gradually, parents began to show interests in the program. Eventually, Boys and Girls Clubs were able to take over the program with their local supports.

*f) Frustrations*

Members worked long hours in training and preparing for the program. Once the program began, the children's enthusiasm and delight made it all worthwhile, despite poor facilities and other difficult conditions. The major problem at most of the sites was the space: Even though the site authorities welcomed AmeriCorps ArtsUSF program, their perception of the arts were not much more than extra-curricular crafts time. Our artists' lessons were well grounded in the philosophical and theoretical premises of the program to teach children to appreciate the arts and to respect people through the arts activities. Another major issue had to do with children's self-perception. While the members observed change during the program, there were deep-rooted negative self-image that were reflected in one journal entry: "What do you do when a student writes on [his] comic strip 'I am not dumb,' 'quit calling me stupid,' 'I hate this place,' 'I hate going home,' 'I hate everything.' " Despite some of the difficulties and frustrations, the power of sharing humanity through the arts was evident in this program and in the communities.

----- Table 5 -----

## CONCLUSION AND DISCUSSION

We raised a question, "What can we do to help lift the lives of our children who are left behind from the American affluence, diversity of culture, and the fine arts?" On a larger premise, we wondered, "Is there a role of the arts toward world peace and globalization?" In this time of political crises around the world, many children are left to learn that hate, crime, and poverty are the norm of life. The AmeriCorp ArtsUSF program was launched in the pockets of those deprived areas amid the affluent Tampa Bay area in response to community demands. Each site had unique profile of poverty and deprivation: For example, University Park and

Recreation site was known as “suite-case city” because of the transient and crime-ridden nature; Zonta site was out in the country where most of the residents were migrant farm workers. Many of the children who attended the program had never seen the ocean, museum, performing arts center, university, because there was no one at home who had transportation or time to take them. The AmeriCorps ArtsUSF was born partly at the outcry of the citizens who were involved in these children’s lives and who valued the arts as the most powerful avenue to touch the young minds and hearts that could ultimately bring about world peace and globalization. The program had specific curriculum built around this high goal, albeit a step at a time, one person at a time.

The program was able to offer to relatively small classes of children on daily concentrated format by 24 dedicated artists who created unique and outstanding arts programs and touched the lives of over 600 children during the year. What we measured through the survey instruments were but a small fraction of what we saw. Although the instruments were reasonably well structured, administration of the instrument was problematic. Members plunged into working with children, while being continuously trained on teaching and class management as well as interdisciplinary arts methodology on the job. Administering the survey evaluation was a new task to learn for them. Enrollment and attendance managements were done by Boys and Girls Clubs and Park and Recreation site managers, which meant that the members had little control over who were who. It took a while to get to know the children and the logistics of the site. Member evaluation of children’s progress, while flawed with possible biases and the inherent problem in recording in time delay, was the best way to assess their progress under the circumstance. Even so, we were pleased that members were conscientious in being as objective as they could. No outside reviewer could possibly know the children well enough to assess those intimate issues addressed in the surveys.

Overall, results showed impressive progress in all measured items, particularly “integrating arts to life,” “group problem-solving,” “attitude on diversity,” “attitude on being-kind-to-each-other,” and “alternate skills to aggression.” Data also showed strong connections between “expression through the arts” with “class learning skills,” “independent problem-solving skills, “ability to integrate arts to life,” and “positive attitude on diversity.” These skills related closely to “anti-drug, alcohol, and smoking” and “attitude toward community.”

In assessing member progress, the data were filled with thoughtful reflections and much emotional turbulence. Members overall felt that the AmeriCorps ArtsUSF provided valuable experience, that had profound life-changing impact on them. This was the first time for many of the members to encounter the level of poverty, non-functioning family conditions, and destitute life qualities of the children in these communities. They faced the value and effects of their inputs in helping others through this volunteer experience. They realized that one of the ways of reaching “the American dream” was by helping the less privileged. Working as the “provider” gave them confidence and self-esteem necessary to move on to pursue their own life goals. For the communities, we left them with pride, uplifted sense of their own capability, artifacts to remind, and structures to carry on to strengthen their lives.

The new science has explored the anatomy of “amygdala,” the feeling part of the brain and has recognized the importance of emotional intelligence in the civilized society (Goleman, 1995, 1997). AmeriCorps ArtsUSF was a small-scale attempt to effect the high aspiration of world peace and globalization by affecting our underserved children’s lives and enriching the artist-members’ experiences in these micro worlds around Tampa Bay. This experience, in due course, gave us hope that the arts can be the conduit to help us think and feel our need to unite the diverse faces; that the arts can help us learn our commonalities by means of our differences;

that we can use our imagination and tenacity to help pave ways to peace and cooperation among nations; and that with our imagination and keen emotional intelligence, artists can help the world dare to think the unthinkable – peaceful world and globalization!

## TABLE LEGEND

- Table 1. The Children: Data Description by Age Group and Site
- Table 2. Children's Skills and Attitude Development
- Table 3. Factor Analysis Summary: Relationships Among Skills and Attitude
- Table 4. Member Profile
- Table 5. Member Journal

## APPENDIX

Lee, Sang-Hie and AmeriCorps ArtsUSF (1998). AmeriCorps ArtsUSF Assessment Instrument:  
Getting Things Done (AAGTD).

Table 1. The Children: Data Description by Age Group and Site

Age group	Dover	Interbay	North Tampa	Salesian	Zonta	Total	%
5 to 7	25	2	2	19	26	74	39%
8 to 9	16	4	12	10	23	65	34%
10 to 11	8	5	10	14	11	48	25%
12+	1	1	-	-	2	4	2%
Total	50	12	24	43	62	191	100%
%	26%	6%	13%	22%	33%	100%	

Table 2. Children's Skills and Attitude Development (N=191)

	Number of items	Pre Score (Sd)	Post Score (Sd)	t score	% Change
<b>Overall arts and learning skills</b>					
Arts skills	6	25.84 (4.11)	32.72 (4.86)	18.71*	17%
Expressive skills	3	13.23 (2.46)	17.42 (2.13)	22.32*	21%
Appreciation skills	4	12.01 (2.18)	16.25 (2.64)	18.52*	21%
Integrating arts to life	7	27.21 (4.97)	37.24 (5.97)	22.19*	23%
Class learning skills	4	18.42 (3.61)	23.04 (3.05)	14.70*	18%
Group problem-solving skill	3	10.88 (2.27)	13.68 (2.03)	13.65*	18%
Independent problem-solving skills	2	10.67 (1.71)	12.65 (2.10)	10.24*	13%
<b>Overall attitude</b>					
Diversity	3	14.75 (2.33)	18.46 (2.28)	16.96*	18%
Being kind-to-each-other	4	15.05 (2.72)	18.20 (2.75)	12.09*	16%
Anti-drug, alcohol, and smoking	2	9.47 (1.79)	10.42 (2.80)	5.71*	6%
Attitude on community	2	6.45 (1.27)	7.83 (1.91)	10.11*	13%
<b>Overall prosocial skills</b>					
Site survival skills	9	33.86 (6.98)	40.25 (4.56)	12.08*	14%
Alternative skills to aggression	6	20.80 (6.79)	25.07 (4.46)	8.19*	15%
Friendship-making skills	8	28.43 (7.28)	34.78 (4.99)	11.64*	14%
Dealing with feelings	6	20.25 (5.82)	24.19 (4.58)	8.75*	13%
Dealing with stress	6	20.25 (8.18)	23.13 (6.24)	4.94*	10%

\*p<.001

Table 3. Factor Analysis Summary: Relationships Among Skills and Attitude

	November	May
Factor one	Arts skills Expressive skills through the arts Integrating arts to life	Arts skills Expressive skills through the arts Arts appreciation skills Integrating arts to life
Factor two	Arts appreciation skills Integrating arts to life	Expressive skills through the arts Class learning skills Independent problem-solving skills Attitude on diversity Attitude on being kind-to-each-other
Factor three	Expressive skills through the arts Class learning skills Independent problem-solving skills Integrating arts to life Attitude on diversity	Arts skills Independent problem-solving skills Anti -drug, alcohol, and smoking attitude
Factor four	Attitude on diversity Attitude on being kind-to-each-other	Class learning skills Group problem-solving skills
Factor five	Anti-drug, alcohol, and smoking attitude Attitude on community	Arts skills
Factor six	Class learning skills Group problem-solving skills Attitude on diversity	Attitude on being kind-to-each-other

Table 4. Member Profile

A	B	C	D	E	F
<p>A full-time Member at Interbay Boys and Girls Club, has a BFA in Theatre from University of Florida. She has performed in fifteen plays since 1997.</p> <p>She learned about the program through a local newspaper.</p> <p>"I have been wanting to be involved as a volunteer in some sort of meaningful activity to enrich the lives of others, as well as my own.</p>	<p>A full-time volunteer at Philip Shore Elementary School received a BFA in Cinema Studies at New York University.</p> <p>He worked at the Whitney Museum of Art as a sales associate and at the Museum of Modern Art as a curatorial assistant in New York City before moving to Tampa with two other AmeriCorps ArtsUSF volunteer artists.</p> <p>"Art offers young people a new chance to create ... They may... mold and shape their dreams [that] may one day be realized as reality".</p>	<p>A full-time Member at West Tampa Boys and Girls Club received a BA in Painting and a BA in International Studies in Art History from the University of South Florida.</p> <p>A well-established painter in the area, she had many commissioned works including several murals in public places in Tampa and Miami.</p> <p>She expressed a deep social commitment, and said that AmeriCorps would "channel her skills and positive energy in a most beneficial way".</p>	<p>A second year part-time Member from Vac, Hungary had been teaching art for 30 years before moving to the United States six years ago. Already with two teaching degrees in Upper Primary Education from Hungary, she continued her education at Tampa Technical Institute.</p> <p>She published many poems and recently won a Grand Prize for best art display at the State Fair in Tampa.</p>	<p>A part-time Member at Zonta Boys and Girls Club, was working on her degree in Music Education from the University of South Florida.</p> <p>Originally from the Bahamas, she was very involved with the Music Department as a concert band clarinetist.</p>	<p>A part-time Member who worked as a floater in rhythm and movement at several sites, came from Philadelphia.</p> <p>She participated in many community activities and believed that we had lost the sense of community, which was once the focal point of human existence.</p> <p>She was responsible for spearheading a live performance that dealt with African American celebrations in the production "Bring in 'Da Noise, Bring in 'da Funk" performed at the Tampa Performing Arts Center.</p>

Table 5. Member Journal

Experience	Creativity	Teaching	Culture	Community	Frustration
“long and hard wonderful”	“During the mirror exercises, they had a blast”	“... children retained the information”	“ know what the children’s background is, not only for us but also for themselves to learn that they all have cultural background, and to respect each other’s values and ethnic background”	“the Tampa Tribune Reporter took the time to interview the kids and took information on their works. The kids were very pleased and happy about it”	“far too much construction going on at my site—limited space, fresh paint everywhere, concrete blocks everywhere, no table space, no chairs”
“kids fell asleep,...but enjoyed the music by Mahler”	“work together much better.”	“if lessons are really structured and well designed, the children will follow it to the dot...wish we as a team could be more organized”			
“wonderful to see them enjoying the program”	“more creative in their ideas for new projects...show interest and respect in the classroom...”				
“learning new skills everyday”	“...gave them control and a sense of challenge”	“complement a child, they usually have instant interest. If I accidentally tell them to stop doing this and that, then they continue to do it.”	“the Easter show was a great opportunity for the kids at Zonta to see other kids from a different Boy and Girls Club and to perform for them. .. wonderful opportunity for them to be exposed to a different culture and different way of celebrating Easter”	“more parents wanted to know much more about the program”	“if AmeriCorps had a room, then she wouldn’t have anything to complain, almost”
“very excited... well behaved”	“... a sense of possibilities for themselves ”	“I want focus on behavior management as a priority.”	“One of my role models and mentors was Mrs. Rosa Parks. ..When kids insist that these things did not happen, I can assure them that I was there and saw them happen”	“When I was a child, I was a product of a community where each parent was parent to every child in that community even to the point of discipline”	“What do you do when a student writes on their comic strip ‘I am not dumb’, ‘quit calling me stupid’, ‘I hate this place’, ‘I hate going home’, ‘I hate everything’.”
“love to come to art “	“... opportunity to research for new answers and possibilities in creating art work”			“Parents were pleased with the exhibition”	“stressful week for me...a lot of work, .. clean up library room for exhibition, arranging the work properly, but at the end it was successful”
“great new feeling... projects are flowing”	“hands-on projects, then exposing them to actually see famous work of artists really enforces their creativity and challenges them even more... also appreciate the arts much better”	“consider a week of love, not only for the Boys and Gils, but also for myself...”			“We don’t have art room, we worked outside and inside. It is very cold and raining”
“program is running very smooth... the kids love the program and want more”		“...beginning to appreciate the arts more... Their personal behavior in some have changed in a positive way and this is very good and a great feeling (smile).”			
“very enthusiastic and full of positive energy”					
“ able to express visually through the arts.”					
“It’s been a wonderful experience and a great opportunity”					

## APPENDIX

### **AmeriCorps ArtsUSF Assessment Instrument Getting Things Done (AAGTD)**

### **Evaluator: Member or Outside Observer**

Student's Name \_\_\_\_\_ SS#: \_\_\_\_ - \_\_\_\_ - \_\_\_\_ [V 1] Age \_\_\_\_\_ [V 2]

School \_\_\_\_\_ [V 3] Program Site \_\_\_\_\_ [V 4]

Person Responsible for Assessment \_\_\_\_\_ Date \_\_\_\_\_

**Introduction:** This instrument is designed to assess the impact of AmeriCorps ArtsUSF program on children's development of arts and arts-related skills, classroom learning skills, and cultural behavior and attitude. Section I contains four dimensions to measure arts and arts-related skill; Section II, three dimensions on classroom learning skills; and Section III, five dimensions relating to cultural behavior and attitude.

#### **SECTION I: ARTS AND ARTS-RELATED SKILLS**

<b>Arts Skills</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
a)	Uses appropriate body movement and coordination in various movement phrases	5	4	3	2	1	[V 5]
b)	Transfers rhythmic patterns from the aural to the kinesthetic	5	4	3	2	1	[V 6]
c)	Uses improvisation to solve movement problems and adjusts choices	5	4	3	2	1	[V 7]
d)	Creates simple rhythm patterns	5	4	3	2	1	[V 8]
e)	Answers to a given melody with a simple tune	5	4	3	2	1	[V 9]
f)	Creates simple scenes that have a setting, dialogue, and plot	5	4	3	2	1	[V 10]

<b>Expressive Skills through the Arts</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
a)	Creates arts patterns that convey ideas, thoughts, or feelings	5	4	3	2	1	[V 11]
b)	Expresses reMembered ideas, feelings, and concepts of common daily activities through art forms	5	4	3	2	1	[V 12]
c)	Uses new skills or ideas in the class	5	4	3	2	1	[V 13]

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<b>Arts Appreciation Skills</b>		<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	
a)	Expresses emotions through dramatic art, music, dance, and visual art	5	4	3	2	1	[V 14]
b)	Knows how concepts such as shape, line, sequence, space and time are related among art, music, dance, and drama	5	4	3	2	1	[V 15]
c)	Knows how we learn about ourselves, our relationships, and our environment through art forms						[V 16]
d)	Knows how artists generate and express ideas according to their individual, cultural, and historical experiences	5	4	3	2	1	[V 17]

<b>Integrating Arts to Life</b>		<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	
a)	Knows how arts are related to other subjects (e.g., how vibrations produce musical sounds)	5	4	3	2	1	[V 18]
b)	Knows the uniqueness of art and its importance in society (e.g., public and private rituals)	5	4	3	2	1	[V 19]
c)	Knows how societal conditions relate to artists and arts	5	4	3	2	1	[V 20]
d)	Knows how arts can communicate ideas feelings, moods, or images	5	4	3	2	1	[V 21]
e)	Uses role playing to resolve everyday conflict situations	5	4	3	2	1	[V 22]
f)	Knows that people create arts for various reasons	5	4	3	2	1	[V 23]
g)	Knows various careers that are available to artists	5	4	3	2	1	[V 24]

## SECTION II. LEARNING SKILLS

<b>Classroom Learning Skills</b>		<b>Strongly Agree</b>	<b>Agree</b>	<b>Not Sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>	
a)	Pays attention during class	5	4	3	2	1	[V 25]
b)	Raises hand when the teacher asks questions to class	5	4	3	2	1	[V 26]
c)	Speaks up with ideas that contribute to the questions	5	4	3	2	1	[V 27]

d)	Seems focused when presented with new skills or ideas	5	4	3	2	1	[V 28]
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<b>Independent Problem-Solving Skills</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
a)	Delves into the situation when given new tasks	5	4	3	2	1	[V 29]
b)	Handles well when given challenging tasks	5	4	3	2	1	[V 30]

<b>Group Problem-Solving Skills</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
a)	Likes being in the group	5	4	3	2	1	[V 31]
b)	Participates in the group discussion	5	4	3	2	1	[V 32]
c)	Shares thoughts in the group	5	4	3	2	1	[V 33]

### SECTION III. CULTURAL BEHAVIOR AND ATTITUDE

<b>Diversity of Culture and People</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
a)	Opens up to new people easily	5	4	3	2	1	[V 34]
b)	Opens up to new and different things easily	5	4	3	2	1	[V 35]
c)	Asks questions about new and different people and things	5	4	3	2	1	[V 36]

<b>Being Kind-to-each-other</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
a)	Is friendly to friends	5	4	3	2	1	[V 37]
b)	Is friendly to new faces	5	4	3	2	1	[V 38]
c)	Shares things with others	5	4	3	2	1	[V 39]
d)	Shows kindness toward others with no reason at all	5	4	3	2	1	[V 40]

<b>Attitude about Drugs, Alcohol, and Smoking</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	
a)	Expresses his/her feelings about drugs, alcohol, and smoking	5	4	3	2	1	[V 41]
b)	Shows evidence that he/she is against these problems	5	4	3	2	1	[V 42]

<b>Attitude about Community</b>		Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree	

a)	Expresses feelings about community	5	4	3	2	1	[V 43]
	Shows interest in doing something for the community	5	4	3	2	1	[V 44]

Note:

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## **Traditional Music, the Resources That We Should Re-admire**

**----Introduction and Analysis on “Regional Folk Music Culture and**

**Education in Beijing”**

## **Traditional Music, the Resources That We Should Re-admire**

**----Introduction and Analysis on “Regional Folk Music Culture and Education in Beijing”**

**Xin Zhang & Dongxia Lei**

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## Abstract

Chinese traditional music culture holds a long history and is abundant in resources. Beijing, as the capital of China, is seized of a unique position in both Chinese long history as well as in the contemporary political and cultural life, which is blessed with profuse cultural resources on the respect of folk music. But people's neglect of cultural education on folk music and cultural shocks from some of the western pop music as well as other reasons lead to the alienation that Chinese students have towards folk music culture; therefore, from the 90s, scholars from Chinese mainland began to pay attention to the problem of how to transmit Chinese folk music, which brought up the topic of "Regional Folk Music Culture and Education in Beijing". It is the key topic of Beijing Philosophical Society Science, which is divided into the following five parts: general situation of regional folk music culture in Beijing, exploration and practice of regional folk music education in Beijing, experimental class on folk music, theoretical research and analysis on school education on folk music and regional folk music resources in Beijing. Analysis and comment have been made in this thesis on the values, characters, meanings, related comments as well as some improvements that need to be made. It is deemed that as an important educational resource, traditional music culture should be introduced into musical education in school, which in return will activate and accelerate the transmitting speed of our traditional music culture.

**Key words:** traditional music culture transmitting active resource point musical education in school

## Introduction

Chinese traditional music culture holds a long history and is abundant in resources. It is treasure of the world music culture. The achievement and magnificence Chinese music culture had before was significant enough for us to feel proud of, but now we have to reevaluate Chinese traditional folk musical resources, because it is faced with an unprecedented block and deterioration in the process of transmitting and developing.

At present, while school education has become the most important way of transmitting culture, traditional folk music, on the other hand failed to become part of Chinese school music education via the way of culture and consciousness, which in turn, postponed its development and at the same time traditional folk music culture which is neglected by the mainstream way of education began to decline gradually; therefore, we should re-consider the value and meaning of our traditional folk music resources in the respect of education, which results in the topic of "regional folk music culture and education in Beijing".

Beijing, as the capital of China, is seized of a unique position in both Chinese long history as well as in the contemporary political and cultural life, which is blessed with profuse cultural resources on the respect of folk music; its significant literal works are well illustrated in the newly-accomplished volumes: Chinese Opera Music Collection-Beijing, Chinese National and Folk Instrumental Musical Collection –Beijing, Chinese Folk Music Collection-Beijing, Chinese Theater Art Music Collection-Beijing, ect; diversiform organizations and places of

traditional folk music( including 6 kinds of opera, 19 varieties of music and 7 styles of folk songs as well as other countless folk music and play) distribute Beijing-widely; at the same time, Beijing is also the place where locate some of the superior colleges and scientific research institutes which centralizing on folk music impartment and research, such as Chinese Conservatory, the National Academy of Chinese Theater Art, Institute of Chinese Academy of Arts and other medium vocational schools. Needless to say, with its advanced educational condition, teaching staffs and other factors, Beijing tops China in respect of folk music resources; it also holds 77 universities, 760 middle schools (338 senior high schools and 422 junior high schools) and 1500 elementary schools and the total number of students almost reaches 2 millions, but those who are in favor of folk music only take up 20-26% of the total students, and the number even turns smaller when concerning with the people who really know Beijing folk music culture; meanwhile, improper education also misled young people away from our folk music, which results in an all-round shrink of the folk music culture resources in Beijing.

As XieJiaxing, chief in charge of the subject has said: ‘to mingle culture and education together and to introduce education into the transmitting of our folk music culture has become the key point in the new era, it is also of great importance in developing our school music education in a healthy way and to cultivate our young people to love their own music culture. The subject is co-researched by Chinese Conservatory Music Research Institute and Elementary Education Center of Beijing Educational and Scientific Research Institute. Researcher of Beijing middle school music education, Mr WangShangyou and Director. Zhangyuan from social science developing centre of the Ministry of Education also share responsibility of this subject. It took two years and came down to teachers from both elementary and middle schools as well as graduate students from all over Beijing, the research is a far-going one, ranging from schools, professional folk music performing groups, to non-governmental organizations, handcraftsmen as well as folk-custom activities, via the way of questionnaire, teaching practice, spot investigation, theory exploration and research and so on.

## Brief Introduction of the Subject.

The subject is divided into five parts: 1. general situation of regional folk music culture in Beijing; 2.exploration and practice of regional folk music education in Beijing; 3. experimental class on folk music; 4. theoretical research and analysis on school education on folk music; 5. regional folk music resources in Beijing.

### 1. “general situation of regional folk music culture in Beijing”:

Based on the coordination on the volumes of regional folk music collections, music researchers and teachers all over Beijing together with graduates from Chinese Conservatory began their research, collection and coordination work on the regional “active” folk music resource point in Beijing, which aimed at knowing more about the current situation of the environment of Beijing folk music culture. It shows that for the time being there are 81 regional “active” folk music resource points in Beijing, including 39 kinds of regional folk music, 5 theaters and music halls, 25 institutes and groups, 10 relative schools and 2 interrelated media as well as 60 websites.

## **2. “Exploration and practice of regional folk music education in Beijing”:**

This part is closely related to all aspects of the folk music education of all schools and universities in Beijing: the elementary and middle school part includes teaching material writing about the regional folk music, exploration and practice of regional folk music education of elementary and middle schools (in particular) in Beijing, folk music and art group activities and folk music education of juvenile centers in Beijing; and the college part covers Beijing college folk music education and the research reports on the folk music activities held by the Kun Association of the Peking University. Thesis collection of this subject embodies 29 articles written by 30 music teachers and researcher from 15 areas of Beijing.

## **3. “Experimental class on folk music”:**

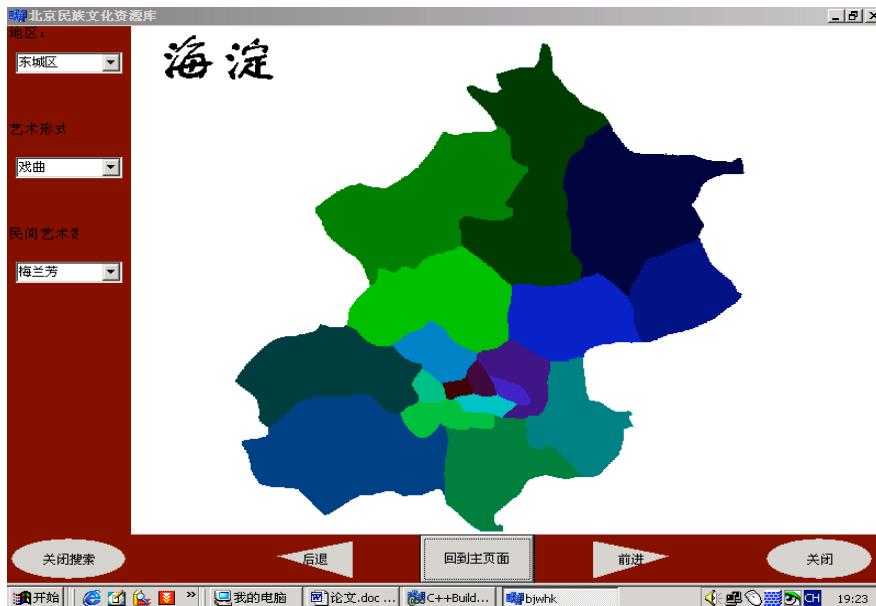
In the process of the subject conducting, these experimental classes are the excellent lessons selected from practical explorations and teaching experiences by some music teachers and postgraduates from Beijing. There are 9 excellent experimental classes in the thesis collection, and 5 of them are from elementary and middle school teachers.

## **4. “Theoretical research and analysis on school education on folk music”:**

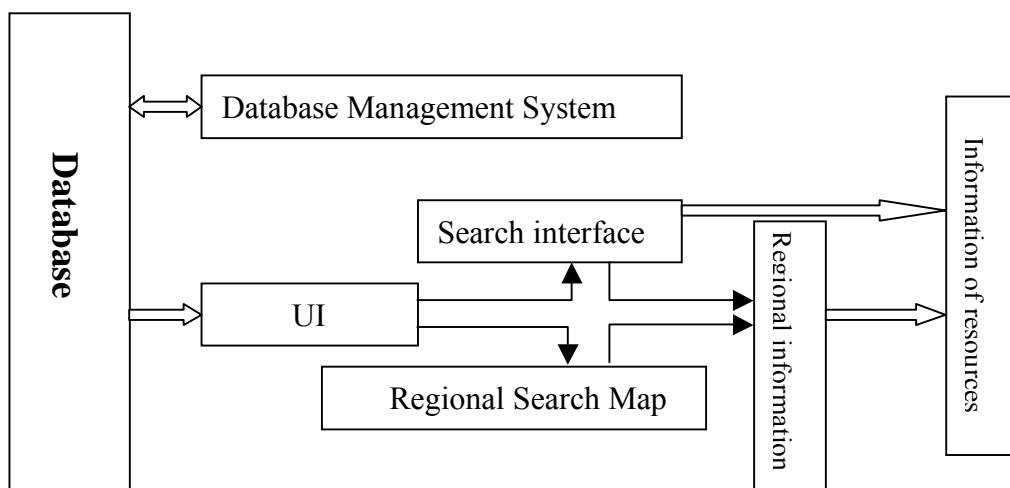
From the theoretical point of view, this part refers to 4 aspects of the subject research: “school Education and research on folk music”, “historical review of the music education and transmitting of the school folk music”, “integration of the national music and research on folk music”, “theoretical exploration on folk music education in school.” This part in all embodies 14 theses which not only show people the reality of folk music education in school, but also some deep analysis on the folk music culture in Beijing.

## **5. “Regional folk music resources in Beijing”-a multimedia database**

Based on the accomplished software, lots of words, images and other multimedia video and audio information that were collected before have been loaded as well. *Beijing Regional Folk Music Culture Database* takes Beijing map as the index, and all the folk music resource points, professional folk music resource points in Beijing have been included. People can follow the map instruction and click on the coordinates, which will show you the word explanations of the music activities.



Window Picture of the main interface



Application Frame Chart

## Analysis and Review on the Subject

### 1、Value of the subject

#### (1)Theoretical Value:

Over a long period of time, most music educational institutes from Chinese mainland have neglected the important relationship between music education and the transmitting of traditional music culture. With the respect of traditional political and technical view of music education and the later music educational concept of esthetics, the cultural transmitting has been long neglected behind, and the already- built- up music educational concepts on culture transmitting is in lack of theoretical discuss and research. Scholars and top music professors from the team work together on the subject, with all the aspects considered, finally they got the interrelated theory on the topic of “Beijing regional folk music resources is introduced into class”; besides, they also set up a huge database as the great backup force for this new theoretical

system. Although improvements are still needed, the accomplishment of the subject succeeded in pushing us striding towards the “theorization of the folk music culture transmitting teaching in school.”

## (2) Practical Value:

This subject enables us to get access to the multimedia teaching resources of Beijing folk music culture as well as didactical methods and experimental classes, which boosts us to hold folk music activities in the round. (From Beijing to other parts of China)

Nowadays, multimedia musical teaching is very popular in Chinese mainland; CD、VCD and DVD are the most common musical teaching aids among teachers, but on the other hand, folk music, Beijing regional folk music in particular (besides theater art and opera music ) is seldom seen in market. The “Regional folk music culture database of Beijing” is a multimedia one, which includes introduction of Beijing and its history and specific literal introduction as well as pictures, audios and videos, which offers both teachers and students a convenient way to know Beijing regional folk music culture completely and systematically. In the conclusion part, *collection of theses* made some literal introduction on the general situation of Beijing regional folk music resources and summarized the experiences of teachers' experimental practices; besides, some experts, scholars as well as postgraduates majoring in music education did some theoretical thinking from different points of view, which later got proved through their practices, and it well-illustrated that the subject did offer music teachers a great chance to learn and communicate with each other.

## 2、Characteristics of the Subject:

### (1) Researches made on the basis of *Collection of Chinese Folk Music*

Literal information of the *Collection of Chinese Folk Music* is usually composed of two parts: general introduction of Beijing and its music culture and individual introduction of different categories of music, both of which are following the historical points of view. The subject stands to the *Collection of Chinese Folk Music* way of narrating and made some word adjustments to the literal information. Meanwhile, it also divided religious and royal music away from the folk instrumental music and added some bookman's music. Although problems still exists when classified this way, their value as music at least is considered equally.

### (2) focus on the research of the “active” resources of the folk music culture

Folk music performing organizations (theater and art groups) and places (theaters and assembly halls), folk-custom music activities, institutes of national music transmitting and education (colleges and scientific research institutes), academies and associations of Chinese national music and mass media (TV theater art and folk music channels as well as websites and so on) are all considered as the “active” resources of our folk music culture. These data together with those mentioned above have been loaded into the “Beijing regional folk music database”, which is a great company for music teachers.



Kun theater art- - *A Courageous Encounter*



Bang zi - *Zhuang Yuan Da Jing*

### (3) music teachers-“live textbooks” in the process of folk music transmitting:

Besides scholars and postgraduates from universities, music researchers and professional music teachers from 18 areas of Beijing are considered the main body in the process of subject research. The research group often organized them to collect and select folk music culture resources from different parts of Beijing and to make theoretical summary of their folk music practices as well as theories, which mobilizes those music teachers to do the researches and practices by themselves as much as possible and activates them to be the real “live textbooks” in the transmitting of our folk music culture.

### (4) To introduce folk music culture resources into schools:

Besides research and coordination of our folk music culture, the subject also organized music teachers to make some experiential summaries of the explorations and practices of the folk music education, and to hold further folk music teaching experimental activities. Apart from a small part of the researches on folk music teaching and activity made by some postgraduates from Chinese Conservatory, most of the second part of the subject is about researches and practices in respect of our folk music education which is made by teachers and researchers from different parts of Beijing.

### 3、meanings and interrelated comments on the subject:

The most important meaning of the subject is that it breaks the long-standing iceberg that Chinese academe only focused on the academy research of Chinese folk music and neglected its important relationship with the contemporary school education, and the thinking that should have been made about how to efficiently translate the traditional way of culture transmitting into the conduct of our school education. In visual threshold of the subject, traditional folk music is not simply a part of the social culture, it is more like the educational resource and culture, and as to how to translate this music culture effectually into educational events is another important subject brought up from this subject; therefore, no matter from the researchers' point of view or from the content and the result of the research, “teaching practice” always embodies the key subject.

Here is the Comments from syndics of the subject: since proposed in the year of 2002, this subject has made a far-ranging and general census on Beijing regional folk music culture resources and at the same time it also made some explorative practices on folk music education in school, on which it based to further perform some theoretical researches on folk music education and accomplished the test installation

of the software of Beijing regional folk music culture database. All researches and practices demonstrated above are in accord with the goals of the program, and are rich and well-founded in content, which plays an active role in developing Beijing regional folk music education and is also of great significance to regional folk music education in other parts of China.

#### **4、some items that need to be improved:**

Firstly, because of limits on time, people and materials and so on, researches on Beijing regional active folk music resources were not fully developed. Although further researches have been made in all parts of Beijing, many active folk music resource points were left undone within the set time due to the limits of people and materials; therefore, further researches are supposed to be made after the conclusion of the subject.

Secondly, how to translate all the original folk music information into active audiovisual teaching materials is a huge and undeveloped program which is of vital importance that needs further discussions and researches.

Thirdly, “Beijing regional folk music culture database”also needs further improvement, because the program itself is a time-consuming one which needs to be improved on many aspects, meanwhile, folk music resources in all parts of Beijing is still developing and getting refreshed continuously; therefore, the “database” that has been built in the process of the program should also get improved from time to time.

Fourthly, folk music teachers’ education and cultivation is of great importance to the realization of the subject, which brings up a very important sub-program of training those teachers for folk music culture.

Fifthly, in the researches and investigations of the subject, the attention that schools give to folk music education is unaccounted.

### **Conclusions:**

The subject of “Beijing regional folk music culture resources and music education in school” well-illustrates us a new transmitting trend of our folk music culture, which is “ethos should be penetrated through education and folk music resources should be transmitted via education.” The researches made before were all from the historical point of view, which was badly restricted to those hidebound textbooks whereas this subject broke the obsolete way of research and considered all the resources available as active texts, and brought forward a new theory of “introducing folk music into class” on the basis of their researches on these active texts, and made a long-term and in-depth practices on the integration of school music education and these active texts, which are two important productions the subject has made.

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## Assessment of Music Compositions by Music Elective Programme Students in Singapore: A Comparative Study of the Criterion Based Method and the Consensual Assessment Method

**Leong Wei Shin**

### **Abstract**

This exploratory study investigated the assessment of ten students' compositions which were eventually submitted as part of the General Certificate of Education (GCE) 'O' level Higher Music requirement. The purpose was to compare the reliability of two assessment methods (Criterion Based Method and Consensual Assessment Method) which have been widely reported in the assessment literature. The adoption of primarily nonparametric analysis, through EXCEL and SPSS to evaluate the assessment of the compositions had revealed consistency in the rankings of the ten compositions, with one method being more reliable than the other. However more studies are recommended to further confirm the results as the analysis had also revealed contradiction and complexity in the assessment data.

# Assessment of Music Compositions by Music Elective Programme Students in Singapore: A Comparative Study of the Criterion Based Method and the Consensual Assessment Method

**Leong Wei Shin**

The lack of clarity as to what students' music compositions may be like and what can be expected of them is a significant problem for many teachers teaching composition. Although a growing number of studies have begun to build up the developmental picture of students' compositions (Bunting, 1988; Kratus, 1989; Barrett, 1996), the lack of comprehensive knowledge still poses difficulties for teachers who are expected to teach and assess the students' compositions on a day-to-day basis and particularly on important event like the national examination (Simmonds, 1988; Pilsbury & Alston, 1996; Glover, 2000). Methods of assessment provide assessors with instructions and guidelines, which purportedly help elicit valid and reliable assessment of students' works (Lefrançois, 1994). Any particular method of assessment for music composition should also allow assessors to freely interpret the music composition and form their own judgement. There are two assessment methods of composition that are widely published in the literature on music examinations and assessment. They are commonly referred to as Criterion Based Method (CBM) and Consensual Assessment Method (CAM). This exploratory study aims to examine two assessment methods using a comparative approach and to find out which method is more reliable for assessing students' music compositions.

## *Criterion Based Method (CBM)*

Since the 1980s when composing became a requirement for the UK Music GCSE examination, several articles from the UK mentioned about experiments on assessment of music compositions by a group of assessors using CBM developed by different examination boards (Kratus, 1985; Simmonds, 1988; Swanwick, 1991; Pilsbury & Alston, 1996). The experiments have been designed to prove that small groups of assessors confronted with the music score or aural evidence of particular composition could, when using suitable criteria and under certain working conditions, come to similar enough judgements on these compositions. The criteria are expressed in explicit statements that are accompanied by a rating scale specifying the marks awarded for differing levels of proficiency or achievement. Despite the popularity of this assessment approach in national examinations, there are difficulties in the use of the method. A number of studies have painted a gloomy picture of the prospect of reliably assessing students' compositions under the GCSE examination boards using CBM in UK (Simmonds, 1988; Pilsbury & Alston, 1996; Sheridan & Byrne, 2002). Observations of wide variation of marks are common.

### *Consensual Assessment Method (CAM)*

Amabile (1983, 1996) proposed that the most valid way to assess a creative product is to rely on experts' subjective assessment of creative products - a technique she has since labeled "consensual assessment" (1983, 1996). This technique requires assessors to rate the creativity of an artistic product such as music composition and artwork, by using their own subjective definition and understanding of different dimensions of the product. The most important criterion for this assessment procedure is for the ratings to be consistent or reliable, as the interjudge reliability in this method is, according to her, equivalent to fulfilling validity of the testing. In a comprehensive review by Amabile (1996) of studies using CAM for rating the creativity of a variety of artistic, verbal and problem-solving tasks (as assessed by different groups of judges and among varied populations of subjects), reliability figures are consistently high. The use of CAM for the assessment of students' compositions (Auh, 1997; Brinkman, 1999; Hickey, 2001) though recent, is gaining popularity, particularly in research studies on musical creativity. The reliability of the scoring by the assessors had ranged from 0.77 to 0.96 and is considered very good in statistical practices (Dietrich II & McClave, 1994; Wiersma, 2000; Moore & McCabe, 2004). Despite the encouraging results in the use of CAM, its application has been mostly limited to research settings. There has been no report of it being used on a nation-wide examination system.

### *Meta-Assessment Methods*

In some of the past studies, statistical analysis of variance of marks was tested using the standard *t*- and *F*-tests which revealed a lack of unanimity amongst the assessors with the marking of the compositions using CBM. Current statistical practice recommends that the use of *t*- and *F*-tests for making inferences about the means and the distribution patterns are unsuitable for analyzing some types of data (Dietrich II & McClave, 1994; Moore & McCabe, 2004). These data fall into two categories. The first are data from populations that do not satisfy the assumptions of normal probability distribution and equal variances. When any of the two assumptions required for the *t*-test and *F*-tests are violated, the computed *t* and *F* statistics are of dubious value. From the research readings and actual practice, we know that assessment of students' compositions exhibited different degrees of variability for different samples. As well it is difficult to assume normal probability distribution for the rather small pool of compositions that had been studied so far. The second type of data for which *t*- and *F*-tests are inappropriate involves responses that are made based on comparison and ranking (instead of independent assessment). Although it has been mentioned in several of the studies that the assessors were asked not to make comparisons at all but to each composition according to the list of criteria presented, it is evident from the group discussions that the assessors are affected by comparisons among the different pieces (Simmons, 1988).

Statisticians have developed statistical techniques for comparing two or more populations that are based on an ordering of the sample measurements according to their relative magnitudes rather than the actual numerical values (Dietrich II & McClave, 1994;

Moore & McCabe, 2004). These techniques, which require fewer or less stringent assumptions concerning the nature of the probability distribution of the population, are called nonparametric statistical tests. The nonparametric counterparts of the *t*- and *F*-tests compare the probability distributions of the sampled populations rather than specific parameters of these populations such as the means and the variances. The only assumption necessary to ensure the validity of these tests is that the probability distribution of measurements is continuous and that the samples are randomly and independently selected. The following three nonparametric tests are selected for the study:

1. Friedman Test
2. Kendall's W Test
3. Wilcoxon Signed Rank Test

The Friedman test compares the probability distribution of the assessment results using the hypothesis testing method. The Friedman  $F_r$  statistic measures the extent to which  $p$  sample of compositions differ with respect to their relative ranks within the  $b$  blocks of assessors. The  $F_r$  statistic has approximately a  $\chi^2$  sampling distribution with  $(p-1)$  degrees of freedom. Closely related to Friedman's test is Kendall's *W*, also known as Kendall's coefficient of concordance. It measures the extent of agreement or reliability of the ranks assigned to each of the compositions across the assessors. Finally the Wilcoxon Signed Rank test is used to compare the differences in the mean ranking of the composition between the two assessments methods using the hypothesis testing method. This test requires the analysis of the absolute values of the differences between the mean rankings.

## Procedure

Approval was sought from the Ministry of Education, Singapore to conduct the experiment in July 2004. Invitations to participate in the research were sent out to all the Music Elective Programme (MEP) secondary schools. MEP is a special music programme offered by the Ministry of Education (MOE) Singapore, to provide opportunities for academically able students with interest and aptitude for music to take up serious study of the subject. With the introduction of Higher Music paper in the 'O' level General Certificate Examination (GCE) in 2001, MEP students have the opportunity to demonstrate special abilities or further achievements by submitting one or two free compositions (Assessment and Research Branch, 2002). Out of the six MEP schools, five schools responded by contributing compositions that were, in the opinion of the teachers, of varying standards and styles. In total 37 compositions were submitted for consideration of the study. To ensure that the ten compositions eventually selected were statistically representative of all the compositions (and not biased towards or against any particular style and genre) submitted by the MEP students, the 37 compositions were divided into strata of vocal, piano and chamber works. Stratified random sampling ensured that all the strata were represented in the sample and the sample compositions were selected from each stratum at random. The compositions that were eventually selected from all five schools via stratified sampling were as follows:

S/N	Title	Instrumentation	Type
N1	Hand in Hand	Voice, Piano (Original Text)	Tonal (Contemporary pop)
N2	La Belle Dame Sans Merci	Voice, Piano	Tonal
N3	Memory of Childhood	Solo Piano	Tonal
N4	Rondo in G	Solo Piano	Tonal
N5	Memories	Solo Piano	Tonal (Contemporary pop)
N6	The Storm	Solo Piano	Tonal
N7	Piano Trio	Trio- Violin, Cello, Piano	Atonal
N8	Memoirs of a Coolie	Duet- Erhu, Yangqin	Ethnic (but tonal)
N9	Scherzo	Quintet- 2 violins, viola, 2 cellos	Tonal
N10	Two Black Cats	Duet- Piano, Violin	Tonal

**Table 1: Listing of the 10 compositions selected for assessment**

During August to November 2004, teachers from the participating MEP schools, curriculum planning officers from the Curriculum Planning and Development Division (MOE) and trainee teachers from the National Institute of Education (NIE) were invited to take part in the experiment as assessors. Twelve teachers (henceforth referred to as “assessors”) were elected to participate in the study. There were seven MEP teachers, three curriculum planning officers and two trainee teachers. Stratified random assignment of assessors into the two groups ensured that each group of assessors was as equivalent as possible in terms of their music and teaching experience. All of them were briefed to strictly follow the procedure of the assigned assessment method (See Annex A).

## Results

### (i) Stage One: Descriptive Analysis

Table 2 illustrates the distribution of the marks for each of the compositions in terms of the range of marks.

	CBM/ Range (%)	CAM/ Range (%)
N1	26	25
N2	34	36
N3	32	39
N4	54	25
N5	50	21
N6	22	57
N7	16	46
N8	18	32
N9	26	36
N10	12	<b>57</b>

**Table 2: Comparison of the range of marks**

The range of marks awarded to each composition was very wide for many of the compositions. Seven compositions in CAM had recorded mark differences exceeding 30% as compared to four in CBM. The mean of the absolute difference in marks for CBM was 30% and the mean of the difference in marks for CAM was 39%.

The mean mark of each composition was computed subsequently and ranked (Table 3 and 4). Despite the variability of marks for most of the compositions, the mean was fairly similar between both methods (with the exception of N2), though CAM's mean marks were generally slightly higher.

	CBM/ Mean (%)	CAM/ Mean (%)
N1	53	57
N2	45	66
N3	43	44
N4	68	65
N5	66	71
N6	56	61
N7	74	80
N8	52	54
N9	73	76
N10	60	68

**Table 3: Mean of each composition**

	CBM/ Rank	CAM/ Rank
N1	7	8
N2	9	5
N3	10	10
N4	3	6
N5	4	3
N6	6	7
N7	1	1
N8	8	9
N9	2	2
N10	5	4

**Table 4: Rank of each composition based on the mean**

The ranking of each of the composition based on the mean mark was either the same or within one rank away, with the exception of N2 and N4.

## (ii) Stage Two: Analysis of Rankings

Based on the findings of the previous stage, the ranking of the compositions seemed fairly consistent and should be studied further. For this stage, instead of using the individual marks of the compositions for analysis, the rank statistics (the average ranking

of each composition awarded by each assessor) was derived to compare whether the compositions were ranked differently within and between the methods

Compositions	CBM	CAM
N1	7.3	7
N2	8.5	5.5
N3	8.7	9.5
N4	4.7	5.2
N5	4	4
N6	6.5	6.3
N7	1.7	2.7
N8	7.2	7.5
N9	2.2	3.2
N10	4.3	4.2

Table 5: Comparison of the mean ranking

The intuitive response to this comparison was that the mean ranking of each composition seemed to be fairly different from one another within each method, indicating that there was unique rank for each composition. They were seemingly alike between the methods except for N2. For a more rigorous testing of these two hypotheses, the marks and ranking of each of the compositions were fed into the SPSS nonparametric analysis module, specifically using the Friedman and Kendall's Coefficient Tests.

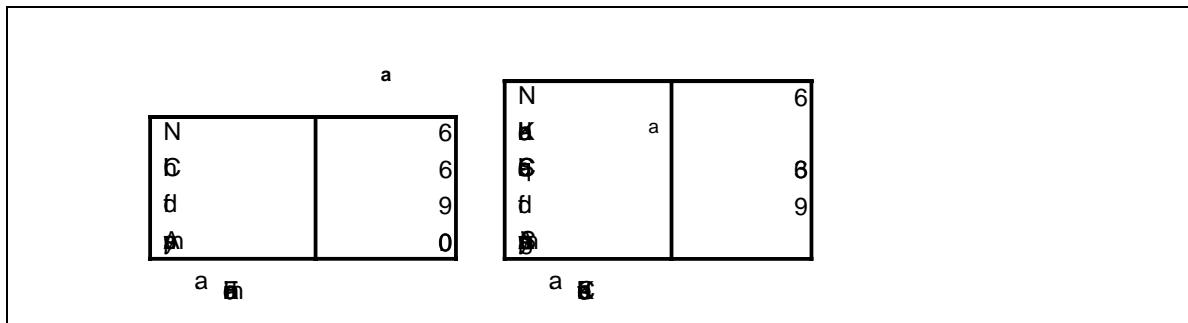


Table 6: SPSS output from analysis of CBM

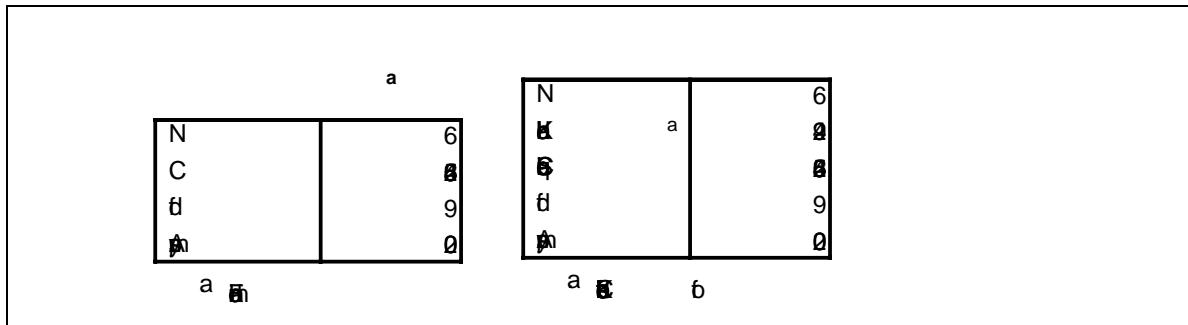


Table 7: SPSS output from analysis of CAM

Based on the small observed significance levels of 0 and 0.002 for CBM and CAM respectively, the null hypothesis that the mean marks or rankings of compositions obtained using CBM or CAM are statistically similar (no discrimination of marks or

ranks) can be rejected. The result of the Friedman Test indicated that significant difference existed in the mean marks or rankings of each the compositions ( $\alpha=0.05$ ) for both CBM and CAM. The assessors using CBM and CAM as a group were able to award a different ranking for each of the composition based on using either assessment method. Empirical results show that approximation is adequate if either  $b$  or  $p$  exceeds 5 (Dietrich II and McClave, 1994).

The next step of the analysis was to find out whether there was agreement in the ranking. The Kendall's Coefficient Test would indicate which method had a higher degree of agreement in the ranking by indicating a higher value of consistency or reliability. According to the SPSS output, the Kendall's W coefficient or the value of reliability for CBM was 0.682 as compared to 0.492 for CAM. The significant difference in the reliability values indicated that the degree of agreement by the assessors using CBM was higher than the assessors who had used the CAM. This was consistent with the preliminary findings in stage one of the statistical analysis.

### (iii) Stage Three: Analysis of Final Ranking

Finally the rankings of the two methods were compared using the Wilcoxon Signed Rank Test. The following results were generated by SPSS:

	N		
a C	4	8	0
b C	5	9	0
c C	9		
	0		

b

Z	
A	q

a b  
b W

**Table 8: SPSS output of analysis of CBM and CAM**

Based on the high negative Z-score (-0.831) and the high two-tailed observed significance level (0.406), the null hypothesis that the mean rankings of compositions obtained via CBM and CAB are identical, cannot be rejected ( $\alpha=0.05$ ). In other words, even though CBM had yielded a higher degree of reliability in ranking as compared to CAM, the higher degree of reliability may not be statistically significant.

## Discussion

Since the range of marks of the individual compositions can vary up to 57%, one cannot be very confident that these individual marks can be used to determine the final grade of the compositions. If one is to analyse the distribution of marks using the traditional *F* or *t*-tests, the result can be expected to be consistent with the previous ‘dismal’ findings of excessive variability and unreliable marking (Simmonds, 1988; Pilsbury & Alston, 1996). In this study, statistical measures for comparing the assessment of students’ compositions are based on the rankings of the marks, requiring less stringent assumptions concerning the nature of the distribution of marks. At stage two, the analysis of the rankings of the compositions via nonparametric tests has not only confirmed that the two assessment methods can discriminate the compositions, it has shown that there is statistical agreement in terms of the ranking of compositions, with CBM being more reliable than CAM, as already indicated in the earlier stage of the analysis. The Wilcoxon Signed Rank test at stage three further reveals that there is insufficient evidence to reject the hypothesis that the ranking results in CAM and CBM are statistically similar. The result in stage three seems to be incongruous with the result at stage two.

<b>Friedman Test/ Kendall’s W Test</b>	<b>Wilcoxon Signed Rank Test</b>
<ul style="list-style-type: none"> <li>• CBM and CAM are able to make consistent rank discrimination amongst the compositions</li> <li>• CBM is more reliable than CAM</li> </ul>	<ul style="list-style-type: none"> <li>• Insufficient evidence to reject the hypothesis that the ranking by CBM and CAM are similar.</li> </ul>

**Table 9: Comparison of results of nonparametric tests**

The reliability ratings of ranking for CBM (0.682) and CAM (0.492) in stage two would be considered low as compared to the reliability ratings found in other research studies (0.77 to 0.96). The convolution in the results could be caused by the lower reliability ratings for both CAM and CBM.

A qualitative approach of studying the marks and comments by the assessors of each of the compositions revealed that the reliability of the assessment may be affected by factors that are independent of the assessment method. Composition N2, entitled “*La Belle Dame Sans Merci*”, for solo voice and piano based on poetry of John Keats was one of the most controversial works in terms of attracting the most stark disagreement in ranking with both CBM and CAM. The conflicting comments given by assessors both within and between the methods suggest the lack of consensus on the quality of the composition:

<b>CBM (N2)</b>	<b>CAM (N2)</b>
Word setting is not always appropriate although the composition has a good flow generally with some interesting changes in style and mood.	Composition will benefit from a tighter structure and deletion of repeating [textual?] material. For eg. Opening A minor section is far too long.
Presentation lacks accuracy (eg. Changing of keys).	Aural imagination lacking. Lyrics quite cliché.

A few awkward intervals in the voice part.	Standards dropped in the last 3 pages especially in accompaniment.
There is harmonic variety, spanning from the Aeolian qualities to E minor ... (Spanish? French?) Aristocratic feel.	A valiant attempt to match the mood of the music... The attempt to match the natural rhythm of the words is perhaps not so successful as it should be.
Melody was well written and leaves an impression with the use of the repeated notes, the leap of a 5 <sup>th</sup> and the modal quality which are further developed.	A bold attempt at harmonization, with some rather successful results. Overall rather imaginative but rather disorganized in presentation.
The student conveys her musical sincerity through this song and there is no forced imitation of styles.	

**Table 10: Comparison of comments of N2**

These conflicting comments raise questions on specific issues in assessing this particular work:

- i. To what extent is the comments directed at the text rather than the music?
- ii. Could the interpreting of the text by the assessors influence the assessment?
- iii. Is this a distinctly different type of compositions compared to the rest and therefore causing the problem of wide disagreement?

Such conflicting comments are found in the other works. The specific type of music genre and the musical style may be an important intervening factor that has caused the inconsistency in the marks being awarded. Past research findings have noted that wide variation of marks are particularly apparent in non-traditional works including music in the jazz, contemporary popular, 20<sup>th</sup> century *avant garde* and ethnic traditions (Simmonds, 1988; Green, 1990; Pilsbury & Alston, 1996).

The other possible factor that could have affected the reliability rating is the profile of the assessors. Although Hickey (2001) has established in her studies that the teachers are the most reliable assessors compared to music theorists or composers as they have the fullest knowledge of the students' works, the varying profile within the group of teachers may be of concern. The following tables identify the assessors who had been identified to be awarding the lowest and highest marks for N2 and N4:

	Assessor (Lowest)	Assessor (Highest)
N2	3, 11	1, 10
N4	5, 11	1, 8, 12

**Table 11: CAM/CBM assessors awarding lowest and highest mark**

An assessor who has been observed to be consistently awarding the highest or lowest marks for all the compositions may be excessively strict or lenient. Assessor 3 and 11 had been quite consistently awarding the lowest marks using CBM and CAM respectively. Assessor had been 1 consistently awarding the highest marks using CBM. In the case of Assessor 3 and 11, their years of teaching far exceeded the overall average number of years of teaching (3.67), whereas Assessor 1 had only taught for two years. It is possible

that some assessors like Assessor 3 and 11, who had considerably longer years of teaching experience, are stricter in their marking. Conversely a teacher like Assessor 1 who had less teaching experience may be more lenient. Further testing of how the profile of the assessor (e.g. number of years of teaching, training background etc.) may affect the reliability of the assessing process is necessary.

## Recommendations

Due to this tentative result, the researcher is not able to confidently recommend which of the method is more reliable than the other. However the following measures may be taken to improve the reliability of assessing when using either method:

1. Rank statistics is a better indicator of reliability than parameters such as mean and standard deviation. Therefore the rank statistics should be considered for further analysis of music composition assessment results.
2. Empirical results of the Friedman  $F_r$  statistic show that approximation of the result of the extent of agreement of ranking is adequate ( $r > 0.7$ ) if there are at least 5 assessors (with a minimum number of 5 compositions) involved in the assessment.
3. To conduct a post-assessment discussion for assessors to deliberate on compositions with extreme range of marks or ranks.

Based on the empirical data of the apparent variance between marks and rankings, it is possible that the reliability of the assessment is directly affected by more than one variable other than the method itself. This includes variables such as the experience of the assessors and the peculiarity of the music genre or style. These variables could have affected the reliability values for both CBM and CAM. Further study in the area of multivariate analysis is required to determine the possible combined effects of such factors and how these effects can be minimized particularly in a national examination setting. Future research in this area should continue to study the ambiguities, complexities and nuances that keep us from developing a shared understanding of students' music compositions. It is reasonable to assume that the procedural knowledge of assessment of students' music compositions will increase with research and practice, leading to fairer assessment.

*Note: Reference to the 10 compositions and further analysis of the work and assessment are available on demand.*

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## Annex A-1

### Instruction Sheet

#### Method: Criterion-Based Method

1. Please check that you have 10 copies of working mark sheets.
2. Please check that you have the 10 compositions (labeled N1-N10).
3. Assess one composition at a time base on the criterion stated, using the rubric as a reference for the awarding of marks.
4. Finally add up the marks and use the overall descriptors and band marks to decide on a final mark for the composition. Award the candidate “Distinction”, “Merit”, or “Unclassified” base on the final mark. You may want to write some comments to justify the awarding of marks.
5. Each composition should be marked base on its own merit and should not as far as possible be compared with the others.
6. Record the final mark for each composition in the final mark sheet.
7. Record the ranking of the compositions from 1 (highest mark) to 10 (lowest mark) in the rank order table. This is particularly important if there are compositions with similar marks.

## Annex A-2

### Working Mark Sheet for \_\_\_\_\_

#### (a) Ideas

<b>DESCRIPTOR</b>	<b>MARK</b>
Strong and inventive ideas that suggest a keen sense of aural awareness and are presented in a convincing and intelligent manner.	9-10
Good musical ideas, showing a secure sense of musical inventiveness, but lacking imagination or range. Presentation of materials may display some weakness and/or inconsistency.	7-8
Reasonable musical ideas displaying some aspects of inventiveness, but not always secure or consistent in presentation.	4-6
Only a small range of simple ideas displayed and showing awkwardness in presentation of material.	1-3
Little attempt to produce any musical ideas.	0

#### (b) Structure

<b>DESCRIPTOR</b>	<b>MARK</b>
Clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole.	9-10
Effective in overall structure, with good attention to aspects of contrast and continuity, although showing some imbalance between sections.	7-8
Reasonable attention to structure, although perhaps over-reliant on repetition and limited in its sense of the overall concept.	4-6
Structure evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity.	1-3
Weak structure, with little sense of contrast and continuity.	0

#### (c) Use of medium

<b>DESCRIPTOR</b>	<b>MARK</b>
Idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures.	9-10
Effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places.	7-8
Reasonable use of resources; a fair range of workable textures, with some consideration of detail, but with notable impracticalities in balance or occasional passages of awkward writing.	4-6
Some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety.	1-3
Poor use of resources and weak understanding of the medium, with little evidence that musical texture has been understood.	0

## Annex A-3

### (d) Compositional technique

<b>DESCRIPTOR</b>	<b>MARK</b>
Inventive and confident use of techniques to extend, develop and connect ideas, showing consistent aural familiarity across a wide range of techniques.	9-10
Effective use of techniques to develop and connect ideas, showing good aural familiarity across a range of relevant techniques.	7-8
Reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range.	4-6
Some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques.	1-3
Weak and uninventive use of techniques across a poor range.	0

### (e) Score Presentation/ Notation

<b>DESCRIPTOR</b>	<b>MARK</b>
Clear, articulate and well-presented scores with few mistakes or omissions, showing consistent attention to musical detail.	9-10
Coherent and clear scores, but missing some detail, and perhaps with occasional ambiguities, inaccuracies or omissions.	7-8
Reasonable musical ideas displaying some aspects of mostly accurate scores, but lacking attention to detail (eg. omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	4-6
Mostly accurate notation indications, but with frequent ambiguities in rhythm, pitch and layout. Poor attention paid to performances instructions.	1-3
Little attempt to produce any musical ideas.	0

**Please refer to overall descriptors and mark bands for compositions.**

#### Comments:

Please circle accordingly:  
Unclassified (0-24) / Merit (25-34) / Distinction (35-50)

Overall Mark:

## Annex A-4

### Overall descriptors and mark bands for compositions:

<b>DESCRIPTOR</b>	<b>MARK</b>
Musical and imaginative compositions that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sound and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to details throughout.	43-50
Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organized approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	35-42
Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	27-34
Compositions that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places.	19-26
Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organization of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	11-18
Compositions that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete.	0-10

## Annex A-5

### Instruction Sheet

#### Method: Consensual Assessment Method

1. Please check that you have 10 copies of working sheet.
2. Please check that you have the 10 compositions labeled N1-N10. Assess one composition at a time using the working sheet given to you.
3. As a requirement of the method, each assessor has to assess the compositions in different order. You should assess the compositions in this order:

(Starting) N1 N2 N5 N4 N9 N10 N3 N8 N6 N7 (Ending)

Please adhere to this order strictly.

4. Award a whole number mark 1-7 (1= least accomplished, 7=most accomplished) for each dimension of the compositions (Creativity, Technical Competence, Aesthetic Appeal, Originality) based on your own understanding of what these dimension mean to you. Please award the mark in this order for each of the composition (as according to the working mark sheet):
  - i. Creativity
  - ii. Technical Competence
  - iii. Aesthetic Appeal
  - iv. Originality

Please adhere to this order strictly.

5. Award the candidate with a Distinction, Merit, Pass or Unclassified based on the total mark. You may want to write some comments to justify the awarding of marks.
6. Record the ranking of the compositions from 1 (highest mark) to 10 (lowest mark) in the rank order table. This is particularly important if there are compositions with similar mark.

## Annex A-6

### Working Sheet for \_\_\_\_\_

Please circle the most appropriate mark for the composition for each of the dimensions.  
(1 being least accomplished and 7 being most accomplished)

Important note:

- The basis of ranking the compositions will be on the total marks.
- Award a mark to each of the dimension separately.
- The aesthetic appeal score, technical competence score and originality score DO NOT add up/give an average to the creativity mark.

Technical Competence mark:

1      2      3      4      5      6      7

Creativity mark:

1      2      3      4      5      6      7

Aesthetic Appeal mark:

1      2      3      4      5      6      7

Originality mark:

1      2      3      4      5      6      7

Comments:

Please circle accordingly:

Unclassified (4-13) / Merit (14-19) / Distinction (20-28)

The Traditional Music Teaching: Disciplinary Complement or Cultural  
Reconstruction?

-----The Investigation on "Enlightenment of Chinese Music" Project in  
the Mainland China

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## Abstract

What is the position of traditional music in music education? Since the richness of traditional music and the variety of world music were discussed in the ninth international conference of ISME (International Society for Music Education) held in Moscow in 1970, the protection and continuousness of national music in developing countries have been put great emphasis on by scholars. As the multifaceted culture of world music has been protected now, more and more music educators have seen the great significance of music, which is an important part of culture, in the culture construction. Of course, for such a developing country like China, there is an undeniable fact that western music system is playing a leading role in Chinese school education, which is resulted from the one-century-long “westernized” education. Therefore, it is really a question whether traditional music is only a complement of the original teaching or reconstruction of particular national music culture.

The paper discusses this question through the investigation on “Enlightenment of Chinese Music” project in the Mainland (including enlightenment of Chinese music project, programmers, introduction and analysis of teaching materials and principles.)

Since 1990s, there have been also a lot of scholars beginning to pay attention to the construction of their own music culture. It was under such a background that “Enlightenment of Chinese Music” in the Deyin educational way appeared dedicated in cognition and developing the classic culture of music education and the principles of culture construction, combining the modern school education, to explore a new “stereoscopic” experimental education project of Chinese enlightenment. Obviously, the fact that this education mode is an exploration out of current education systems is enough to show the special significance of traditional music in school education by viewing it from a cultural perspective.

Judging from the current situation, perhaps we can only say, this kind of ancient education principle proposes a challenge to modern education modes, and in this poly cultural society, it may not be the prominent education mode, but it can coexist with modern education modes, exploring a new field for traditional music education and bring new elements to music education.

It is because of this that we research and concern about “Enlightenment of Chinese Music”, as well as in the hope of providing a valuable mode for traditional music education and construction of music culture. “Enlightenment of Chinese Music” is just in the germination state, so we will go on paying attention to its development.

**Key words:** Enlightenment of Chinese Music Traditional Music Education Cultural Construction

## Introduction

What is the position of traditional music in music education? Since the richness of traditional music and the variety of world music were discussed in the ninth international conference of ISME (International Society for Music Education) which was held in Moscow in 1970, the protection and continuousness of national music in developing countries has been put great

emphasis on by scholars. As the multifaceted culture of world music has been protected now, more and more music educators have seen the great significance of music, which is an important part of culture, in the culture construction. Since the 1990s, there are also a lot of scholars beginning to pay attention to the construction of their own music culture.

“Enlightenment of Chinese Music” project is mainly showed in the composition and teaching practice and spreading among people of a set of Chinese classic music teaching material “Enlightenment of Chinese Music”, and the education principle and mode of this project has been put through the course of implementation

## Introduction of “Enlightenment of Chinese Music”

### **Developing course**

“Enlightenment of Chinese Music”, which was carried out alone by a young Chinese traditional music lover whose pen name was Deyin, is a music education project aiming at spreading Chinese traditional music. The practice of this project is divided into three stages: preparation, composition of the teaching materials, and teaching.

Preparation, composition of the teaching materials: in August 2000, having been influenced by the “Introduction of Chinese Culture to Children” project which was designed for young kids and aiming at reviving Chinese culture, Deyin initially planned to carry out the education project of Chinese culture through traditional music, which was named “Enlightenment of Chinese Music” project by her. This project includes designing of course principle, composition of traditional music and creation of teaching ways and so on. So, Deyin visited a lot of Chinese mainland traditional musicians, music educators and cultural scholars, to seek for guidance and supports.

It took nearly four years to write and prepare for the teaching method of “Enlightenment of Chinese Music”, which went through collecting, arranging writing, recording, and publishing and she took all the responsibility and money for this composition course. In January 2004, the first version of “Enlightenment of Chinese Music” was published, and , on April 11th 2004, seminar of experts were held in China Conservatory.

Teaching and Training for teachers: on October 2004, <http://www.deyin.org/> was established. Some universities held many lectures of Chinese Culture. For example, in June 2004, a lecturer group was initiated, and delivered lectures on Chinese culture in universities; in March 2005, the lecture in Beijing Chinese Medical University: “music as an illustration---the research of the thought and artistic spirit in Chinese music”; the lecture in Xi'an Science and Art college: “Classic Wisdom and Harmonious life”; April, Xi'an Conservatory: “Enlightening—Wakening—Rebirth—exploring and practice of reviviscence of music education”; and the lectures on Confusions in Northwestern Industrial university for the whole year and all the training for teachers in Xi'an, Shanghai, Zhejiang , Sichuan and parents schools (including kindergartens with Chinese education). These teaching activities will go on developing.

School Teaching Experiments and Spreading among People: Since the book of “Enlightenment of Chinese Music” has been published for more than one year, it has been popular in more than 40 cities all over the country, mainly through folk ways

such as, families and schools. The people who spread the teaching principle and recommend teaching materials to parents are professional teachers, national governmental officials, free workers, architects, plane designers, engineers, and workers in banks and companies. They spread reading aloud project and traditional music education in spare time, mainly for the sake of the faith and love to Chinese culture, social responsibility and concerning sense, to achieve an effect of one to ten and one teaches ten, and then to enlarge the influence.

In order to get a further understanding of the meaning of *Enlightenment for Chinese Music*, it is necessary to introduce the background information of the advocator of this project and the content of her textbook again.

### About the advocator

The advocator of *Enlightenment for Chinese Music* is a young lady, under the pseudonym of “De Yin (the music of virtue)” (originating from *Records of Ritual Materials*, “virtue is the essence of nature; music is the essence of virtue.”). She graduated from Shanghai Finance and Economic University in 1998, majored in the administration of human resources. During her 4 years of university life, she is devoted to the study of the classics of Chinese culture; meanwhile she took many courses in Fudan University as a visiting student, such as the Philosophy of Kant, the History of World Civilization and so on..

Out of the deep love for Chinese traditional culture and the realization of the crisis of humane spirit in the present Chinese nation, this music-lover, a public servant, spent three years elaborately working out this volume of textbooks, and in practice found out the “stereo” experimental teaching method of the enlightenment for Chinese classics. She is committed to the task of rebuilding the music education of China and reviving the spirit of Chinese culture.

### About the teaching material

*Enlightenment for Chinese Music* is a series of textbooks gathering all Chinese music classics. It is composed of two volumes: *The Guidance of the Enlightenment for Chinese Music* and *Approaching Classic Music — Compulsory Reading of Teachers and Parents*, as well as 12 pieces of supplementary CDs.

These 12 albums collect 75 pieces of Chinese classic music; each album displays a special style. The music is not selected according to the history of music development or the academic music categorization, but in accordance with the principle of representing the inner consistency through variety. The focus is health, elegance and cultural spirit. These albums take down the essence of those numerous traditional music items. They are compiled with the spirit of culture as its core and the evolution of culture as its clue, aimed at the best representation of the profundity and variety of Chinese traditional music. In the process of selection and organization, she paid much attention to the characteristics of children’s mental development and the features of appreciation, took the music of gentleman as the main body, some of which calm and peaceful and some brisk and lively...and ended up with a set of music which is rich in style, profound in meaning but not obscure. As a result, everybody, old and young, can be inspired and influenced by it.

In *The Guidance of Enlightenment of Chinese Music*, the works and relevant musicians are introduced with relevant poems. As to the aspect of content, the influence of the soul of traditional music is highly emphasized and the guidance to children and parents on how to appreciate music is provided. *Approaching Classic Music — Compulsory Reading of Teachers and Parents* hold parents as its object and give a popularized explanation of the theories, such as the essence of music, the relationship between music and life and so on; moreover, it embodies the idea of “using Chinese music for enlightenment” in details.

The meaning of the project “enlightenment for Chinese music” lies on the idea of rebuilding culture and the idea of music education by means of traditional music. This is also the exact principle and teaching method of the project. So it is necessary for us to know it in details as follows.

### **The Principle and Method of “Enlightenment for Chinese Music”**

First, let’s talk about her original intension to compile this set of textbooks.

The idea of “keeping in good health and doing well to **health**” runs through Chinese culture from the very beginning. To purify the spirit, to beautify the life, to cultivate the nature and to harmonize the body and the soul by means of music is practical. The idea of music education emerged as early as 2000 or 3000 years ago. It was a kind of human education, including the cultivation of personality and character and the harmonious development of both body and soul. It played a pretty important role in social education and the inheritance of culture. At that time, the social function of music is fully represented, for instance, “Music is the best way to help the forming of the conventions.” We should fully understand the profundity and foresight of this idea. In the process of rebuilding the idea of music education, what is in urgent need is something which can best representing the spirit of that time, and that is nothing but classic music.

The convention of teaching the ideas of Confucianism and Taoism of ancient times by music has been weakening since Han dynasty. Music has gradually become an activity of entertainment. I believe the revival of the idea of music-teaching is of the most value. The key of the rebuilding of the idea of music-educating is that this education is for common people rather than the noble in ancient times. Music-educating is not only an idea, but also a method of practice. “Mr. Zhao Feng( the previous director of the music education section of the Music Association of China who has passed away) once said that: ‘The cultivation of music listener is the cultivation of spirit and soul of the nation.’ It is also the starting point of *Enlightenment for Chinese Music*. ”( from the speech made by De Yin, the compiler of *Enlightenment for Chinese Music*, on the seminar for *Enlightenment for Chinese Music* in the Musical College of China, in April 11,2004)

In De Yin “enlightenment for Chinese music” project and the experimental education of stereo enlightenment for Chinese classics, there are three steps demanded in the process of self realization and improvement of each participant (including the teachers and graduate students): enlightenment, awakening and rebirth: **Enlightenment**—to improve the conditions of individuals; **awakening**—to influence group spirit and the self-consciousness of civilization; **rebirth**—the harmony of the

outer and the inner. The new condition of both individuals and the society will make the music-educating spirit of Chinese culture play the important role as it should be in the process of the improvement of individual spirit and the cultural and ideological process of the society.

Thus we come to the conclusion that the purpose of “enlightenment for Chinese music” is “to start with music-education, to end with the integration of literature, poetry and music. Traditional music education puts emphasis on not only the inheritance of musical techniques, but moreover the purification of soul and its influence on culture. From self-improvement to the development of the whole society, music serves as the starting point to explore the essence of Chinese culture and to construct the integrated and stereo teaching pattern of music, poetry and literature.

### **Reaction and Evaluation**

From their evaluation on “enlightenment for Chinese music”, we can infer that those experts hold a positive attitude towards the traditional music-teaching activity which is beyond De Yin, the person herself.

Zhang Qian, the music aesthetes, music psychologist, and the professor of Central Conservatory of Music, said that, *Enlightenment for Chinese Music* embodies two points of view on education: one is that music education is firstly man education, i.e. the education of spirit, of heart and sentiment are the basis. She holds to Chinese traditional principle on music education, combines music, poetry, literature and humanities together, put emphasis on the aesthetics of music and its value to human spirit, rather than regarding it simply as a kind of entertainment or a form. But the fact is that Professional music education has not fulfilled its function on human edification and cultivation. The other is on how to carry out music education. Just as it is said by professor Wang from Taiwan, which is also cited by De Yin, “ We should provide our children with the best painting and the best music, rather than only the children’s songs. The acceptance of children in the process of edification is infinite.” This educational idea is new and deserves our speculation. Music can edify and influence human subtly. Therefore music education is not simply an education of technology.

Li Xi'an, a well-known musicologist, former principal of China Conservatory of Music: <Enlightenment of Traditional Chinese Music> selects all its text books out of the point that they must be helpful in mental and physical health, in character molding, as well as in the cultivation of national spirit. And they are greatly different from what we had.

Qiao Jianzhong, musicologist, former director of the Music Researching Institute of China Researching Academy of Art: It must be admitted that we have achieved much in modern education of music in the past century. However, problems still exist in various levels such as profession, society, popularization and teaching training. Most time people care about the technical layer of music, while Deyin goes straight to the cultural layer.

Chen Zhiyin, deputy managing editor of Music Weekly: Deyin was fettered or confined neither by professional music education, nor by professional procedures and regulations. She is endeavoring for the “starting point” of cultural revival, and also for the basic construction. Her work is a challenge to contemporary humane environment, to the current pattern of music education, and to the experts and scholars.

Luo Yifeng, musical aesthetician: the emergence of <Enlightenment of Traditional Chinese Music> generated enormous challenge to the current music education. She treats it not as a scientific technique, but a cultural rebuilding, meanwhile opening up a new world.

### **Analysis:**

Compared with the general pattern of music education prevailing in China now, the Deyin pattern distinguishes itself mainly in the aspects below:

1. She brings the whole population into contact with Chinese classic music, through the trinity of family, school, and society, aiming at the imperceptible acceptance of traditional Chinese culture. Here are the reasons why she first gets to the point over family instead of school or society: first, it is not realistic to change the educational pattern deeply-rooted in its system within a short time. Second, pop music is the mainstream in the entire China, and playing traditional music in public would not be commensurate with the surroundings. In this case, it will take time if she starts with school and society. Motivated by the principle of “change”, the most important one in music education, Deyin tries to change people’s behavior naturally. For this reason, family would provide the perfect environment for the traditional music.
2. She deals with the teaching on the basis of the group with high intelligence and consciousness: people who buy <Enlightenment of Traditional Chinese Music> are predominantly those with relatively high intelligence in the city. Many of them are teachers and parents, who are enthusiastic about popularizing Chinese culture. They are able to participate voluntarily in dissemination work. In addition, lectures will be given in colleges and universities to influence the potential group of college students.
3. Working along with both lines of educating college students and children, Deyin tries to spur on their parents. Since its publication a year ago, Deyin has conducted over ten lectures in high schools and is planning to continue in the coming years; and Deyin has performed the education in those kindergartens that teach traditional Chinese culture, and it turned out to be beyond what was expected. Contents of the books, such as <Enlightenment of Traditional Chinese Music- A Book for Teachers And Parents>, are designed specially for children. At the same time, Deyin encouraged postgraduates majoring in music education to get involved in giving voluntary guidance to children, which caused mutual promotion of their studies in traditional culture. In the process of leading children to traditional music, it exerted a subtle influence on their parents, promoted their personalities, and then they could influence others.

### **Conclusion**

As an organic part of cultural reconstruction, traditional music education has been proved in the practice of Traditional Chinese Music Enlightenment”. When the educational system of national music is monopolies by foreign culture, cultural reconstruction within the nation has to draw support from folk strength out of such system, and explore multiple dedication patterns, with the simultaneous combination of school, family and society. On the other hand, cultural construction must be kept in mind as a whole. In this way, traditional music education would get a satisfactory effect. Within the limitation of current Chinese conditions, “Enlightenment of Traditional Chinese Music” should focus on families and children and make a daring and beneficial attempt to associate traditional music education with traditional cultural construction. The attempt

indicates that traditional music is not only the additional content of academic education but also a kind of cultural reconstruction in the practice of music education.

Although the reconstruction of music education is an evitable tendency in China, it has a long way to go with a difficult beginning. However, it is convinced that it can serve as a link between past and future in our ages. Only if so, the charm of music education could be demonstrated and Chinese culture might contribute to human civilization with brilliant radiance.

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