



RAIME

Research Alliance of Institutes for Music Education

Proceedings of the Tenth International Symposium

Sven-Erik Holgersen & Frede V. Nielsen (Eds.)

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**Research Studies in Music Education - DPU
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**Department of Curriculum Research
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2010**

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Preface

The tenth international symposium of the Research Alliance of Institutions for Music Education (RAIME) took place at the Academy of Music and Drama, University of Gothenburg, Sweden, during the days of October 14th-16th, 2009. The President of RAIME 2007-2009, Teresa Lesiuk, University of Miami, presided and the conference was hosted by Professor Bengt Olsson and colleagues, who welcomed 35 participants with warm hospitality. 28 papers were presented of which 22 are included in these Proceedings.

The RAIME presidency wishes to express sincere gratitude to The University of Gothenburg for supporting the conference and to The Danish School of Education, Aarhus University, for supporting the publication of these Proceedings, and particular thanks to Leif Glud Holm for taking care of every possible detail formatting the papers and for offering valuable advice about the layout.

RAIME is an international organization with member institutions and individual members representing different educational and research cultures. As a consequence, the research presented in these proceedings witnesses a great variety of theories and methods which is stimulating as well as challenging. The editors wish to thank all contributors for their work and not least their patience throughout the process of preparing this volume.

At the conference, the papers were presented in parallel sessions, yet in the present volume they will appear in alphabetic order.

The printed proceedings can be ordered or downloaded from: <http://www.dpu.dk/site.aspx?p=17268>.

December 2010,
Sven-Erik Holgersen & Frede V. Nielsen
Co-presidents of RAIME 2009-2011

Anna Rita Addressi

University of Bologna, Italy

Social representations of music held by university students: Correlations among the conceptions of music, musicality, musical child, and teacher's competences

Introduction

This paper deals with a project currently being undertaken at the University of Bologna about the social representations of music held by university students of the Faculty of Education. Our students consist of non musician students and they will become practitioners in the nursery, general teachers in the kindergarten and primary schools. They will teach basic music education. The institutional context of this study is neither the academy of music or the department of musicology, but rather the higher institution of teacher education. This context is almost absent in the research into higher music education (see the overview in Jorgensen 2009), but it is becoming important as the courses in music education for generalist teachers are becoming increasingly popular in the universities. This is therefore a context of higher music education where the music education is a part of a wider context, that is the context of the educational sciences. In this context music education represents only one of the disciplines studied by the students, which are predominantly non musicians.

We started our study from a simple observation: the students' implicit knowledge of music affected their conceptions of both music education and professional role identity, and also their way of learning to teach music. In particular, we found an interesting relationship between the implicit conceptions of 'music', 'musicality', 'musical child' and the concept and the practice of music education. This research deals with this relationship. We believe that teaching and learning to teach may change according to the implicit meaning given to these concepts.

In the field of socio-psychology, particular interest has been devoted to study the teachers' implicit knowledge. Our perspective starts from the studies proposed by Olsson (1997), which described the music knowledge as the "knowledge that teacher have as professional and express in their practice, as well as knowledge... developed and shared within the teacher community, - in a - social context" (p. 111). Olsson investigated the implicit music knowledge and the assessment values of music teachers on the base of the "personal construct" theory by George Kelly.

Other scholars have been engaged on this topic, even if from different perspectives. Hargreaves *et Al.* (2007), Marshall & Hargreaves (2007), for example, show the changes of the professional role identity of the musicians that occur when they become teachers, and how the students' role identity changes over the musical curriculum; Hallam (2006), investigate the conceptions of musicality and musical abilities; Chmurzynska (2006) uses the Bandura's theory in order to analyse the self-efficacy of piano teachers; Cardoso, Antunes & Hentschke (2009) analyse how the musical knowledge of piano teachers develops over the time in accordance with Heidegger's perspective; the analysis of discourse analysis is adopted by Lindgren & Folkestad (2005) and Zandén (2009).

We decided to study the problem by means of the theoretical and methodological tools of the theory of social representations, a socio-constructionist theory born in France in the field of socio-psychological sciences (Moscovici 1981). The hypothesis of the project presented in this paper is that the implicit conceptions work as social music values and social representations affecting music education and teaching practice. According to this perspective, music knowledge could have its development in the crossroads between the different social representations of music. The main aim of our research is to study the impact of the social representations of music on students studying to become teachers. This paper will show a synthesis of the theory of social representation, the context of the project, the method and the results concerning the conceptions of music, musicality, teacher's competences and the prototypes of 'musical child'. The correlations among these conceptions will be discussed and some reflections on the application of the theory of social representations to studying teachers' implicit music knowledge and curriculum will be presented.

What exactly are "social representations"?

The theory of social representations was first elaborated by the French socio-psychologist Serge Moscovici, who defined SRs as "a set of concepts, statements and explanations originating in daily life in the course of inter-individual communications" (1981, p. 181). Our project refers in particular to the research

carried out in Italy and Switzerland by Mugny and Carugati (1989), which studied the social representations of intelligence held by parents and teachers. Mugny and Carugati defined SRs as "ordinary, everyday attitudes, which are often less naïve than they appear [...] conceptions (that) are actually social constructions, with a multiplicity of significances which [...] are related to different social integration" (1989, p. IX). SRs constitute some processes of the symbolic building of the reality of a person; in other words they are cognitive elaborations affected by the particular social position taken by the individuals who produce them. SRs are basically implicit prototypes: they guide our judgments and behaviours as individuals, parents or teachers.

How do the social representations work?

An interesting aspect of SRs is that they work in the opposite way to scientific thought. SRs exist in the consensual universe, where it is important to agree on things, instead of demonstrating them. *Table 1* shows how we can generalise the differences between scientific thought and SRs in order to have a clear understanding of the matter:

Table 1	
SCIENTIFIC THOUGHT...	SOCIAL REPRESENTATIONS...
... falsifies	... confirm
... values the preliminary	... confirm the conclusions
... discusses the trial	... favour the verdict
... tends to change	... prefer stability
... is analytical, logical (if...then)	... are analogical
... is based on contradiction	... assert themselves
... prefers the unknown , the discovery	... prefer the familiar, the already known

Table 1.

What are the functions of social representations?

Social representations can be considered as principles that organise social positions, inside a specific set of social relationships. In this meaning, a fundamental function of the SR regards the individual's capacity to explain the inexplicable (e.g. the difference in intelligence, or musical talent, between individuals). An other important function of social representations is to dominate the inexplicable, turning what is inexplicable into familiar (e.g. some people explain the difference in intelligence by saying that intelligence is a natural gift, or talent). Therefore two elements are necessary in order for an SR to exist: the feeling of inexplicability and mystery, and the information gap.

How do social representations change?

Social representations are not inert and constant, they change and are affected by events. Therefore discontinuity points are created, called 'turning points'. These turning points are determined by the tendency to produce changes that can neutralise conflicts of identity (i.e. musician/music teacher), or explain the inexplicable. However such transformations do not happen from the inside, but are induced by the outside, through conflicts of a social nature. We can notice a change in the social representations according to the social group. The evolution of the social representations mainly tends to coincide with self affirmation. Some examples of turning points will be shown in the Results.

Musical knowledge as social representations

The hypothesis of our project is that 'musical knowledge' can be investigated as a social and psychological construction as described by the theory of Social Representations. We focused our research on the following topics: 'music', 'musicality', the 'musical child', the 'music teacher' and 'music education'. Our aim is to describe the students' social representations of these concepts, compare these concepts and observe any types of correlations: for example, how the different representations of the 'musical child' interact with those of 'music', and/or 'music education'? Are there some turning points during the university training? Do the university courses affect or change the student's social representations of music?

The participants in the research

The project presented in this paper was born inside the courses of Music Education realised in the Faculty of Education. Our students consisted of non musician students and they will become practitioners at the nursery (0-3 year old children), general teachers in the kindergarten (3-5 year old children) and primary school (6-10 year old children). They will teach basic music education. The musical training is part of the psycho-pedagogical curriculum that the students attend over 3 years (practitioners at the nursery) and 4 years (teachers in kindergarten and primary school). Our aim is to develop a professional profile in music education based on 3 different kinds of competencies:

- *Basic competences*, that are the musical competences. The practitioner/teachers should be interested in exploring the sound qualities of voice, ambient, instruments, objects; produce music, to know several musical repertoires, to know their musical auto-biography and musical identity.
- *Professional competences*, that are the specific competences of teaching

music. They concern music learning and teaching, knowledge about musical development of children, to plan musical activities in classroom, pedagogy and didactic of music.

- *General teaching competences*: socio-psycho-educational competences, managing relationships in the classroom, research tools, etc.

On the basis of this professional profile, the musical curriculum is realised as follows:

Practitioners at the nursery: It is a 3 years degree. Almost 200/250 students attend this degree every year. Most of the students are not musicians. Several meetings with experts in the field are also organised. The musical curriculum is organised as follows:

- *Course of Sound Education*. It is mandatory and aims to provide basic musical competences and theoretical/methodological tools for activities with sounds and music in nurseries and pre-schools.
- *Contents*: Professional profile of practitioners, music development from prenatal phase to three years, interaction infant/adult, observation of children's musical 'conducts', the role of the practitioner, planning, documentation.
- *Training in the nursery*. This phase aims to develop professional competences and was realised in collaboration with the Regional Agency of Education. The training in sound education is optional.
- *Dissertation, self-evaluation and reflection*. It is optional to do this in sound education.

Teacher in kindergarten and primary school: It is a 4 year degree. The musical curriculum is organised as follows:

- *Course of Music Education I*. 30 hours. 1st year. It is mandatory. The course aims to develop basic competences (musical alphabetization, musical theory and grammar, auditive analysis and interpretation). The contents are based on listening to several repertoires, musical styles and genres.
- *Music workshop*. 16 hours. It is mandatory. The aim is to develop the students' music know-how. The activities concern listening, sound exploration, playing with instruments, objects, body percussion, improvisation, dance education, singing, vocal improvisation.
- *Course of Music Education II*. 30 hours. IV year. It is mandatory. The course aims to provide theoretical and methodological tools for

teaching musical education in preschools and primary schools (professional competences). *Content*: The teacher's musical professional profile; children's music development (from prenatal phase to 3 years, interaction infant/adult, observation of children's musical 'conducts'); sociology of music (children's musical tastes, school, family, massmedia); new technologies and music education; planning; documentation.

- *Training at school*. This phase aims to develop professional competences and was realised in collaboration with the Regional Agency of Education. It is optional.
- *Dissertation, self-evaluation and reflection*. It is optional.

Method

An open questionnaire was submitted to our university students at the beginning and end of the teaching in Sound Education, Music Education I and Music Education IV, over the academic years 2003/2006. Each teaching lasts 5 weeks, 30 hours. The student attended the courses as follows:

Table 2 – Number of questionnaires collected			
Course	Beginning of the course	End of the course	Total
Sound Education	106	89	195
Music Education I	94	37	131
Music Education II	265	264	529
		TOTAL	855

Table 2.

The questionnaire

The subjects were asked to complete some sentences (Music is...; Musicality is...) and answer some questions: In your opinion, is child musicality different from that of the adult? In your opinion, does the musical child exist? If so, What are the characteristics of the musical child? What should the competences be of a general teacher that also teaches music? What are the main aims of music education?

Data Analysis

853 questionnaires were collected. We first classified the answers into different categories. A number of different prototypes of 'musical child' were found, and the frequency counts of the specific key words and the multiple correspondence

analysis was made to analyse the co-occurrence of words. We will show 4 examples of multiple correspondence analysis concerning the topic of 'music', 'musicality', 'musical child', 'teacher's competences', and the prototype of 'musical child', and some examples of turning points occurred during the university courses.

Results

The conceptions of 'music'

In *Figure 1* we can observe the words used by the students in order to complete the sentence "The music is ...":

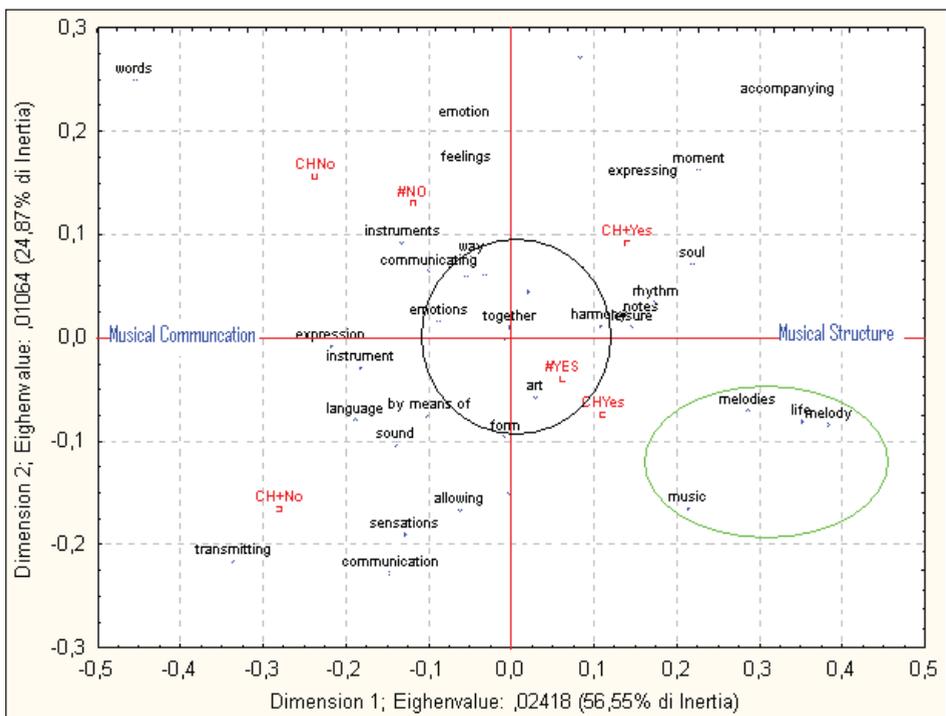


Figure 1. The multiple correspondence analysis realised on the words elaborated by the students in order to complete the sentence "The Music is...". Legend: CHYes = The musical child exists, CHNo = The musical child doesn't exist, CH+Yes: the child more musical exists, CH+No: the child more musical doesn't exist, "Yes = The musicality of child is different from the musicality of adult, "No = The musicality of child is not different from the musicality of adult.

In the centre we find the word used by all students: 'harmony', 'together', 'shape', 'to communicate', 'to express', 'instrument (tool)', 'way', 'feelings', 'emotions', 'art'. The basic definition of music is therefore characterized by an harmonic ensemble of elements (harmony, together, forms), that are used to communicate (instru-

ments, way, to communicate, to express) feelings and emotions (feelings, emotions), into an aesthetic dimension (art).

Observing the Dimension 1: on the left side we find the words that underline the communicative function of the music ('to communicate', 'to express'); on the right side instead we find the words which defines the music in structural way: 'harmony', 'melody', 'notes', 'rhythm'. We observe that the Communicative conception of music is held by the students who say that there isn't difference between children musicality and adults musicality, do not exist both the musical child and children more musical than others. Instead the Structural conception of music is held by the students that say that exist both the musical child and children more musical than others. We can think that the prototype of musical child held by the most students is based on the musical abilities: the musical child is the child able to sing, to play, etc.

In this diagram we observe the lack of historical and social contents: the psychological dimension of music is stronger than the historical and social dimension. Finally, we observe the presence of an ambiguous area, bottom on the right, where we find two words: melody and life. In this case the psychological dimension seems replaced by a biological and naturalistic dimension of music, based on the melody, that is typical of the new age music, very widespread among our students.

The turning point

The results of the questionnaire submitted at different stages (beginning of the course, end of the course) were compared in order to estimate if any changes and 'turning points' exist in relation to the conceptions of 'music'. We classified the answers into different categories. A number of different prototypes of 'music' were found. For example the answers like "a way to express the emotions, feelings, by means a language with specific rules" have been included into the categories 'music as communication' and 'music as emotion'; the answers like "every things that arrive to our ears with intentionality and expressiveness", have been included into both the categories 'music as communication' and 'music as listening', etc.

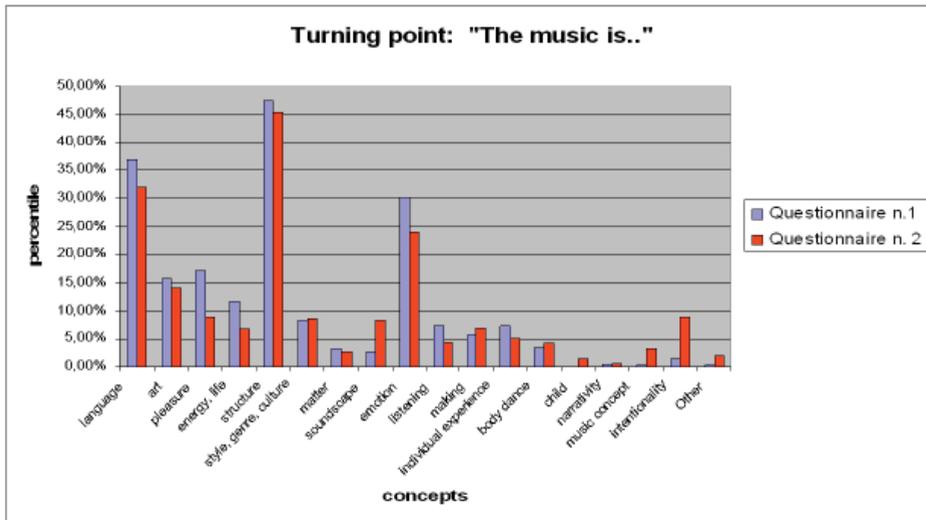


Figure 2

Figure 2 shows that the conceptions of music as 'communication', 'structure' and 'emotion' decrease and new and interesting concepts appear: music as 'intentionality' (for example "sound exploration of an object with the intention to make music"), music as 'concept' (for example "it is difficult to explain the concept of music"), that shows that the students reflect on their implicit concepts of music, and finally music as 'child' musical behaviour (for example "the sound produced by the child while he/she's exploring an object"). These answers show that the conception of music is not in this case universal but depending on the subject that make music, in this case the child. This data also would show that the students have developed a more pedagogical sensibility for music education.

The conceptions of music as 'art', 'pleasure', 'life', and 'listening' also decrease, on the contrary the frequency of the answers increases in music as 'culture', 'making', 'movement' and 'sound scape'. In conclusion, the concept of music held by the students becomes over the courses of Music Education more and more rich, various, and concerning their future professional role.

The conceptions of 'musicality'

In Figure 3 we can observe the words used by the students in order to complete the sentence "Musicality is....":

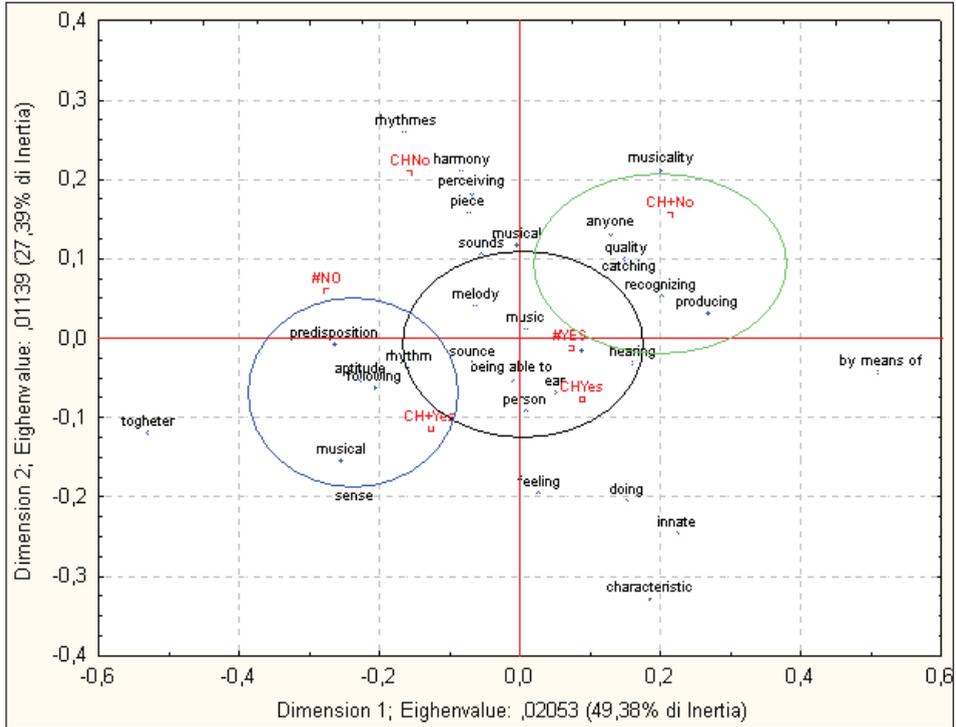


Figure 3. The multiple correspondence analysis realised on the words elaborated by the students in order to complete the sentence "The Musicality is...". Legend: CHYes = The musical child exists, CHNo = The musical child doesn't exist, CH+Yes: the child more musical exists, CH+No: the child more musical doesn't exist, #Yes = The musicality of child is different from the musicality of adult, #No = The musicality of child is not different from the musicality of adult.

In the central area we read the following words: melody, music, sound, ears, hearing, being able to, person. It is interesting to notice the prevalence of the words concerned with listening, in relation to production. It is due probably to the fact that listening is the more familiar experience for our students who are not musicians.

We observe therefore two poles: 1. bottom on the left, in the blue circle, we find the words: predisposition, attitude, rhythm, following, musical. The subjects that are placed in this area answered that there are children who are more musical than others (CH+Yes). In accordance with Mugny & Carugati (1989) we could say to be in presence of the theory of Gift, where the musicality is a gift and the musical child has a natural talent.

Up on the left, in the green circle, we find the following words: anyone, quality, musicality, catching, recognising, producing. We also find here the subjects that said that there are no children more musical than other children (CH+No). There-

fore in this area the conception seems to dominate that every child possesses her/his own musicality. We can say to be in presence of a 'genetic' theory: the musicality is included in the genetic inheritance of humanity, according to some theories of neuroscience (Trevarthen 2000; Peretz 2006).

The musicality of the child

Figure 4 shows the answers of the subjects that wrote that there is a difference between adults' and children's musicality and then described separately the musicality of the children of kindergarten and the musicality of the children of primary school.

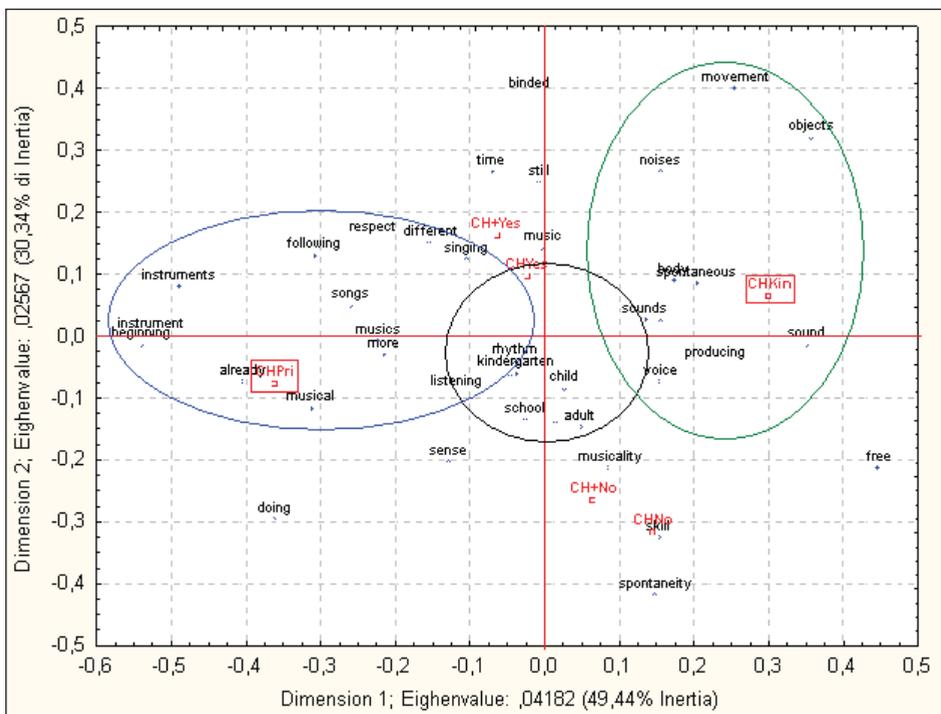


Figure 4. The multiple correspondence analysis realised on the words used by the students in order to ask to the following question: What are the characteristics of the musical child? . Legend: CHYes = The musical child exists, CHNo = The musical child doesn't exist, CH+Yes: the child more musical exists, CH+No: the child more musical doesn't exist, "Yes = The musicality of child is different from the musicality of adult, "No = The musicality of child is not different from the musicality of adult.

On the left in the blue circle, we find some words which define musicality in a 'musical' way (instrument, singing, listening, songs, music). We find in this area the children of the primary school. On the right, in the green area, musicality is defined by means of general words: body, movement, spontaneous, object. In this

area we find the kindergarten children. These results seem to reflect the teaching/learning model which is more widespread in Italy and which gives a more educational perspective to the kindergarten, inside a Vygotskian constructionist perspective of development, and to give to the primary school the task of starting the disciplinary education of child. The same results occurred with the question concerning the competences (see the section about "The conceptions of teacher's competences").

The prototype of 'musical child'

The students were asked the following questions: "in your opinion what are the characteristics of the musical child?". We classified the answers into different categories that represent the prototypes of musical child held by the subjects.

One group of students states that the musical child doesn't exist because "all children are musical". We call it the *Natural Child*. We interpreted this kind of answer as a manifestation of the conception of the 'genetic origin of music'. Music and musicality, in this case, are a sort of human gene, possessed by every human being.

For an other group, the musical child is the child that has a particular bent for music. For examples: "The child is particularly gifted and interested", "the child sings in tune, in a spontaneous way". We can see here the concept of music as a Talent or Gift. We call it the *Gifted Child*.

The musical child is also the child with most musical experience and education. We call this child the *Educated Child* and it represents the Developmental conception of the musical child. For examples: "They are the children that had the occasion to 'meet' music in various experiences (radio, tv, cassettes, cd, etc)".

Another category of answers concerns musical abilities: in this case, the musical child is defined as the child who possesses more musical skills and stylistic competences: sings in tuning, listens with attention, recognises genre and musical styles, etc. The most quoted is the rhythmic ability: "he/she moves in time, possesses sense of rhythm". We call it the *Able Child*.

Another category is the creativity: the musical child is the *Creative Child*, who shows most creativity in his/her relationship with music and instruments in general.

Finally, the last category describes the 'Enjoyed' Child, who enjoys his/herself making and listening to music. An example of answer from this category is: "he/she loves musical activities".

The turning points

The results of the questionnaire submitted at different stages (beginning of the course, end of the course) were compared in order to estimate if any changes and turning points exist in relation to the prototypes of 'musical child'.

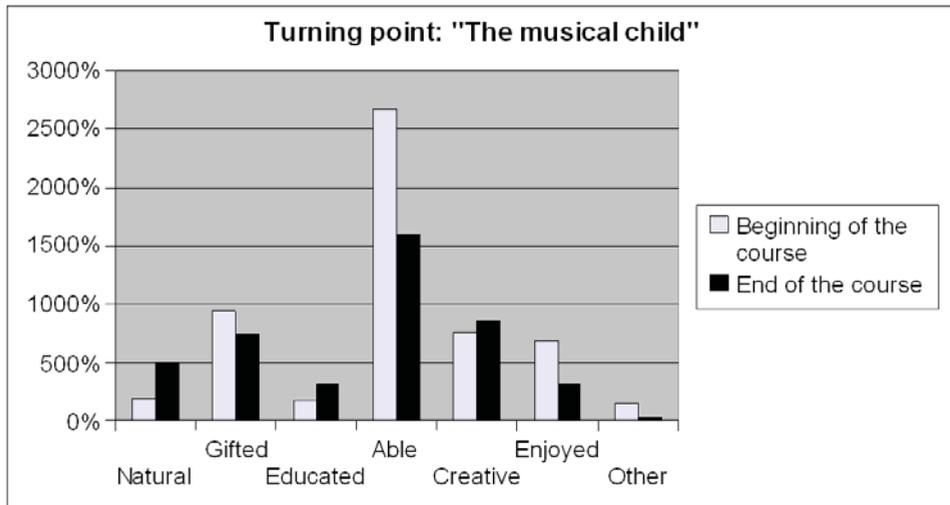


Figure 5.

As you can see in *Figure 5*, the concepts of 'musical child' as Gifted, Able and Enjoyed child decrease over the teachings, on the contrary the prototypes of Natural, Educated and Creative child increase. These data show the trend of the answers forward to the developmental theories of 'musical child': every child is musical child and the education can develop more fine musical abilities. This result could be interpreted as an increment of the self-efficacy of the students dealing with their future professional role of music teacher.

The conceptions of teacher's competences

The students were asked: In your opinion, what should the competences be of a general teacher that also teaches music? They were asked to describe separately the competences of the primary school teachers and of the kindergarten teachers. *Figure 6* shows the results: we find also here a meaningful polarity between the teachers of the primary school and those of the kindergarten schools.

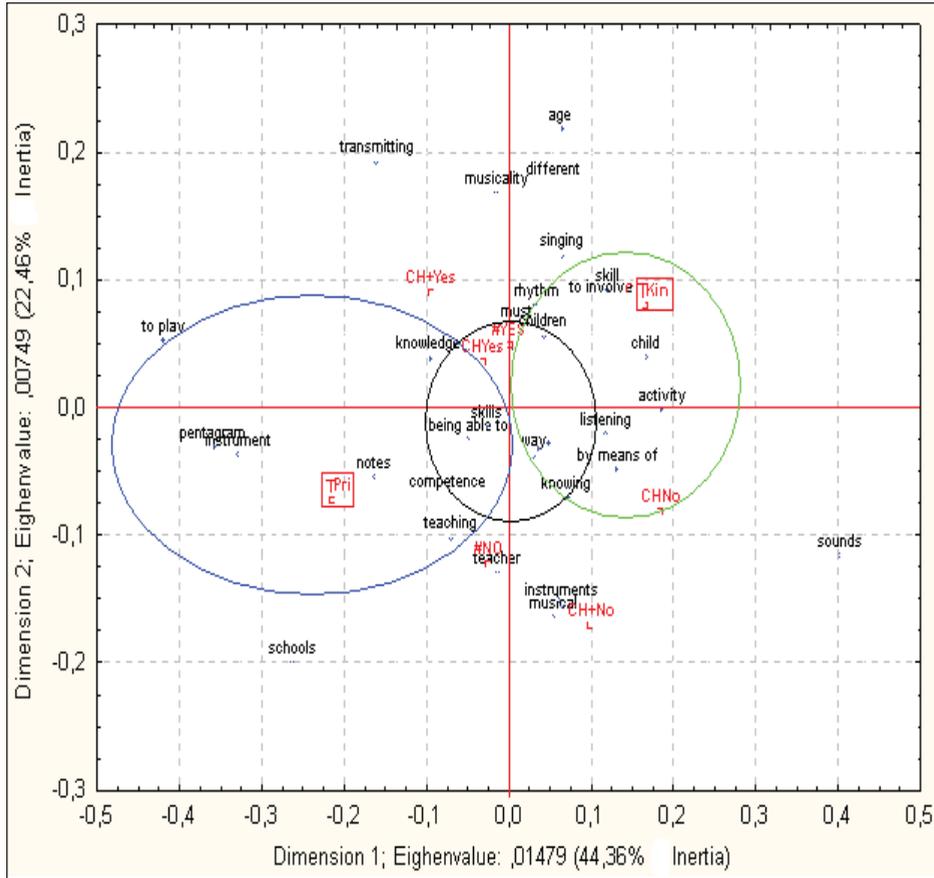


Figure 6. The multiple correspondence analysis realised on the words used by the students in order to ask to the following question: In your opinion, what should the competences be of a general teacher that also teaches music? They were asked to describe separately the competences of the primary school teachers and of the kindergarten teachers. Legend: Tprim = teacher of primary schools, TKin = teacher of kindergarten schools.

On the axis of Dimension 1 we see on the left the words that denote disciplinary and technical competences: to play, pentagram, instrument, notes, being able to. These are the competences of the teacher of primary school (TPrim). On the right we have the words child, activity, by means of, children, skills, way, knowing, involving; that is the prevalence of Educational competences. According with the students, these are the competences of the teachers of kindergarten schools (TKin).

As for the results concerning the children musicality, these results seems to reflect the teaching/learning model more widespread in Italy and which gives a more educational task to the kindergarten, inside a Vygotskian constructionist perspective of the development, and to give to the primary school the task of starting the disciplinary education of the child.

Conclusion

This paper presented a research project being carried out concerned with training student music teachers. The aim is to study the implicit musical knowledge of these students, and to analyse how their music knowledge changes during the university curriculum. The results analysed so far show the richness of the vocabulary and of the use of the words, in relationships with both the concepts of music and musicality, and the prototypes of musical child and music teacher. It was possible to observe several correlations among the implicit conceptions of music, musicality, musical child and music education. Some turning points during the courses of music education showing that the conceptions of music and the prototypes of 'musical child' held by the students become more and more rich, various, and professional. The university music training could be therefore one of the fields for explicating students' music knowledge and developing their self-efficacy. The same questionnaire has been submitted to teachers of primary school and to practitioners of nursery, in Italy and other countries, and a comparative research has been planned in different countries (Brazil, France, Israel, Spain). Furthermore, a new questionnaire has been elaborated studying the social representations of contemporary music held by music teachers of the secondary school and Italian Conservatoires (Marrocu & Addressi 2008). We think the theory of Social Representations give us the theoretical and analytic tools to investigate this field. The method developed in this theoretical field allows to collect both quantitative data (multiple correspondence analysis, distribution of the words on the base of the co-occurrence of words) and qualitative data (semantic categories, conceptions, theories, etc.). On the contrary, it needs to be considered that the data collection has been based on the questionnaire (written language), and not on the talk and daily communication. The theory of social representations allows us to study: the relationships between the implicit conceptions of 'music', 'musicality', 'musical child', and the concept and the practice of 'music education'; the relationship between these conceptions and different social groups (e.g. university students/teachers; general teachers/music teachers, different countries and cultures); the turning points occurred during the university courses. How to turn the research results into practical curriculum is the actual topic of our research. We are experimenting several strategies as, for example, to discussing the results of the research with the students, to propose self-video observation, self-biography, focus group, action-research project involving the students in the research project about implicit music knowledge. It is believed that by explicitly stating their own social representations of music, the students will have a better awareness of their own future professional role and will engage more thoroughly with the university training and the first phase of their professionalisation.

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Considerations for teaching music education assessment

Assessment has become one of the most talked about and pervasive topics in music education. It is something that all conferences boast as part of their offerings, it is discussed in our journals, and is the focus of the work of many who have direct responsibility for administering the teaching of music. Yet, there is no extant literature on how to teach assessment to undergraduate students training to be teachers or to graduate students who are teachers. This paper reviews a number of considerations that those planning assessment instruction should consider in preparing their course/workshop work.

The fundamental principle

The rationale for assessment in music education is the same as that for all of education, *the more a teacher and student know about the student's learning, the more effective the teacher can be in facilitating learning and the more effective the student can be in acquiring the learning*. Assessment has been brought to the center of thinking in the field not because of the significant contribution it can make to student achievement, but because it is being used to determine the overall effectiveness of the educational process and of individual teachers. The most substantive foundation upon which the teaching of assessment can be based, however, is to focus on the positive outcomes that can result from performing, analyzing, and disseminating the results of well-conceived assessments.

There are major corollaries to the fundamental principle. Corollary 1: *Informed learners can make adaptations so that they can achieve*. Corollary 2: *Informed teachers can select and apply the best teaching strategies and materials*. Corollary 3: *Acquiring information throughout the learning process enlightens both teaching and learning*. The

fundamental principle and its corollaries have been verified by empirical research some of which will be detailed in these pages.

Assessment and teaching

Mastery Learning

Traditional music education methods classes normally do not include assessment as integrated into the totality of the instructional process and the on-going content focus of these courses. This is a mistake. The most effective assessment is that which is directly integrated into the course. The most famous of all the teaching models that directly integrates assessment is that of mastery learning originally described by Bloom (1968, 1971). In mastery learning, there is a basic cyclical approach in which material is taught, formative evaluation is applied, feedback is provided, corrective work and instruction are applied to those who did not attain mastery, and enrichment is provided to those who did attain mastery (Guskey, 1988: 5). This cycle is repeated as necessary until mastery is achieved.

A number of meta-analyses of the enormous amount of research that has applied mastery learning have found very powerful positive outcomes for it. One such meta-analysis led the authors to conclude that, „Few educational treatments of any sort were consistently associated with achievement effects as large as those produced by mastery learning. ...In evaluation after evaluation, mastery programs have produced impressive gains“ (Kulik, Kulik, & Bangert-Drowns, 1990: 292). The effect size of these mastery learning studies, that is defined as the experimental group posttest score minus the control group posttest score divided by the standard deviation of the control group, have been found to be as high as those of one-to-one tutoring (Slavin, 1987).

Optimizing mastery learning

Bloom has argued that when all students learn well you are reducing the variation between the students. To do so requires that there must be a concomitant increase in variation of the instructional time and instructional approaches used. For him, the key element was well-designed formative assessments so that the most appropriate instructional strategies can be chosen (Guskey, April 2005). The assessments become learning tools for both the teacher and the student. Stiggins and DuFour (2009: 640) point out that such formative assessment provides one of the most powerful means for promoting student achievement.

An important part in mastery learning is the feedback that is provided to the student (Hattie & Timperley, 2007). The effect of feedback on the student can be

either positive or negative depending upon how and what information is provided. Grades and scores alone often have negative impact on students, especially those who are poor performers (Black, Harrison, Lee, Marshall, & Wiliam, 2004). It is usually better for the teacher to provide the student with learning insights through instruction modified for the student's needs. Black and Wiliam (1998) state that provided feedback should be about the qualities of the student's work and on what to do to improve. Feedback should not focus on comparisons with other pupils. The actions students take in response to feedback are based upon the emotional reaction to the feedback. When positive, this contributes significantly to the level of student success (Stiggins, 2005).

Brookhart, Moss, and Long (2008) argue that formative assessment with appropriate feedback empowers the learner. This is maximized when the teacher elicits from the student how the learning process should proceed so that mastery is obtained. It is a sharing of information between student and teacher so that the best path to learning is selected. This empowerment leads to higher student achievement, motivation, and time on task (Bloom, 1984). Popham (2006) makes the obvious point that for assessment to be formative the results must be obtained in sufficient time for instructional adjustments to be made. He goes on to say that classroom assessments will not provide the information necessary to improve instruction unless teachers design them to do so.

It becomes apparent that assessment and teaching are inseparable (McNamee & Chen, 2005). This fact has led DiRanna, Osmundson, Topps, and Gearheart (2008: 23) to claim, „Teaching begins with assessment!“ It is with this understanding that the present paper describes a differentiated approach for teaching assessment to undergraduate music education students and graduate music education students.

The teaching of assessment

It becomes obvious from the above that assessment is a key component of excellent teaching. Indeed, they are one and the same. The focus here is to detail strategies for teaching assessment that are seamless in their integration into the teaching process. The goal is the improvement of teaching effectiveness. This presentation is based upon years of teaching assessment to both pre-service and in-service music teachers. There is a dramatic difference between these two groups. Different strategies are required for each.

A Differentiated approach to teaching undergraduate and graduate students

Undergraduate and graduate students have different approaches to their course work. The former group is looking forward to teaching music while the later is looking to enhance their teaching and, for some, to acquire the skills and knowledge to go on to the professorate. Undergraduates tend to be focused on the practical. If they cannot see immediate application of knowledge covered in class to teaching, they do not make it part of their repertoire for teaching. Graduate students, on the other hand, generally come with a significant teaching background giving them the practical experience from which they can make sound judgments about the applicability of knowledge to music teaching.

The result of these undergraduate and graduate student differences requires different assessment teaching approaches. The undergraduates are best served by integrating assessment learning into their regular music education courses. A specialized course in assessment is not appropriate for these students. They are unable to make the conceptual leap from the classroom setting to the teaching setting. Because graduate students have teaching experience, they can make the conceptual leap from classroom to teaching so a separate course on assessment is appropriate.

Teaching assessment to undergraduates

Most music education undergraduates are focused on doing: the doing of music through performance in private lessons and ensembles and in the doing of teaching through courses like conducting, instrument techniques classes, methods classes, and student teaching. As a result, assessment instruction needs to be focused on doing in these very same classes: the assessment of the doing of music and the assessment of the doing of teaching. This approach matches the focus and interest of the undergraduates and at the same time involves them with assessment right from the very beginning of their studies. This brings home the importance of assessment as it is embedded in every music education course.

Teaching performance assessment.

The vast majority of music teacher education programs in the United States require students to begin their involvement in music teacher training through the instrument techniques classes. This is a perfect environment for teaching true performance assessment through musical performance. The musical performance level in these classes is at the beginner level. There is no better place in the curriculum to begin developing performance assessment knowledge and skills.

The most effective strategy for performance assessment in these situations is that of the well-formed and conceived rubric. Rubrics should clearly detail different levels of performance that can be expected of beginners on specific learning goals in such a way that any person whether student, teacher, or another interested party can tell exactly where the student is and what must be done to improve (Table 1). Such rubrics take thought and time to produce. The teacher in training taking a technique class is thinking about such matters, has both textual-based and instructor-based knowledge available, and has the experience of moving through different levels of performance to attain the expected performance standards of the course. Each techniques class should have the development of rubrics a part of the learning/teaching strategy of the course. The student who developed the rubric and others in the class can use the rubric during class. Discussions in and out of class between the developer, the users, and those who were rated produces feedback about successful aspects of the rubric and those aspects that were not so successful leading to substantive changes that enhance the rubric's usability.

The writing of well-conceived rubrics requires a thorough understanding of the learning goals and the possible levels of achievement. The process of writing the rubrics brings the goals and achievement levels to great clarity for the student. Thus, the student develops an advanced level of understanding that is most important to teaching music well. This provides a firm foundation for future teaching, a deeper understanding of the important learning goals for those studying the instrument of focus, abilities in discerning levels of performance, and strategies for promoting learning growth through the levels. Such understanding is not available through any other means for the pre-service teacher. In short, the doing of assessment informs the doing of musical performance and the doing of music teaching. This, in turn, informs the doing of assessment.

Teaching cognitive assessment

The teaching of cognitive domain assessment must by necessity require more class time to cover. This form of testing is the traditional paper and pencil tests. Because this area has such a long tradition and has been very well defined, there is a wealth of information that can be covered. It is not appropriate that undergraduates studying to be music teachers cover this vast body of knowledge. The focus should be limited to that of the three-alternative multiple-choice tests. From a test theory perspective, it has been shown that test reliability is optimized with three choices per item stem and from a practical perspective it is much easier to come up with three high-quality plausible alternatives than four or five (Asmus, 1980).

Like the rubric, the teaching of cognitive assessment should occur within the existing course framework of the typical music education curriculum. The logical place for covering such matters is in the methods classes. Typically, music education curricula contain a minimum of three methods courses: elementary/general, instrumental, and choral. This provides ample opportunity to cover the topics of validity, reliability, test construction, scoring, analysis, and the integration of all available assessment information for grading.

The development of any test should focus upon the learning goals for the unit of instruction. This provides a major opportunity to apply national, state, and district standards. Doing this makes these standards very real to those who are trying to assess them. Standards are very useful when deciding upon test content. The level of items can be manipulated through the application of the *Taxonomy of Educational Objectives* (Anderson & Krathwohl, 2001). Lower levels of the Taxonomy tend to produce easier items and those at the higher levels tend to produce harder items. In addition, it forces the item writer to produce a broad range of cognitive test items.

I have developed a number of tools to help the music educator in training write cognitive tests and to analyze the resulting data (Asmus, 1997, 2004). These systems are easy to use and logical. Today's music educators in training are quite computer literate and are able to learn to use these systems rapidly and easily. A great benefit of these systems is the continuing focus on doing by these students. They can be directly involved in the creating of tests, the administration of tests, and the analysis of tests. Most of the work can be done on their own computers, on their own time, following their own schedule. A wise methods class professor can require the writing of tests that will have direct applicability once the students are actively teaching. The teachers in training should be encouraged to share their tests among each other so that they are building a fairly substantive test file upon which they can draw when they begin their teaching duties.

Teaching assessment to graduate students

Graduate students are able to absorb more theoretically oriented information. They can do this because they are able to apply the theory into the practical world. The overall thrust of a graduate level assessment course should be on the bringing together of all the knowledge a graduate student has about music, learning, and teaching to produce well-designed assessments. The insights gained from these assessments, in turn, provide new knowledge about music, student learning, and teaching effectiveness. Once this is realized by the graduate students involved, their level of ownership, knowledge, conception, and application soar.

Foundations of a graduate level assessment course

The foundation should be established on a thorough understanding of teaching goals, the developmental level of the targeted students, the applicable curricular standards, and the cognitive (Anderson & Krathwohl, 2001), affective (Krathwohl, Bloom, & Masia, 1956), and psychomotor (Simpson, 1972) taxonomies. The course must involve the actual development, administration, and analysis of assessments so that the graduate students learn to apply the theoretical knowledge acquired in class and readings. Concepts, vocabulary, and processes must be presented in a progressive step-wise fashion so that the graduate students are able to grow and internalize the material to become comfortable, active participants in this world.

Teaching measurement

The three educational domains provide good demarcation points to organize the teaching of measurement. The most familiar assessments to graduate students are those of the paper and pencil test. Initially it is wise to focus on the development of cognitive domain assessments. This should involve all forms of paper and pencil tests including essay questions, true false, matching, fill-in-the-blank, and multiple-choice item formats. The principles of item writing can be applied by having each graduate student identify a target class to test, identifying the subject matter and learning goals to be tested, applying the applicable standards, and using the cognitive taxonomy to help formulate the item pool. Requiring the use of test development devices like the test blueprint and the table of specifications helps rapidly move the student from a barren concept of the cognitive measure to firm goals for item writing. This enlivens the process and makes it much easier to produce a satisfactory cognitive measurement.

The affective domain taxonomy is of great use in the development of non-cognitive tests such as surveys, questionnaires, opinionnaires, and aesthetic measures. Here the item types of Likert scales, rating scales, semantic-differentials, and magnitude estimation can be covered. As with the development of the cognitive measure, the graduate student develops an affective measure to be administered to the same group tested cognitively focusing on the needs identified by the teacher of the class.

The rubric that was the primary focus of the undergraduate students is used to produce enhanced knowledge of the psychomotor domain. This course unit is a perfect time to discuss the strategies for the evaluation of musical performance including those used for music performance evaluation at festivals and contests. These discussions can become quite emotional and impassioned because the students have direct experience with such performance evaluations.

Teaching analysis

People in music frequently have an aversion to numbers, statistics, and quantification. To overcome this aversion, I have developed a statistical program and an assessment program that work in Microsoft Excel. Excel provides the benefit of laying out on a grid the data that is acquired through testing. The student can easily see how the data is laid out with people in rows and items/variables in columns. Each day during the course new statistics are added to the graduate students repertoire (Table 2). It begins with the mean that is produced in the Excel spreadsheet by selecting the column of data and while holding down either the command key on a Mac or control key on a PC the output cell is selected. The user then selects the descriptive statistics option from the menu bar of the Excel spreadsheet. The mean appears. Note the beauty of this system. It forces the user to know the data and the statistic desired. It does not require the user to know algebra. This is perfect for graduate music education students who fear numbers. The statistic teaching sessions should heavily emphasize interpretation. This often provides wonderful opportunities for review of previously learned statistical concepts thus reinforcing student learning.

A variety of good data sets on which the graduate students can practice calculating and interpreting statistics are critical. When the data is there, the students can try out various statistics with various types of data and draw conclusions. Sharing these conclusions with others in the class usually leads to very interesting discussions as to exactly what the results mean and how the statistics might be applied to real-world music teaching settings. This process also promotes student self-empowerment and confidence in understanding statistical results.

Assessing graduate assessment learning.

The portfolio method of assessing learning in assessment is most appropriate to these individuals who generally fear quantification and numerical manipulation. It also allows the professor to clearly model best practices in portfolio assessment. The use of portfolios allows the student to focus on understanding, applying, analyzing, evaluating, and creating quality music assessments. The graduate students must periodically submit a self-evaluation of how they are doing in the course, the status of the various components of the portfolio, and they must self-assign a grade. The honesty with which they do this is both amazing and insightful. They are very well aware when they have periods in which other course demands intrude on their ability to do assessment work. These self-evaluations help the graduate students keep up with the workload of the course.

The use of traditional paper and pencil tests would increase anxiety toward the course, have the negative impact that scores and grades can sometimes have,

and lead people away from the true value of the course: the development of confidence that one can perform meaningful assessments. Graduate student time is maximally used in active participation in the assessment process through portfolio assessment. The products produced in developing assessments such as test blueprints, tables of specifications, item pools, measurement instruments, statistical results, and interpretations all serve to provide artifacts for the portfolio. This active involvement in assessment encourages the students to seek out the best methods for performing assessments, analyzing the collected assessment information, and interpreting the results. The portfolio approach promotes student commitment to quality assessment practice and the development of the knowledge and skills required to produce meaningful assessments. Inevitably, the graduate students show each other their work. This influences most whose work is not at a high level to revise their work products so that they are. Thus, the portfolio approach to assessing assessment learning promotes constant quality improvement by the graduate students.

Conclusion

To be successful, the teaching of music assessment must be tailored specifically to the maturity and experience level of the students. At the undergraduate level, assessment instruction should focus on the use of rubrics and the three-alternative multiple-choice test. Rubrics are taught, created, applied, and analyzed so that the entire focus is on the improvement of musical learning and teaching in secondary instrument classes. These courses occur throughout a large portion of undergraduates' academic programs giving many opportunities to use rubrics and to thoroughly integrate them into each student's approach to teaching. The multiple-choice test is the focus of the teaching methods courses that again allow multiple opportunities for their creation, application, and analysis. Upon graduation, these future teachers have significant expertise in assessment that has immediate and on-going application in their teaching lives.

High levels of expertise are expected of graduate students. A music assessment course that covers music assessment in depth is most appropriate. Most students come to the course with significant teaching experience or are currently involved in music teaching. This fact and the nature of teachers as doers, provides a basis for establishing an overarching course strategy where the graduate students are always involved in creating, administering, or analyzing assessments. Course content must be carefully sequenced so that students have the time to assimilate and apply the content. This combined with a portfolio assessment strategy for evaluating graduate student participation in the course empowers the graduate

students as individuals with high-level skills and knowledge in assessment. This empowerment leads to greater participation in the music education profession and higher attainment in future course work.

The teaching of assessment to music educators can be a very successful experience for all involved. Considering the nature of the individuals who will be learning about assessment, their backgrounds, and their needs is a prerequisite for this success. It is from this knowledge that well-conceived sequential experiences can be developed that leads the learners to relevant and meaningful expertise in music assessment.

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Music teacher development and concerns

Introduction

Research regarding the development of preservice music teachers' concerns is important to those responsible for music teacher education curricula. Trends detected among preservice teachers can suggest the experiences that may be most essential for students as they progress through a music education degree and into the field. Insights into preservice teachers' concerns can reveal which elements of teaching have been internalized and which are yet to be grasped. Although several theoretical perspectives have been discussed in relation to preservice teachers' concerns in general education (e.g., Burdon, 1990) and music education (see Rideout & Feldman, 2002), Fuller and Bown's (1975) developmental model of preservice teachers' concerns has been a particularly prominent framework employed in research.

Fuller's (1969) conceptualization of teacher development has informed much of the research on preservice (e.g., Yourn, 2000) and student teacher concerns (e.g., Campbell & Thompson, 2007). Concerns are defined as teachers' perceived problems or topics that are frequently the focus of teacher thought and action (Fuller, 1969; Reeves & Kazelskis, 1985). Fuller's (1969) initial work was based on data from student teaching seminar discussions and bi-weekly, written statements. Three primary concern categories were found (a) self (e.g., how adequate am I?); (b) problem behaviors of students; and (c) pupil learning. Fuller then proposed a developmental conception of teacher concerns: (a) pre-teaching/non-concern; (b) early teaching/self concerns; and (c) late (i.e., experienced) teaching/pupil concerns.

Fuller and Bown (1975) later developed a three-stage (i.e., self-survival, teaching situation, pupil) linear model of preservice teacher concerns. Fuller and Bown's self-survival stage is a synthesis of Fuller's (1969) aforementioned 'self' and 'problem behaviors of students' phases whereas the teaching situation stage includes issues such as time pressures and appropriate methods and materials. In this model, preservice teachers are expected to have more self-survival concerns, whereas in-service teachers may more likely have teaching situation and pupil concerns. As teachers gain experience, concerns from the next stage are 'added on' to those from the previous stage. Fuller and Bown do not specify whether the stages are distinct or overlapping, only that clusters of concerns seem to be associated with each stage and that these clusters can provide insight regarding learning to teach.

Investigations of preservice teachers' concerns are prominent in the general education literature (e.g., Burden, 1990; Burn, Hagger, & Mutton, 2003; Kagan, 1992). Several studies have reported changes in preservice teachers that reflect the three-stage, Fuller and Bown (1975) model (Calderhead and Robson, 1991; Pigge and Marso, 1989). Other researchers have reported findings that do not support Fuller and Bown's model (Gore & Zeichner, 1991; Weinstein, 1990).

Although less common, studies incorporating Fuller and Bown's model can also be found in music education (e.g., Bennett, 1982; Coleman, 1999; Drafall, 1991). Similar to the general education literature, mixed findings have been reported (Broyles, 1997; Yourn, 2000). Campbell and Thompson (2007) surveyed the concerns of 1,121 preservice music teachers from 16 American universities. Regardless of the Fuller and Bown category examined, females and participants intending to teach at the elementary level had significantly higher mean ratings than males and participants intending to teach at the secondary level, respectively. In addition, all groups of participants regardless of gender, future intentions, and current music education course ranked student-impact concerns the highest, followed by self-survival and task concerns in descending order. The results were not congruent with Fuller and Bown's model since preservice teachers had more concern for their impact on students rather than about self or task-related issues. The lack of significant differences by course level is also inconsistent with the developmental trajectory hypothesized by Fuller and Bown. More research is needed that examines changes in preservice music teachers' concerns over time with multiple, context-specific data collection methods to determine whether the Fuller and Bown model can be useful for understanding development.

The purpose of this study was to investigate the status and development of junior-level preservice music teachers' concerns utilizing Fuller and Bown's (1975) teacher concerns model. Research questions included: (a) What concerns are most

common among the participants and do these concerns change over the course of a semester practicum? and (b) Are the concerns/shifts in concerns congruent with Fuller and Bown's three-stage model of teacher development?

Method

Participants in this study were 11 students from a junior-level instrumental practicum course (5 band, 6 strings) at a large American university. In this course, students are required to complete 25 hours of secondary ensemble teaching and previously completed a 25-hour practicum.

Data were collected Spring 2009 and functioned as both practicum course assignments and data for this study. The researchers served as the practicum course instructors. Data sources included a goals essay where students identified self, task and student impact concerns, two lesson plans, two teaching DVDs, two self-evaluations of teaching, and a reflection on the original goals essay. The self-evaluations consisted of 9 questions focused on teacher qualities and teaching strategies. The tenth question asked students to either write about their most pressing concern (self-evaluation #1) or discuss whether their most pressing concern was still the same or different (self-evaluation #2).

An a priori (Miles & Huberman, 1994) or deductive (LeCompte & Schensual, 1999) coding approach, based on Fuller and Bown's three categories (self, task, student impact), was used to code all documents and teaching DVDs. However, low inference codes (LeCompte & Schensual, 1999) for each category were created rather than codes being used from previous research. Creswell's (2007) intercoder agreement process was used to generate codes and a codebook (LeCompte & Schensual, 1999). Codes used once by one student were determined to be less robust and upon discussion were recoded.

Codes determined for the self category reflected the participants' concerns for themselves as teachers and their personal characteristics (e.g., organization, humor, identity). Codes in the task category reflected concerns with strategy implementation, knowledge, and contextual classroom issues (e.g., classroom management, repertoire familiarity, class size/student age level). Lastly, student impact codes were based on statements that revealed a concern for the students' knowledge, skill, or affective development (e.g., motivation, enjoyment, learning). (See Tables 2, 3, and 4 for a complete list of codes and code definitions.)

Teaching DVDs were analyzed using an evaluation form that tracked evidence of positive, neutral, or negative progression according to Fuller and Bown's sequence from self, to task, to student impact concerns. Accompanying lesson plans were categorized as either task or student focused. Finally, an individual

characterization form was completed after completing the analysis of all documents and DVDs. This included a category and code frequency summary for the goals essay, reflection essay and self-evaluations; a code distribution analysis for written documents; a summary of the lesson plan characterizations; a summary of the progression analysis for each DVD and a summary of analytical memos (Bogdan & Biklen, 1982) created during coding.

Several strategies were used to increase the validity of the findings including the use of low inference codes (LeCompte & Schensual, 1999); a predetermined intercoder agreement process (Creswell, 2007); peer debriefing; source (e.g. comparing essay and self-evaluation code frequencies and distributions) and method (e.g. comparing text and video data) triangulation (Stake, 1995); checking for researcher effects (Miles & Huberman, 1994); and checking the meaning of outliers (Miles & Huberman, 1994). Possible researcher effects were mitigated by introducing students to the research project at the end of the semester and analyzing data after grades were submitted. The researchers engaged in checking the meaning of outliers by noting the presence of unique codes or essay contents for particular students.

Findings

Analyses of the sample's coded concern statements from the practicum goals essay and reflection on the practicum goals essay assignments are presented in Table 1. Task concerns were the most frequently cited overall for both the original goals essay and the reflection essay. There was reduction of self concerns and an increase of student impact concerns from the original goals essay to the reflection essay. The sum and mean comparisons for task concerns indicated a decrease from the original goals essay to the reflection essay. In addition, the task concern category had the most widely distributed set of concerns with 19 codes as compared to 10 and 7 codes found in the self and student concern categories, respectively (see Tables 2, 3, 4).

Frequency analyses of the codes in the self concern category revealed that rapport and personality were two of the most commonly cited issues. Adapting to the practicum setting was also a relatively frequent concern found in the original goals essay responses. No other self concerns were cited by more than four participants. Adequate levels of knowledge about teaching, familiarity with repertoire, and conducting related issues were task concerns cited by at least five participants in both, the original goals essay and the reflection essay. Instrument-specific pedagogy and student group size/configuration were relatively common issues cited in the original goals essay whereas, time use and planning were relatively common

in the reflection essay. Being able to motivate students and having an impact on individuals were the student impact concerns cited by the most participants in both, the goals essay and the reflection essay.

Presented below are four cases representing varied developmental profiles that both support and challenge Fuller and Bown's linear model. A maximum variation sampling strategy (Miles & Huberman, 1994) was used to select the four cases.

Simon: Simon, an instrumental (trumpet)-general major completed his practicum at a relatively new high school. Simon exhibited a positive development trajectory across the practicum experience. Although primarily evidenced in his writing, the increase in quantity of student impact concerns and slight decreases in self and task concerns are consistent with the developmental trajectory described by Fuller and Bown (see Table 5). Simon's lesson plans, DVDs, and self-evaluations did not reveal much evidence of developmental change. Both lesson plans were reflective of task-concern foci since they lacked detailed procedures or descriptions of how the students could be engaged. Although an increased awareness of student impact concerns was not necessarily evident in Simon's teaching, the decreased quantity of self and task concerns, along with an increase in the distribution of task concerns in the reflection essay, suggests a change in his thinking. Simon's development indicates changes in thinking and self-perception. His concern for student impact intensified over the course of the practicum experience as evidenced in his reflection essay and second self-evaluation. However, it seems the changes that may have occurred in Simon's disposition and attitude had not necessarily translated to his approach to lesson planning or observed teaching during the course of this study.

Alvin: Alvin, a saxophonist and instrumental major, completed his practicum at an established, middle class high school approximately thirty minutes from campus. Alvin exhibited evidence of increased concern for student impact but also cited growing concerns in the self and task categories (see Table 6). His development did not necessarily follow a trajectory through stages, but rather an increased awareness of issues as they were experienced. Analyses of Alvin's first practicum DVD, accompanying lesson plan, and self-evaluation also indicated a predominance of task-concerns. While Alvin's lesson plan and self-evaluation for his second practicum DVD were also relatively task-focused, there was much more observable

evidence of student impact concerns. The quantity of concerns increased in all three categories in Alvin's reflection essay. Many of the concerns written about in his reflection essay were not stated previously in his original goals essay and therefore represented new issues. The changes in Alvin's concerns across the practicum experience suggest positive growth towards a more aware and sophisticated teacher. However, a clear trajectory towards student impact concerns was not found. It seems that Alvin's developmental trend was to discover new concerns in each area rather than move from one concern category to another. In addition, these new concerns were sometimes realized with increased levels of sophistication.

Mandy: While some students demonstrated growth in the quantity and depth of concerns for each area, others seemed to focus on one area of concern. This was the case for Mandy since the essays, lesson plans, self-evaluations and teaching DVDs were clearly oriented toward task concerns (see Table 7). Mandy, an older student in her mid thirties, was a cellist. She taught grade 7-8 strings in a more racially and economically diverse district approximately 30 minutes from campus. Mandy's teaching DVDs, lesson plans, and reflection essay demonstrated a continued focus on task concerns, with additional task concerns (rehearsal strategies and level of the students) being identified in the reflection essay. It is possible that Mandy's prior teaching experiences enabled her to spend less time on self concerns, as indicated by the confidence she had in her personality and ability to establish rapport with students. At the same time, it seemed her development was confined to an expansion of task-related concerns rather than increased student impact concerns.

Nanette: Nanette, a graduate student earning teacher certification, was an instrumental-general music student who also completed her placement at an established middle class high school approximately thirty minutes from campus. Her identity as an elementary general music teacher, coupled with her significant prior experience teaching beginning cello and piano students, contributed to her initial focus on task concerns related to teaching high school aged students. However, over the course of the semester, age-related concerns were mitigated based on positive interactions with students, accomplishments, and ability to apply pedagogical knowledge from prior teaching to the high school orchestra setting. Consequently, over the course of the practicum, there was a substantial reduction in the number and distribution of task concerns which seemed to allow for new

concerns to emerge in all three categories (see Table 8). Over the course of the practicum experience, Nanette's growth in confidence resulted in a shift from age-related task concerns to ensemble teaching task concerns and maximizing individual student participation. While Nanette's development might be characterized as limited due to a decrease in quantity of concerns across the semester, the addition of task and student impact concerns, coupled with lesson plans and teaching that demonstrated a focus on students, suggest positive development.

Discussion

Data from the participants' essays indicated that task concerns were the most prevalent at both the beginning and end of their practicum experience. The variety of task concerns identified was also larger than that of self or student impact concerns. This is consistent with research in general education that identified task-related concerns as the most prevalent among preservice teachers (Calderhead & Robson, 1991; Pigge & Marso, 1989). However, the results are somewhat inconsistent with those of Campbell and Thompson (2007) who found that preservice music teachers rated student impact concerns higher than self or task concerns. The discrepancy between the current study and Campbell and Thompson's may be in part due to methodological differences. Participants in the current study described their concerns in the context of a specific practicum and those in Campbell and Thompson's study rated a list of generalized concerns. Whereas Campbell and Thompson's participants may have reported idealized concerns, those reported in the current study may more closely reflect the reality of music teaching.

The task-related issues cited most by the participants in the original goals essay reflected music-specific pedagogy. Time-usage and planning emerged as important task-related issues in the reflection essay. It seems the participants entered their practicum with concerns about relatively static abilities/knowledge whereas, they realized over the course of the practicum that the use of their abilities and knowledge was more critical. Time usage and planning were also relatively high priority task concerns found by Campbell and Thompson (2007). The self concerns most commonly cited in both essays were related to rapport and teacher personality. Motivation was the student impact concern most commonly reported. Similar results were reported by Campbell and Thompson (2007) who found that garnering student respect and motivating students were among the highest rated self and student impact concerns, respectively.

Overall, comparisons between the original goals essay and the reflection essay indicated a general trajectory of change consistent with Fuller and Bown's (1975)

linear model. The quantity of self concerns cited by the participants decreased whereas, the quantity of student impact concerns increased. A growth in student impact concerns was also reported by McLaughlin (1991) among student teachers in general education. However, it is important to note that the changes detected in the current study were only small in magnitude which is consistent with research by Weinstein (1990) who found that preservice teachers' beliefs remained unchanged across a semester. It would be informative for researchers to examine the change in preservice music teacher concerns longitudinally.

The four cases provide a more nuanced view of the development of preservice teacher concerns. Simon seemed more closely aligned with Fuller and Bown's trajectory of increased student impact concerns although his progression was not clear in observable teaching and task concerns were most frequent in his reflection essay. Alvin and Nanette are examples of 'positive' development, albeit through increased awareness of a range of concerns and change in the specific task and student impact concerns over the course of the semester. In the case of Alvin, having a broad range of concerns is substantiated in other research on beginning teachers (Fuller & Bown, 1975; DeLorenzo, 1992). In comparison, Mandy might be an example of static growth given her more narrow focus on task concerns and decrease in student impact concerns. Data collection over a longer period of time might reveal a shift toward increased student concerns.

Further analysis suggests prior teaching experience might contribute to the uniqueness of some participants' profiles. Nanette's significant prior teaching experience may have contributed to less increase in student impact concerns over the course of the semester, although her teaching and lesson plans were more student-focused in comparison with her peers. In fact, Nanette and Simon might be construed as mirror images of each other since Simon demonstrated an awareness of a variety of concerns in his writing and less variety in teaching while Nanette demonstrated an awareness of a greater variety of concerns in teaching but less in her writing. This finding is supported by Berliner's (1988) model of teacher development where novices build automated procedures/routines that allow for more focus on instruction and students.

The participants' profiles do not necessarily reflect linear progress across stages. Fuller and Bown acknowledged that „whether these really are 'stages' or only clusters, whether they are distinct or overlapping, and whether teachers teach differently or are differentially effective in different stages, has not been established (1975, p. 37).“ McLaughlin's (1991) research suggests preservice teachers exhibit a variety of related concern clusters that do not necessarily change in a linear fashion. For example, concern clusters were found indicating equal distributions among all three categories, predominantly strong concerns in one

category, and predominantly strong concerns in two categories. More research is needed to understand how preservice music teacher concerns develop as well as how concerns are impacted by context.

Several contextual factors may have contributed to the participants' developmental profiles in the current study. Given that the participants were completing a second practicum experience, they had more teaching experience than Fuller's (1969) student teachers. Therefore, they should be expected to be further along a developmental progression. This interpretation is substantiated by the positive comments provided by some about their teaching skills and growth. These participants seemed to have gained confidence from prior experiences and tended to have less self concerns. Further, both Simon and Alvin were concurrently teaching in an outreach band program. This may have contributed to their focus on conducting as a priority task concern as well as some concerns (e.g., student motivation, age/grade level) being more salient. In addition, the limited amount of teaching hours in comparison with full-time student teaching may have contributed to such beginning teacher concerns as management, rapport, and quantity of feedback from the mentor teacher identified in other research (Fuller & Bown, 1975) being less frequently cited in this study. In contrast, one participant expressed wanting to receive more feedback as was the case described by Fuller and Bown. Finally, it is necessary to consider the impact of varying placements on the particular concerns that emerged for each participant. For instance, Mandy's placement in a more racially and economically diverse setting may have contributed to her having more task concerns.

The findings from this study suggest music teacher educators might expect junior-level students with some prior practicum experience to focus their attention on task rather than self or student concerns. However, it is important to realize that one semester may not be an adequate amount of time to realize substantial shifts in concerns. Therefore, teacher educators might track changes in preservice concerns over several practicum experiences in order to foster development. At the same time, it is important for teacher educators to consider the impact of the teaching context on preservice teacher concerns since preservice teacher concerns may vary substantially from one practicum experience to the next. Certainly, the use of varied sources including written and teaching DVD assignments can provide complimentary information.

The use of a variety of data sources, coupled with a mixed method approach to data analysis, was a unique feature of this study. Future research using this mixed method approach is needed to help music teacher educators identify developmental trends over the course of a teacher preparation program. At the same time, by creating individual student profiles, music teacher educators will be able

to account for unique trajectories based on students' prior teaching experiences and practicum context. Finally, research that uses a similar design along with other developmental theories, especially those that originated from observed rather than self-reported concerns (as was the case for Fuller and Bown's theory), might contribute to a better understanding of preservice music teacher development.

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Table 1

Descriptive analyses of changes in the sample's concerns

Concern	Practicum Goals Essay				Reflection on Practicum Goals			
	Sum	Min	Max	M	Sum	Min	Max	M
Self	64	2	11	5.81	57	1	15	5.18
Task	140	7	23	12.72	106	1	22	9.63
Student	54	1	12	4.90	59	2	16	5.36

Table 2

Self concern code distribution by participant and overall frequency

Code	Definition	Practicum Goals Essay		Reflection on Practicum Goals	
		n	# comments	n	# comments
Te	General teacher concern	2	2	2	2
TeO	Organization	1	1	2	7
TeH	Humor	2	4	1	1
TeC	Communication	2	2	0	0
TeR	Rapport	10	25	10	26
TeID	Identity	4	5	2	2
TeINDEC	Indecision	2	3	1	1
TePERS	Personality	6	11	7	22
TeEV	Evaluation	4	5	2	2
TeA	Adapting	6	7	2	2

Table 3

Task concern code distribution by participant and overall frequency

Code	Definition	Practicum Goals Essay		Reflection on Practicum Goals	
		n	# comments	n	# comments
Ta	General task concern	4	6	3	4
TaK	Knowledge	8	14	7	21
TaIS	Instrument-specific pedagogy	5	14	2	3
TaREP	Repertoire	5	12	5	12
TaGR	Student group size/configuration	6	7	0	0
TaREAL	Real world relevance	1	1	1	1
TaT	Time	3	5	5	12
TaF	Feedback	2	2	3	3
TaREH	Rehearsing	6	13	2	2
TaC	Conducting	5	8	5	12
TaD	Discipline	5	12	4	7
TaPC	Pacing	4	11	4	8
TaE	Error detection	3	7	4	4
TaG	Goals	1	1	1	1
TaPL	Planning	3	6	5	6
TaLRP	Long range planning	1	4	1	1
TaLEV	Student age/grade level	3	5	2	2
TaAB	Student ability level	1	1	1	1
TaQ	Questioning	2	4	1	1

Table 4

Student impact concern code distribution by participant and overall frequency

Code	Definition	Practicum Goals Essay		Reflection on Practicum Goals	
		<i>n</i>	<i>#comments</i>	<i>n</i>	<i># comments</i>
S	General student concern	6	8	2	2
SGR	Student group size	3	4	3	4
SM	Motivation	10	25	9	20
SI	Individual student impact	5	8	7	15
SL	General learning concern	2	2	4	13
SLIK	Students liking the teacher	1	1	1	3
SENJ	Students enjoying music	3	4	0	0

Table 5

Overall frequency of concerns - Simon

Code	Original Goals Essay	Reflection Essay	Total	Change
Te	5	2	7	-3
Ta	23	22	45	-1
S	12	16	28	+4

Table 6

Overall frequency of concerns - Alvin

Code	Original Goals Essay	Reflection Essay	Total	Change
Te	4	15	19	+9
Ta	10	13	23	+9
S	6	9	15	+3

Table 7

Overall frequency of concerns - Mandy

Code	Original Goals Essay	Reflection Essay	Total	Change
Te	3	4	7	+1
Ta	9	12	21	+3
S	4	3	7	-1

Table 8

Overall frequency of concerns - Nanette

Code	Original Goals Essay	Reflection Essay	Total	Change
Te	6	4	10	-2
Ta	12	4	16	-8
S	4	3	7	-1

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The use of music therapy to support the positive development of youth: A re-framing of the bullying issue

Bullying is currently considered to be a serious problem within today's society. It is a global concern. Yet, despite on-going worldwide attention and sustained attempts to eradicate the problem, bullying maintains a stable presence within children's interactions.

The bullying issue

Research into bullying began in Sweden in the 1960s under the guidance of Dan Olweus. Olweus's definition of bullying set the standard. A typical definition of bullying requires an interaction that consists of an imbalance of power and repeated negative actions with an intent to harm (Olweus, 1993; National Crime Prevention Centre, 2007; Barton, 2006). When researchers began to consider the contextual and situational variables involved within the bullying process, it was also found that bullying could include "relational aggression" (Crick & Grotpeter, 1995; Macklem, 2003). This type of bullying involves hurting another person through damaging their reputation.

As theories developed, the social environment perspective delineated a further aspect to bullying. Rather than viewing bullying as the interaction of a bully and a victim, bullying came to be understood as a triangular relationship existing between the bully, the victim, and bystanders (Sanders, 2004). The bystander was seen to be an influential factor on the effectiveness and continuation of bullying behaviour. The social-ecological theory carried this idea even further by suggesting that bullying is at the centre of a series of interrelated systems, with the sur-

rounding layers of influence consisting of family, school and peers, community, and culture (Swearer & Espelage, 2004).

Research since Olweus's initial work has focused on attempting to further delineate and define various aspects of the bullying process. Through this work, investigators have identified bullying behaviours, the types of bullies, victims and bystanders, risk factors, short and long term outcome effects, and the developmental progression of bullying interactions.

Problems with definition

While the definition of bullying appears solid, there is actually great concern with this concept. The problem occurs in trying to delineate the difference between bullying and other negative forms of behaviour (e.g., abuse, violence, aggression), in discerning the intent of the act (required for "bullying" to occur), and in identifying which behaviours constitute bullying. For example, how do you differentiate between fun teasing and bullying teasing? Olweus (2001: 6) suggests that bullying occurs when teasing is repeatedly used "in a mean and hurtful way", but teasing is not bullying if done "in a friendly and playful way". How is one suppose to identify the difference between "mean" and "friendly"? What if teasing is done with the intent to harm, but the targeted victim accepts the teasing as a form of fun? Is it still bullying? Or, what if the teasing is done in fun, but the one being teased feels as if they are being bullied?

Such delineation becomes even more complicated in considering the wide range of bully, victim and bystander roles. None of these categories have been systematically researched. They are arbitrary labels that have been applied to observed incidences and behaviours, and they become ambiguous when the line between bully and victim is blurred. For example, what is the difference between a bully-victim and a provocative victim? The first is defined as a bully who has been victimized. The second is defined as a victim who provokes the bully. What makes one primarily a bully and the other a victim? Research delving into the characteristics of bullies and victims further confuses the understanding of these roles, as each group is very heterogeneous. Consider that "some bullies have been bullied themselves, some are rejected students, and some bullies are considered popular within the broader peer group" (Knoff, 2007: 391). How can the label "bully" be simultaneously applied to children who have been rejected and to children who are popular, if those particular characteristics serve as distinguishing features? A further concern regarding definition is the confusion that exists between the identification of risk factors versus that of outcomes. For example, is "low self-esteem" a risk factor for, or an outcome of, bullying?

In consideration of the problems in defining bullying, it appears that “bullying” is actually a generalized term that is applied across a wide variety of negative interactions, used to explain events that current society considers to be unacceptable. While the term “bullying” provides the general public with a means by which to discuss the events, it is of questionable use for researchers who are attempting to delineate the concept and develop effective intervention programs.

Re-framing bullying through the lens of Positive Youth Culture

The interactions and outcomes of “bullying” have been an accepted part of society for a long time. Literature throughout the ages provides us with examples of such behaviour. Consider the classic novel *Tom Brown’s School Days*. While today’s society would label this story as being an example of bullying, at the time it was considered to be normal behaviour. Why has bullying become such a concern? Society’s actual worry is not that “bullying” exists but that children’s interactions contain these negative relationships. This is of concern because today’s society ascribes the resultant adult, at least in part, to the experiences of one’s youth. Therefore, if one encounters violence as a child, the way you behave as an adult may be reflective of that experience. Likewise, if as a child you engage in aggressive behaviours, as an adult, it is assumed, you will be a negative force in society through continued perpetration of violence (e.g., abuse and criminality). If the aggressive behaviours and inappropriate interactions can be stopped, the assumption is that the resultant adults will be more positively productive within society. Thus, underlying society’s concern for “bullying” is a belief that a healthy and successful society can be attained through caring for our children.

Positive Youth Culture and development

“Bullying” represents a negative conceptualization of interactions which occur amongst our youth. It is a deficit model that focuses on difficult behaviours that need to be eliminated. In contrast, *Positive Youth Culture (PYC)* theory approaches youth not from a perspective of something needing to be fixed, but rather from the idea that it is the responsibility of adults to ensure that youth have all they need “to thrive and become engaged in their own development and in their communities” (Perkins et al, 2003: 5). This requires that one look at youth not as a problem, but as a positive resource, where each child is seen to have “the potential for successful, healthy development” (Lerner, Dowling & Anderson, 2003: 172). Thus, the focus shifts from concern for only those youth who have problems or difficulties to searching for ways to support all children.

Historical and theoretical aspects

The roots of *PYC* theory can be found in the work of developmental research, specifically in the area of resiliency. Resiliency studies have examined individuals' abilities to survive and thrive under difficult conditions, resulting in the identification of protective factors that support and enhance development (Perkins et al, 2003). *PYC* theory considers the importance of these protective factors within a developmental systems framework. Developmental systems theory emphasizes the importance of the interaction of the individual with its surrounding ecologies. *PYC* theory is thus concerned with the interconnections that exist between one's well-being, one's inner strengths and assets, and those supports and opportunities that exist externally for the individual. Healthy development and the implementation of successful strategies of support must take into consideration the interaction of these factors (Granger, 2002). Youth must then interact with people, objects and symbols within their environment in a challenging but successful manner (Goldstein & Books, 2005; Benson et al, 2006). An additional, important concept to *PYC* theory is that the individual must be engaged in their own growth. Positive assets will not evolve through a manipulation of the child's context if the child is not interacting with that environment.

Developmental assets are seen to be at the core of *PYC* theory. These assets were identified through examining the results of resiliency research. Assets are cumulative in nature, generalize across contexts, and contribute to multiple contexts (e.g., the individual, the family, the community)(Benson et al, 2006). While universal, they may be expressed differently across diverse communities. These assets act through their connection with the individual's environment. Thus, excessive and prolonged exposure to a context consisting of negative events and opportunities with inadequate supports will undermine a youth's ability to thrive and develop despite their personal assets. Youth require continued exposure to positive experiences throughout their developmental years in order to evolve in a healthy and positive manner (National Research Council and Institute of Medicine, 2002; Perkins et al, 2003). Researchers at the *Search Institute* have identified 40 developmental assets (20 external and 20 internal) which can be measured using the *Profile of Student Life: Attitude and Behaviour Survey*. Research has shown that as the number of assets rise there is a profound reduction in risk behaviour and an increase in thriving behaviour (Benson, 2003; Perkins et al, 2003).

Positive Youth Culture and bullying

Bullying is a concept that provides a negative lens through which to view youth development. In contrast, *PYC* theory provides a positive perspective through

which to consider the same events. Within this orientation “..development occurs within the framework of an integrated system, entailing transactions among aspects of the child's development and different levels of the ecological surround” (Luthar & Latendresse, 2002:104). Thus, problems that arise as a child grows into adulthood can be understood as a failure of the system to support development across the multiple levels of ecology which surround the child. This suggests that the most effective way to handle the problems associated with bullying is not to specifically focus on eliminating the problem, but rather, to re-frame the process in different terms. From a *PYC* perspective, the problems associated with bullying are a reflection of the context in which youth live, and reveal a need for youth to be valued by the greater community. Instead of being seen as a problem and a source of concern, youth should be understood to be a resource for the future. They must be nurtured and supported as they develop in order to grow into healthy adults.

The label “bully” suggests a de-valuing of the individual. To be identified as “a bully” imposes a set identity upon a child. This restricts the youth's ability to grow beyond the label and makes the progression into adulthood much more difficult. Through adapting a *PYC* position, the child who takes on the role of being “a bully” is not seen to be a child with problems, but rather is a child who lacks appropriate developmental and emotional support within the multiple levels of his/her life. The responsibility for this deficit belongs to the greater community.

Similarly, *PYC* theory views the victim-bystander-bully triangle as resulting from a lack of positive community support. The bullying process is a type of interaction. Its existence is indicative of a developmental need to learn how to successfully and appropriately interact with others in a communal setting. The fact that this bullying frequently occurs beyond the view of adults further reveals the need to empower individuals and to support the development of their ability to interact with their peers. As an extension of this idea, bullying that occurs as based on specific features, such as disability, culture, race, gender, or sexual orientation, is understood, through *PYC*, as a need to recognize and respect diversity. Additionally, within all interactions, children should be provided with opportunities to exercise their autonomy, and to realize that their actions can positively affect the society in which they live.

It has been identified that bullying increases at points of transition within a child's life. *PYC* theory argues that this inappropriate interaction evolves from a lack of consideration for that transition. Children can function in a more healthy manner if they are prepared for, and supported through, a transition. Thus, bullying again results from a lack of consideration for youths' development needs. Another example of this lack of consideration concerns cliques. Cliques are groups

of peers that are manipulated by one person. This person controls exclusive membership, negatively affecting all who are involved in the process. From a *PYC* perspective, the youth in these groups are expressing a need to connect to their peers and to a sense of belonging and community.

Bullying focuses on a problem for purposes of identifying it, and then trying to eliminate it. *PYC* theory recognizes that children are still learning to interact with their peers and others, are just beginning to understand their role in society, and are in the midst of developing their self-identity. *PYC* theory does not negate the problems associated with the issue of bullying. Rather, it provides a different means through which to understand the situation. Through re-framing the components typically associated with bullying, the child labeled as a bully is not stereotyped as a problem but rather as a symptom of a community that needs improved supports for its youth.

Music therapy/education, bullying, and positive youth development

Positive Youth Culture based programs

While the process of healthy development can occur naturally, it can also be purposefully enhanced and supported. To do so requires a shift of mind set, and learning new strategies that are incorporated into the way one approaches and thinks about situations. It means rethinking what one already does, reframing those thoughts, and integrating them into one's daily life. The *PYC* approach is "less of a scripted program and more a way of living" (Scales & Taccogna, 2001: 35).

Scales and Taccogna (2001: 25) outline six principles of asset building for approaching the theory from a functional perspective.

1. Everyone can be an asset builder.
2. All young people need assets.
3. Relationships are the key.
4. Asset building is ongoing.
5. Consistency of messages is important.
6. Redundancy, or repeated exposure, is crucial.

Additionally, five potential sources for asset building have been identified Benson (Benson, 2002: 138).

1. Sustained relationships with adults, both within and beyond the family.
2. Peer group influence (when peers choose to activate their asset-building capacity).
3. Socializing systems.
4. Community-level social norms, ceremony, ritual, policy, and resource allocation.
5. Programs, including school and community based efforts to nurture and build skills and competencies.

While programs are only one part of the process, they can provide an important modality through which to provide support and constructive challenge while enhancing skills and competencies. Successful programs start from a basis of understanding that youth have the capacity and the will to engage in their own development. "For change to occur, the intervention must influence the inclination or propensity to change (will), the ability to change (capacity), or both" (Granger, 2002: 156). Beyond influencing youth motivation such programs must also provide both opportunity and support in order to be effective.

Elements of opportunity include ensuring that the program is inclusive and accepting of diversity. The group must be guided by the youth members' wants and needs, and the members must be given the chance to make decisions about their own participation, including the program's operation. They must also be allowed to assume responsible roles. This allows the youth to then become partners, fully engaged in the process of the group. Additionally, opportunity needs to be provided for exploration, creativity and reflective learning through participation in meaningful activities. The possibility of participating in community service and self-reflection and introspection should also be provided. This participation should offer them the opportunity to see that they can make a difference in their social worlds.

Support components include engaging the youth in challenging skill-building tasks which are developmentally appropriate, providing supportive and sustained relationships with peers and adults, and offering an environment that is safe. The focus of the program should be clear and purposeful, with high expectations, standards and boundaries, and with integral strategies through which to recognize the achievements of the participants. The program needs to be flexible, and needs to endure over a period of time (at least a year) (Search Institute, 2007; Benson et al, 2006; Malekoff, 2004; Perkins et al, 2003; Ferrari, 2003; National Research Council and Institute of Medicine, 2002; Roth & Gunn-Brooks, 2003). In addition to supporting and providing opportunities to youth, effective programs also require

trained personnel who are knowledgeable about *PYC*, and who respect and value youth (Malekoff, 2004; Scales, 1997).

A potential “bullying” prevention, asset-building music therapy program

Music therapy is a form of therapy that is based upon the assumption that music belongs to everyone, and because it is inclusive, it can be used to elicit response in order to enhance and support socio-health. Its flexibility and adaptability, combined with accessibility, suggests that it would be an effective modality through which to enhance youth development. There are those within the profession of music education who also embrace the idea that music belongs to everyone, and whose innovative approaches readily lend themselves to integrate a positive youth culture approach (O'Neill, 2006; Veblen et al, 2009).

The re-framing of bullying through the lens of positive youth culture can readily be applied within a music-based program approach. Tasks can be structured to provide a successful, though challenging, experience through which a youth can engage in personal non-verbal self-expression and reflection while simultaneously participating in a group event. Additionally, redundancy is readily achieved without a loss of motivation and involvement, and thus the modality of music allows for the practice of skills. Activities can also be adapted to diverse needs, in consideration of individual strengths and desires, and they can be used to target specific purposes, such as supporting periods of transition. Moreover, participating in group music creation provides a definitive experience of connectedness and the interactions which occur within music therapy and education programs can be structured to support developmental and emotional needs.

This alignment of music therapy and music education with *PYC* theory can also be understood through considering program elements. Music tasks can be adapted to be inclusive, and to meet varying needs and strengths. Activities are developmentally designed, and can be presented in progressively challenging ways. Improvisation, songwriting, and music creation provide a means through which youth can explore self-expression and self-identity in both verbal and non-verbal ways. Music is known to be important to youth culture, and can thus be adapted to provide them with multiple positive community experiences.

Not only is music as a modality useful, but the process of music therapy and music education naturally incorporate many elements of a *PYC* program. Music therapy programming and music education processes include assessment and clearly stated goals and evaluation, and readily integrate a client/student-centered approach to program presentation. The music therapy and education environments provide a safe space in which to interact, explore, express, and to practice

skills. The therapist-client/teacher-student relationship not only supports the safe environment but provides the needed sustained relationship with an adult. Through this relationship, the music therapist and music teacher can challenge and guide the youth in their development. This guidance can be provided cooperatively through both professions, with music education supporting youth in the schools and music therapy providing services in the community.

Conclusion

Bullying is considered to be a serious problem within today's society, though it is an issue which has always been a part of the human experience. When considered through the lens of *PYC* theory, this problem is transformed into a need for community support for youth development. Once understood as a need to value youth as a resource rather than as a problem to be solved, the means by which this can be achieved becomes clearer, though not easily attained. One method within the milieu of support is the provision of programs that are designed to provide the opportunity and support needed to nurture developmental assets. Music therapy and music education readily provide a means through which to support *PYC* concepts. In turn our fields are provided with an expanded rationale for our role and importance within society.

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Professional self-perceptions of future music educators

Introduction

Music educators are often faced with numerous administrative and political challenges within the K-12 educational system. Many of these challenges, which can manifest themselves into negative perceptions of self-worth, may leave music educators feeling as if they occupy a position of secondary importance in their work environment. Examples of such challenges for music educators were reported by elementary and secondary school principals (Abril & Gault, 2006, 2008), who stated that budgetary matters, scheduling, the No Child Left Behind Act, and standardized testing all contributed to their school music programs in a negative manner. The implications associated with such issues may cause music educators to feel as though they have been relegated to a culture of powerlessness (Black, 1997).

Ciorba and Rand (2005) created the Whole School Effectiveness Guidelines Survey for Music Education as a means to describe the classroom operations of high school band programs. The survey, which was based on the Correlates of Effective Schools (Lezotte, 2008), was administered to every high school band director and one middle school band director from a countywide school district located in west central Florida ($N = 24$). In a follow-up study, Ciorba and McLay (2010) administered a similar version of the Whole School Effectiveness Guidelines Survey for Music Education on a statewide level to K-12 Illinois music educators ($N = 1,251$). The results from both studies indicated a lack of inter-school communication between music educators and the rest of the educational community, resulting in a perceived sense of social isolation among music educators. This sense of social isolation only adds to the vicious cycle of variables that can have

a negative impact on music education. If music educators are not sharing their goals, vision, mission, and accomplishments with the rest of the educational community, administrators will not be made aware of the significance these programs have on their schools. As a result, adequate scheduling and funding may not be made available (Clark, 1999).

A person's career involves much more than an opportunity to earn a living. It also provides a means to develop one's self-worth (Evans & Poole, 1991). How one perceives his or her self-worth in the workplace is very important. A music educator's status within the educational community can be determined through the assessment of his or her involvement in fulfilling the overall goals and objectives established by the school (White, 1967). This point needs to be revisited in today's era of standardized testing, as music education curriculums are often not a part of today's standardized testing procedures, which may add to the feelings of social isolation experienced by many music educators (Ciorba & Rand, 2005; Ciorba & McLay, 2010).

University students majoring in music education are often faced with their own challenges prior to entering the teaching profession. Those who choose to pursue a career in music education are often the recipients of mixed messages regarding their career choice. Bergee (1992) discovered that future educators received negative feedback regarding their career decisions from family, friends, peers, media, and members of the educational community. Bergee also stated that music education majors are often faced with the realization that many people did not share their positive views towards music education. Furthermore, our new-found era of accountability in education has not helped to alleviate such criticism.

According to James' theory of emotion, feelings are a result of one's actions (Laird, 2007). If people act as though they believe in something, they may eventually adopt that belief. If music educators are repeatedly told they fill a position of secondary importance within the educational system, they may subsequently act accordingly and eventually believe it to be true. The psychological repercussions could be devastating.

Previous research has found that financial constraints, scheduling difficulties, the No Child Left Behind Act, and standardized testing had a negative impact on music education (Abril & Gault, 2006, 2008). Further research (Ciorba & Rand, 2005; Ciorba & McLay, 2010) specified a lack of inter-school communication between music educators and the rest of the educational community, resulting in a sense of social isolation among music educators. Furthermore, music education majors have often been the recipients of negative feedback regarding their career decisions (Bergee, 1992). With such challenges pervading the field of music education, a need exists to determine how future music educators perceive their importance within the educational community.

Ciorba (2008) addressed this issue by creating a survey designed to describe the professional self-perceptions of undergraduate music education majors. During the initial construction of the survey, ten general statements were created measuring the degree to which music education majors personally valued their chosen profession. These items were labeled the "Self" category. Each statement was then reworded to measure participants' perceptions of how the rest of the educational community valued music education. These items were labeled the "Community" category. For example, statement #1 read, "I think music should be regarded as a highly respected subject." while statement #11 read, "The educational community regards music as a highly respected subject."

A four-item Likert-type scale was implemented for each statement using the following response items: (a) Strongly Disagree, (b) Disagree, (c) Agree, and (d) Strongly Agree. The neutral response item was eliminated to elicit a forced response from participants and prevent scores from gravitating towards the center of the scale. The final survey was titled the Music Education Perception Measure (MEPM). To help establish content validity, the survey statements were reviewed by a group of graduate students majoring in music.

The survey was piloted to a group of music education majors ($N = 33$) enrolled at a private southeastern university. The sample included 16 female and 17 male students. Twenty undergraduate and 13 graduate students represented academic rankings. Major teaching areas were divided into the following categories: (a) 17 band, (b) 4 choir, (c) 6 orchestra, (d) 2 elementary general, (e) 1 jazz, and (f) 3 band and orchestra. Results of a paired samples t test indicated that participants' personal self-perceptions towards music education ($M = 3.70$, $SD = 0.26$) were significantly higher than how they perceived the rest of the educational community valued music education ($M = 2.50$, $SD = 0.54$), $t(9) = 6.55$, $p < .01$.

Given these results, there exists a need to administer the Music Education Perception Measure (MEPM) to a larger sample of undergraduate music education majors to determine if such perceptions are widespread. The purpose of this study was to examine the professional self-perceptions of a sample of undergraduate students majoring in music education, through the administration of the Music Education Perception Measure (MEPM). The following research questions were presented for investigation.

- How well does the Music Education Perception Measure (MEPM) reflect the professional self-perceptions of future music educators?
- Does a significant difference exist between: (a) how participants personally valued music education and (b) how participants perceived the rest

of the educational community valued music education (administrators, teachers of other subject areas, etc.)?

Method

For the main study, the Music Education Perception Measure (MEPM) was administered online using SurveyMonkey. SSL encryption was utilized to insure private transmission during the data collection process. Participation was voluntary, and participants' names, university affiliations, and email addresses were not recorded. During the Fall semester of 2008, an email invitation was sent to music education faculty representing 94 colleges and universities from 49 states. The invitation provided a description of the study and a link directing participants to a web site consisting of a consent letter and the actual survey. University music education departments that agreed to the terms of the study forwarded the email invitation to their undergraduate music education students. The online survey remained available on SurveyMonkey for approximately 12 weeks. The final sample of undergraduate students majoring in music education ($N = 365$) was drawn from 32 participating universities in 26 states.

Results

Academic rankings were represented by: (a) 76 freshmen (20.8%), (b) 81 sophomores (22.2%), (c) 73 juniors (20.0%), and (d) 135 seniors (37.0%). To determine major area(s) of teaching interest, participants were asked to check all that apply from the following areas: (a) band, (b) choir, (c) orchestra, (d) elementary general, and (e) jazz. Results revealed that: (a) 183 participants (50.1%) indicated one major area of interest, (b) 73 participants (20.0%) indicated two major areas of interest, and (c) 109 participants (29.9%) indicated three or more major areas of interest.

To answer the first research question, descriptive statistics were calculated to determine how appropriately the Music Education Perception Measure (MEPM) represented the professional self-perceptions of future music educators. Mean scores representing the Self category ranged from $M = 3.24$ to $M = 3.93$, while mean scores representing the Community category ranged from $M = 1.65$ to $M = 2.89$. Standard deviations for all survey items ranged from $SD = .33$ to $SD = .79$ (see *Table 1*).

A mean score analysis revealed the five highest rated statements from the "Self" category as: (a) "I think music should be regarded as a highly respected subject" ($M = 3.87$), (b) "I think music classes are a valuable use of school time" ($M = 3.90$), (c) "I think music enriches the lives of students" ($M = 3.93$), (d) "I

think it is important to allocate sufficient funds for music education" ($M = 3.92$), and (e) "I think every student should be given an opportunity to study music" ($M = 3.92$). Further analysis revealed the four lowest rated statements from the "Community" category as: (a) "The educational community thinks music is just as important as reading and math" ($M = 1.65$), (b) "The educational community thinks it is important to allocate sufficient funds for music education" ($M = 2.01$), (c) "The educational community thinks music should be a required subject for all elementary grades" ($M = 2.22$), and (d) "The educational community thinks preparation for statewide standardized testing should not interfere with music class" ($M = 1.76$).

Response Items	<i>M</i>	<i>SD</i>
Self		
1. I think music should be regarded as a highly respected subject.	3.87	.41
2. I think music classes are a valuable use of school time.	3.90	.37
3. I think music enriches the lives of students.	3.93	.36
4. I think music is just as important as reading and math.	3.59	.61
5. I think music students get higher SAT scores as a result of their music instruction.	3.24	.79
6. I think music can help students perform better in other subject areas.	3.56	.60
7. I think it is important to allocate sufficient funds for music education.	3.92	.33
8. I think every student should be given an opportunity to study music.	3.92	.35
9. I think music should be a required subject for all elementary grades.	3.70	.55
10. I think preparation for state standardized testing should not interfere with music classes.	3.54	.64
Community		
11. The educational community regards music as a highly respected subject.	2.33	.61
12. The educational community thinks music classes are a valuable use of school time.	2.35	.62
13. The educational community thinks music enriches the lives of students.	2.89	.57
14. The educational community thinks music is just as important as reading and math.	1.65	.65
15. The educational community thinks music students get higher SAT scores as a result of their music instruction.	2.41	.66
16. The educational community thinks music can help students perform better in other subject areas.	2.52	.61
17. The educational community thinks it is important to allocate sufficient funds for music education.	2.01	.67
18. The educational community thinks every student should be given an opportunity to study music.	2.46	.65
19. The educational community thinks music should be a required subject for all elementary grades.	2.22	.72
20. The educational community thinks preparation for state standardized testing should not interfere with music classes.	1.76	.69

Note. $N = 365$.

Table 1. Descriptive Statistics for Survey Response Items

To answer the second research question, a paired samples *t* test was conducted to determine if a significant difference existed between the mean scores for each

category. Results indicated that participants' personal self-perceptions towards music education ($M = 3.72$, $SD = 0.23$) were significantly higher than participants' perception of how the rest of the educational community valued music education ($M = 2.26$, $SD = 0.37$), $t(9) = 12.13$, $p < .001$. The standardized effect size index, d , was 3.8 with no overlap in the distributions between the "Self" or "Community" categories (see *Figure 1*). The 95% confidence interval for the mean difference between the two categories was 1.19 to 1.73.



Figure 1. Boxplot results of a paired samples t test comparing: (a) how participants personally valued music education (Self) and (b) how participants perceived the rest of the educational community valued music education (Community).

Discussion

The purpose of this study was to examine the professional self-perceptions of a sample of undergraduate students majoring in music education. A mean score analysis for the response items in the "Self" category revealed that participants regarded music as a highly respected subject that enriches the lives of all students. Participants perceived that music classes are a valuable use of school time and every student should be given an opportunity to study music. Furthermore, the same group of participants reported it was important to allocate sufficient funds for music education.

The four lowest rated response items for the "Community" category indicated that participants perceived that the rest of the educational community regarded

math and reading as more important than music, reinforcing the perception that music holds a position of secondary importance within the educational community. Participants also perceived that the issues of finance, scheduling, and standardized testing take precedence over music classes. Given the large representation in the present sample, the results of the descriptive analysis indicated that the Music Education Perception Measure (MEPM) might provide an appropriate indication of the professional self-perceptions shared by future music educators.

Results of the paired samples *t* test indicated that while music education majors highly regarded their subject, they seemed to perceive that the rest of the educational community possessed a lesser opinion. Results indicated that perceptions of secondary importance among music educators are clearly established prior to professional placement. This is not surprising, as music education majors have been exposed to approximately 15,000 hours of teaching and learning experiences prior to entering college (Benyon, 1998), providing them with a sufficient amount of time to establish clearly defined perceptions of their professional status within the educational community.

To help alleviate any feelings of trepidation incurred by students who are preparing for a career in music education, it is recommended that several issues be addressed within the university curriculum.

- Raising awareness of issues that have a negative impact on music programs could be beneficial for those who are preparing for a career in the field of music education. Such issues include: (a) finance, (b) scheduling, (c) the No Child Left Behind Act, and (d) standardized testing (Abril & Gault, 2006, 2008).
- Discussion regarding the issue of inter-school communication may prevent future music educators from developing a sense of social isolation within the educational community (Ciorba & Rand, 2005).
- Music education faculty at the university level could also provide valuable advice to music education majors on the issues of: (a) negative feedback regarding career choice (Bergee, 1992) and (b) negative perceptions regarding how the rest of the educational community may value music education.

University teaching methods courses provide an optimal opportunity to address these issues. According to Froehlich and L'Roy (1985), research has indicated that music education students may hold erroneous beliefs regarding their professional self-concepts. Honest discussion among students and faculty regarding these topics should be encouraged. Such discussion will not put an end to these problems,

although future music educators may be better prepared to effectively address the administrative and political challenges that lay ahead. Music education graduates stated they wanted to be informed of the facts regarding the “real world of teaching” (Bridges, 1993, p. 72) and to be given the means to succeed. Students who are taught to develop accurate and positive self-concepts during their university training will be better prepared to enter the teaching profession.

The results of this study have potential for further investigation. It has been revealed that while music education students highly regarded their discipline, they perceived the rest of the educational community held a somewhat lesser view. It is recommended that future research be conducted to further explore how the subject of music is perceived throughout the K-12 educational system. Perhaps a version of the current survey could be administered to: (a) current music educators, (b) educators outside of music, and (c) administrators. The benefits of such research may provide a better perception of the role music education plays in our current educational system.

It is hoped the implications from this study can further enhance the discussion regarding the status of music education in the educational community. As the United States continues to move forward in the twenty-first century, the needs and priorities of our educational system will continue to change. It is imperative that the music education community ensures that future music educators are prepared to face the numerous administrative and political challenges that lay ahead.

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Incentives and barriers for online graduate music education students: A comparison study

Introduction

A recent report on the status of American online higher education indicated that the global economic downturn, among other factors, will contribute to ongoing enrollment increases in the online programs of degree-granting institutions (Allen & Seaman, 2008). Despite the popularity of distance education, issues such as rigor, academic focus, and students' connectedness to faculty and peers are debated, leading students to weigh these with the benefits of distance education. The purposes of this study were to examine the factors leading music educators to enroll in an online music education doctoral program and to draw comparisons between the attitudes of traditional students and those of students enrolled in an online degree program.

We used as a conceptual and methodological framework the research of Teachout (2004; 2008), who examined the impact of incentives and barriers on individuals' decisions to enter a traditional doctoral program in music education (2004), and the impact of those factors on degree completion (2008). An additional goal of the current study was to draw comparisons between the attitudes of students identified as candidates for traditional graduate programs in music education regarding incentives and barriers, and those of students enrolled in an online degree program.

The research questions addressed in this study were: 1) How do incentives and barriers for obtaining an online doctoral degree in music education compare

to those for obtaining the degree in a traditional, face-to-face format? 2) What is the demographic profile of students who choose to pursue their degrees in an online format? The results of this study provide evidence of both similarities and differences between samples of students in traditional programs and those in an online program.

Review of the literature

Teachout (2004) examined the attitudes that 63 music educators held toward a group of incentives and barriers associated with pursuing doctoral degrees. The strongest positive influences were: (1) prestige of and connection to faculty/university; (2) desire to affect future music teachers; (3) desire to learn; and (4) personal/professional future. The strongest negative barriers were financial challenges and family/time considerations. In a later study, Teachout (2008) surveyed 73 recent graduates from doctoral programs, noted similar levels of strength for these influences, and indicated that distance from the university also imposed a substantial barrier to completion. Teachout (2004; 2008) included thorough reviews of literature regarding incentives and barriers; therefore, the literature review herein will serve to present more recent research, and we will focus primarily on distance education programs and students, with consideration for comparison of the two types of programs.

Student characteristics

Researchers have learned that certain personal characteristics, such as gender (Lim & Kim, 2003; Leisure, 2007; Loring, 2008; Marley, 2007) and marital and employment status (Taplin & Jegede, 2001) may influence enrollment, retention, and success in distance education. Factors such as students' interactive behaviors, motivations, and learning styles may also relate to success in online graduate programs across disciplines.

In the sample of teacher education students in Braun's (2008) survey, 77% indicated that they perceived online courses as being much more demanding than traditional courses, and 75% indicated that they would take another online course despite the perceived lack of peer and instructor interaction. Patterson (2007) found that online students were far more likely to drop out of programs than were students in face-to-face programs based on several personal characteristics.

Hurd (2006) reported that online students found motivation, persistence and enthusiasm to be the most important character traits for success in online education. Course relevancy has been shown to be the most important factor in maintaining online student motivation, followed by student self-efficacy and amount of reinforcement (Lim & Kim, 2003).

Several researchers have examined the role that learning styles and learning preference play in successful and persistent online education (Spevak, 2004; Terrell, 2005; Hammond, 2006; Cicco, 2007; Zhang, 2007; Hsu, 2008). Terrell (2005) determined that certain learning styles (e.g. those who prefer systematic, linear organization of content) may be better suited to online education than others, and urged institutions to “investigate ways to address the learning needs and styles of different types of learners” (p. 218) in the online environment. Student participation, or “social presence” in the online environment can be influenced by comfort with technology, online identity, and experience in the program, all of which may affect student success (Mykota & Duncan, 2007).

Comparing learning outcomes

Researchers have compared the effectiveness of content delivered through traditional means to that delivered through distance education programs. Dickinson and Bucher (2006) found that students in the two delivery settings performed equally well on assignments designed to demonstrate content knowledge, but project work was not as successful for online students. Fredrickson, Reed and Clifford (2005) found that there were no significant differences in knowledge gains across the two delivery methods as measured by paper-and-pencil tests of the subject area.

Program outcomes

Walls (2008) interviewed 16 graduates of distance learning programs in music teacher education regarding impact on their classroom teaching. Participants indicated that the programs led to the development of their teaching philosophies and further integration of technology into their teaching, and that they had positive feelings about the programs. Wilde and Epperson (2006) surveyed alumni of an online program regarding the reasons they chose to earn their degrees online. Among the top-listed reasons were the program's accreditation, the reputation of the on-campus program, the reputation of the school, limited travel, and the reputation of the distance education program. Post-graduation opinion studies have revealed little difference between perceptions of students in online programs and those in traditional programs (Gottwald, 2005; Connors, 2006), though graduates point out barriers to success that are unique to online learning (Mancuso, 2008). Additionally, Guendoo (2007) found that graduates of online degree programs may have more difficulty being hired for jobs in more esteemed institutions, and made recommendations as to how online programs might address this problem by mentoring students as future faculty.

Method

To address the research questions in the present study, we made minor modifications to the data collection instrument developed by Teachout (2004), so that the items reflected the purposes of the current study, and additional demographic and open-ended questions were included. The survey contained questions related to the strength of certain positive aspects and barriers in influencing the participants' decision to pursue a doctoral degree. Participants responded using a 5-point Likert-type scale with responses ranging from "Not strong" to "Extremely strong". Reliability measures for the survey items were calculated using Cronbach's alpha; positive influence item reliability was .848, and barrier item reliability was .860. Students enrolled in an online graduate program in music education received an email inviting them to participate in the online survey. Data were collected over a period of 6 weeks, with reminder emails sent to the students 2 weeks after the initial invitation to participate, and again after 4 weeks.

Results

Students enrolled in an online doctoral program in music education at a single university were invited to participate in the study. Of those invited, 151 students (49%) completed the online survey. Of that sample, 62 (40.8%) participants were female, 88 (57.0%) were male, and one participant declined to provide this information. Participants' ages ranged from 26 to 68 years with a mean age of 44.0 years ($SD=9.16$) and median age of 44.5. These students reported a mean of 1.07 ($SD=1.27$) dependent children (median = 1.00), and had been teaching for a mean of 17.62 years ($SD=7.98$; median = 17.50). Participants represented a diversity of areas of teaching concentration.

Responses revealed that the three strongest positive influences reported in this study were: "Not having to move my family to attend school," "No commute to the university," and "Availability and flexibility of course offerings." The three weakest positive influences were: "Receiving school district funding to pay for tuition," "Escape from public school teaching," and "Opportunity to study with a specific Music Education professor." *Tables 1 and 2* display item-by-item mean responses to each of the survey questions, including mean, standard deviation, and rank, which presumably indicates the relative importance of each item. In addition, these tables serve to compare the responses of the current study's sample to those in previous research. As such, means and ranks for Teachout's (2004, 2008) studies are presented.

Table 1 (over more pages).

Participants' responses to the survey items (positive influences) in current and previous studies.

POSITIVE INFLUENCES	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Not having to move my family to attend school	4.47	0.97	1	N/A	N/A	N/A	N/A	N/A	N/A
No commute to the university	4.31	1.05	2	N/A	N/A	N/A	N/A	N/A	N/A
Availability and flexibility of course offerings	4.15	1.06	3	3.25	24	2.66	36	0.90	1.49
Love of learning and general intellectual fulfillment	4.14	1.08	4	4.24	2	4.31	3	-0.10	-0.17
Convenience of creating my own schedule	4.12	1.06	5	N/A	N/A	N/A	N/A	N/A	N/A
The excitement and challenge of pursuing an advanced degree	4.03	1.13	6	4.00	4	4.12	6	-0.03	-0.09
Reputation of the university	4.01	1.12	7	3.52	15	3.60	13	0.53	0.41
Desire to learn more about your field	3.90	1.07	8	3.94	6	4.15	4.5	-0.04	-0.25
Career advancement	3.83	1.28	9	3.54	14	3.90	8	0.29	-0.07
Teaching future music educators	3.76	1.33	10	4.08	3	4.34	2	-0.32	-0.58

Table 1 (continued)

	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
POSITIVE INFLUENCES									
Opportunity to make an important contribution to the music education profession	3.64	1.21	11	3.83	8.5	4.07	7	-0.19	-0.43
Training young teachers to provide worthwhile educational experiences for their students	3.59	1.39	12	4.29	1	4.15	4.5	-0.70	-0.56
Coursework that would be applicable to current and future job requirements	3.53	1.25	13	3.35	20	3.29	22	0.18	0.24
Maintaining a good teaching salary	3.46	1.47	14	N/A	N/A	N/A	N/A	N/A	N/A
Interacting with others who are committed to music education	3.43	1.12	15	N/A	N/A	N/A	N/A	N/A	N/A
Being part of an intellectually sophisticated network	3.35	1.25	16	N/A	N/A	N/A	N/A	N/A	N/A
Feeling "ready," due to your age and/or professional experience	3.32	1.37	17	3.00	26	3.66	11	0.32	-0.34

Table 1 (continued)

POSITIVE INFLUENCES	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Increasing your earning potential	3.32	1.48	17	2.48	36	2.45	38	0.84	0.88
Increasing your influence in the music education community	3.27	1.19	19	2.94	30.5	3.41	20	0.33	-0.14
Support from family, friends, and colleagues	3.25	1.24	20	3.33	21	3.64	12	-0.08	-0.39
Prior experience with college teaching	3.24	1.52	21	1.97	43	2.85	31	1.27	0.39
Reputation of the faculty	3.21	1.35	22	3.65	13	3.48	18	-0.44	-0.27
Reasonable entrance requirements	2.99	1.24	23	2.67	33.5	2.56	37	0.32	0.43
Interest in music education research	2.91	1.25	24	2.95	29	3.30	21	-0.04	-0.39
Interest in researching a specific problem in music education	2.84	1.36	25	2.78	32	2.88	29	0.06	-0.04
Reputation of the online program	2.79	1.41	26	N/A	N/A	N/A	N/A	N/A	N/A
Positive experiences with faculty in your previous college program(s)	2.69	1.26	27	3.83	8.5	3.18	25	-1.14	-0.49

Table 1 (continued)

	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2008)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
POSITIVE INFLUENCES									
Making important contacts with others in your field	2.69	1.13	27	2.94	30.5	3.08	26	-0.25	-0.39
Earning the graduate degree is required for continuation in your current position	2.44	1.74	29	1.16	48	2.85	31	1.28	-0.41
Encouragement from graduate school faculty	2.43	1.45	30	3.76	11	3.53	16	-1.33	-1.10
Frustration with the state of K-12 music teaching and learning	2.42	1.45	31	2.68	33.5	2.42	39	-0.26	0.00
Ability to take leaves of absence	2.30	1.39	32	N/A	N/A	N/A	N/A	N/A	N/A
Having input about the design of your program	2.27	1.29	33	3.41	17	2.85	31	-1.14	-0.58
Prior experience as a cooperating teacher while teaching in the preK-12 levels	2.22	1.35	34	2.13	42	2.34	41	0.09	-0.12
Geographic location of the university	2.17	1.57	35	3.67	12	3.26	23.5	-1.50	-1.09

Table 1 (continued)

POSITIVE INFLUEN- CES	Current Study			Teachout, 2004		Teachout, 2008		Mean dif- ference (cur- rent- 2008)	Mean dif- ference (cur- rent- 2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Feeling that a gap existed in your knowledge about music education and/or education in general	2.08	1.18	36	2.44	37	2.75	33	-0.36	-0.67
Friends or peers who completed their graduate degrees	2.02	1.31	37	2.21	41	2.11	42	-0.19	-0.09
Receiving school district funding to pay for tuition	1.95	1.36	38	2.38	39	1.18	39	-0.43	0.77
Escape from public school teaching	1.86	1.33	39	1.52	45.5	1.79	44	0.34	0.07
Opportunity to study with a specific Music Education professor	1.49	0.97	40	2.98	27	2.68	35	-1.49	-1.19

Table 2 (over more pages).

Participants' responses to the survey items (barriers) in current and previous studies.

BARRIERS	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Completing the coursework while working part- or full-time	3.73	1.27	1	3.43	3.5	2.90	3	0.30	0.83
"Spinning all of the plates" (being a wife/husband, mother/father, son/daughter, teacher, volunteer, etc.)	3.52	1.37	2	3.43	3.5	2.99	2	0.09	0.53
Qualifying Examination requirement	3.46	1.43	3	N/A	N/A	N/A	N/A	N/A	N/A
Current job time demands	3.30	1.32	4	3.02	11.5	2.47	6	0.28	0.83
Accumulation of debt due to school loans	2.89	1.47	5	2.26	20.5	2.26	10.5	0.63	0.63
My family is currently top priority	2.82	1.31	6	N/A	N/A	N/A	N/A	N/A	N/A
Family obligations	2.73	1.33	7	2.94	13	2.26	10.5	-0.21	0.47
Distractions from working on the degree requirements (family events such as a death, a birth, a marriage, etc.)	2.64	1.28	8	2.43	13	2.44	7	0.21	0.20

Table 2 (continued)

BARRIERS	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Being awarded little or no financial assistance	2.64	1.48	9	3.49	2	1.90	19	-0.85	0.74
Writing Dissertation	2.51	1.34	10	N/A	N/A	N/A	N/A	N/A	N/A
Reduction of income while working on the degree	2.44	1.49	11	3.62	1	2.67	5	-1.18	-0.23
Statistics or other sophisticated course content	2.44	1.46	12	1.76	43	1.86	20.5	0.68	0.58
Need for more mentoring throughout my program	2.40	1.38	13	1.78	42	1.84	23	0.62	0.56
Residency requirement	2.36	1.46	14	2.75	16	1.63	30	-0.12	0.73
Development as a musician/artist hindered by academic graduate work	2.29	1.29	15	1.83	40	1.92	18	0.46	0.37
Keeping your marriage (partnership, relationship, etc.) together	2.22	1.42	16	2.63	18.5	2.16	13	-0.41	0.06
Being a new parent	2.16	1.44	17	1.75	44	1.51	38	0.41	0.61
Strong desire to stay rooted in K-12 teaching	1.94	1.40	18	2.44	25	1.84	23	-0.50	0.10

Table 2 (continued)

BARRIERS	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Chair and/or committee changes	1.93	1.34	19	1.57	46.5	1.97	16.5	0.36	-0.04
Coursework is difficult to schedule	1.82	1.11	20	2.06	35	1.48	39.5	-0.24	0.34
The pressure to publish is not appealing	1.81	1.18	21	2.46	24	1.73	26	-0.65	-0.08
Being far from the university while completing the degree requirements	1.80	1.19	22	1.70	45	2.03	14.5	0.10	-0.23
Lack of enjoyment with writing research papers	1.77	1.14	23	2.10	34	1.53	35	-0.33	0.24
Lack of connection between course offerings and teaching skills	1.76	1.18	24	2.19	32.5	1.55	34	-0.43	0.21
Professors too preoccupied with their own work to provide needed assistance	1.72	1.14	25	2.06	36	1.84	23	-0.34	-0.12
Being over-qualified to teach public school once degree is completed	1.72	1.21	25	2.19	32.5	1.41	43	-0.47	0.31
Spousal (partner) commitment	1.71	1.19	27	2.33	30	1.56	33	-0.62	0.15

Table 2 (continued)

BARRIERS	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Lack of confidence to succeed at graduate studies	1.71	1.15	28	N/A	N/A	N/A	N/A	N/A	N/A
Minimal financial reward at the K-12 level for completed graduate work	1.70	1.19	29	2.43	26.5	1.40	44	-0.73	0.30
Long-term salary difference between (higher pd.) K-12 level and (lower pd.) college level	1.68	1.03	30	3.02	11.5	2.52	12	-1.34	-0.84
Difficulty in learning to write	1.56	0.99	31	1.43	50	1.52	36.5	0.13	0.04
Difficulty in finding information on the program	1.46	0.97	32	1.57	46.5	1.19	49	-0.11	0.27
Entrance requirements	1.39	0.79	33	1.45	49	1.27	45	-0.06	0.08
Negative impact on K-12 students now	1.39	0.70	33	N/A	N/A	N/A	N/A	N/A	N/A
Lack of paid insurance and/or pension	1.32	0.86	35	3.13	10	1.67	29	-1.81	-0.35
Lack of K-12 teaching experience	1.30	0.81	36	1.25	53	1.18	50	0.05	0.12

Table 2 (continued)

BARRIERS	Current Study			Teachout, 2004		Teachout, 2008		Mean difference (current-2004)	Mean difference (current-2008)
	Mean	SD	Rank	Mean	Rank	Mean	Rank		
Difficulty adjusting from teacher role to student role	1.28	0.72	37	1.40	51	1.48	39.5	-0.12	-0.20
Personal physical limitations (i.e. ADHD, dyslexia, etc.)	1.23	0.62	38	1.06	54	1.12	52	0.17	0.11
Lengthy and/or difficult application process	1.20	0.61	39	1.87	38	1.26	46	-0.67	-0.06

The three strongest barriers to choosing the online program were: "Completing the coursework while working part- or full-time," "'Spinning all of the plates' (being a wife/husband, mother/father, son/daughter, teacher, volunteer, etc.)," and "Qualifying Examination requirement." The three weakest barriers reported in this study were: "Difficulty adjusting from teacher role to student role," "Personal physical limitations (i.e. ADHD, dyslexia, etc.)," and "Lengthy and/or difficult application process."

Factor analyses

Factor analysis (FA) procedures, similar to those used by Teachout (2004, 2008) were used to explore our data independent of Teachout's studies. We conducted three separate factor analyses: (a) Part I of the survey, which included positive influence items about the respondents' choice to enter a graduate program in music education; (b) Part II of our survey, which included positive influence items about the respondents' choice to enter the online program, and; (c) Part III of our survey, which included items about the barriers to entering a graduate program. All three factor analyses were found to meet the criteria for appropriateness of this procedure using Bartlett's Test of Sphericity and the Kaiser-Meyer-Olkin Measure of Sampling Adequacy.

The first FA involved 28 survey items. Five factors, accounting for 53.17% of the variance were rotated using the Varimax rotation method and assigned the following grouping labels: Intellectual Engagement (16.94% of the variance); Music Teacher Education (12.27%); Job Advancement (9.57%); Prior Experiences and Support (8.44%); Response to the State of P-12 Teaching (5.95%).

The second FA involved 12 survey items, and 3 components were rotated, accounting for 52.92% of the total variance. These factors were assigned the following grouping labels: Convenience and Life Consistency (20.29%); Program/Faculty Reputation (16.85%); Program Characteristics (15.78%).

The third FA procedure examined the 39 "Barrier" items of the survey, and 3 components were rotated, accounting for 52.45% of the total variance. These factors were assigned the following grouping labels: Family and Job Obligations (19.73%); Financial and Time Constraints (17.42%); Personal and Professional Sacrifice (15.29%).

An additional open-ended question was included to elicit information regarding student professional goals upon graduating from the online program. This information was sought in order to better understand the motivations of these students, and to draw comparisons between the professional goals of online students and those enrolled in traditional graduate programs in future research. Eleven responses indicated a preference to remain in P-12 music teaching, while 8 students hope to maintain a P-12 teaching position with the addition of adjunct or part-time collegiate teaching. Twenty-eight students are currently teaching at the collegiate level and hope to remain in their positions or similar positions. Several of these students indicated that the additional graduate degree would help their promotion and tenure efforts. Thirty students indicated a desire to shift from P-12 teaching to collegiate teaching, 26 indicated a desire to continue to teach at the P-12 level but shift to collegiate teaching eventually (several indicated that they might do so after retiring), and 16 reported being undecided regarding career goals. Eight students mentioned pursuing a leadership position after graduating (e.g. public school music administration, leadership position in state/national music education organization) and 5 students hoped to present workshops and presentations. Thirty-six expressed a desire to continue conducting research and publishing, and 22 provided miscellaneous responses, including curriculum development, composing, performing, and opening a charter school for the arts.

Discussion

We visually examined mean differences between responses. While the samples shared similarities on some factors, they differed greatly on others, as will be explained in this section.

Regardless of the format for the degree, the doctoral students in our study and the two previous studies are excited about pursuing advanced degrees and about the opportunity to learn more about their field. The respondents are similarly interested in music education research regarding specific areas of concern in the field. These findings shows promise that, regardless of the degree format, the importance of continued research into the issues and phenomena of music education will be maintained by doctoral-holding music educators. Interestingly, respondents to the current survey and Teachout's 2008 study expressed the same level of frustration with the state of music education.

Barrier items showed that the idea of "spinning all the plates," or taking on multiple roles in one's life proved to be an obstacle in the current study and in Teachout's 2004 study. Members of the three samples did not see a lack of K-12 teaching experience as an obstacle to pursuing the advanced degree. This could indicate that admissions standards for doctoral programs are consistent in their requirements for teaching experience, thereby negating this as a concern.

Some of the larger disparities between the samples were expected, simply due to the differences between the online and traditional formats. For example, online students expressed fewer concerns about a lack of paid insurance and/or pension, probably because online students generally do not leave their jobs to pursue the degree. Also, the flexibility of courses was a strong influence for online students. The program in which the online students surveyed for this study are enrolled is mostly an asynchronous model, which provides students with flexibility in scheduling their work routines.

The opportunity to study with a particular music education professor was substantially less important to online students than it was to traditional students. This may point to a criticism of the online environment, in that it may provide less personal interaction than the traditional program. It is possible that the students who chose the online program were drawn to the positive factors of convenience and flexibility, and not deterred by the lack of personal contact with faculty.

Long-term salary difference (assumedly due to a shift from P-12 to collegiate teaching) was less important to online students than it was to students in traditional programs. This finding may relate to the varying level of importance placed on other survey responses. For example, the mean differences in response to the item: "Training young teachers to provide worthwhile educational experiences for their students" indicated that teacher education may not be as strong a motivation for online students as it appears to be for students in traditional programs. Similarly, "Teaching future music educators" was found to be among the strongest positive influences for the participants in the two previous studies, while scores indicated that this factor was less important to students in the online program.

Open-ended responses illuminated an additional finding from the survey data. "Prior experience with college teaching" was a weaker influence on the students in the previous studies than it was on the students in the present study. Demographic data indicated that 42 of this study's respondents teach at the collegiate level and the open-ended responses indicated that the majority of these students hope to remain in such positions.

Conclusion

Based on the results of this study, and comparison to Teachout's (2004, 2008) findings, it can be concluded that student perceptions of the positive influences and obstacles to pursuing a doctoral degree in music education are similar regardless of the format (online vs. traditional) of the degree program. While differences exist, correlations between the studies provide evidence that the thought processes of the students and former students in these samples were similar.

It was apparent that the students enrolled in the online program were aware of the issues that surround the choice between online and face-to-face graduate education. It falls to the student to make an informed decision, and to weigh the positive influences for each format against the concurrent barriers. While influences and obstacles to pursuit of the degree are worthy of study, they are not indicators of quality of an academic program, nor do they necessarily determine the success students will experience in their music education careers upon graduation. Further research is needed to examine these aspects of online graduate music education programs.

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'Astonishment' in research and education of music teachers

Introduction

A first step in doing empirical research in education is a question of interest from a professional practice; discourses about education or theoretical studies. Very often, in the next step the researcher selects a relevant theory, e.g. a didactic one or a psychological one, depending on the character of the subject, to qualify the question. Through these theoretical perspectives the researcher develops her design of the empirical study.

A central question in this paper is how and when theories are to be used in the research process. If the issue is the understanding of lived experiences and the lives of lived bodies, qualitative methods such as participant observation and interviews are relevant. However, theories are generalisations, reducing the complex reality. So, there might be a danger that the lives of the lived bodies are overshadowed by the theoretical perspectives, and that potential moments of wonder are overlooked. This matter questions the relation between theory and practice.

Relation between theory and practice

Theories may work at different levels in both educational practice and in the researching process.

According to Erling Lars Dale, a professional teacher must be able to reflect at a meta level in relation to practice (Dale, 1998). Theories are the tools of reflection. In research, theories are used in the process of analysing the information we have from the generated data. But both the teacher and the researcher has already a theoretical perspective when they are entering the classroom or the field of re-

search (Weniger in Imsen, 1997). Some of these theories are hidden from their own knowledge. They are a part of the lived body, a hidden knowledge from earlier experiences and studies. So theory is at play in different ways and at different levels of education and research.

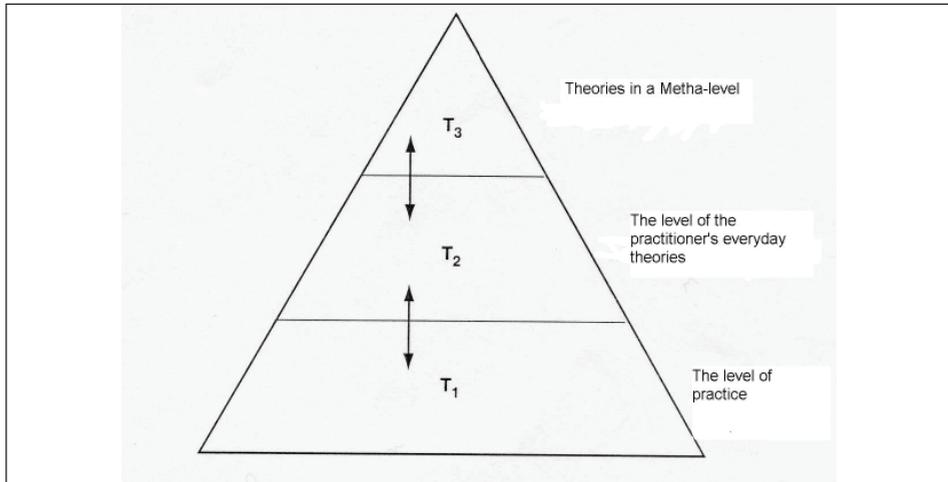


Figure 1: Erich Weniger's model of theories in different levels

The philosophical discussion about the relation between theory and empirical studies is not the main issue in this paper. I do not want to elaborate on that here. The issue I am dealing with in this paper is related to the aim of my teaching, expressed in these questions: "How do students learn to see and define problems in music education in practice? How do they get an understanding of how theory may qualify the considerations in and of practice?"

The point to me as a teacher in the University of Copenhagen was to find a strategy that might develop the students' competences in 'seeing' problems and possibilities in an educational setting. In anthropological research, participant observation is an important method of data collection, and the researcher's openness to whatever a situation may bring is a basic prerequisite for the production of new insight. Researchers of this tradition identify with the notion of anthropological 'astonishment'. This inspired me to develop the exercise 'astonishing practices' in the teaching of music students in the university. This paper is a presentation of this exercise and of some problems connected to the strategy.

All the students in my course have lots of experiences from being taught or from teaching music. In the exercise they are going to be participating observers. One problem to discuss is the consequences of the fact that the observer in this course is more or less familiar with the field of observation. The students are in a kind of insider position. This position gives access to knowledge of:

1. Personal intentions; feelings; perceptions; evaluations; decisions; reasons; before, during and after the activity
2. Earlier experiences; academic, social and cultural aspects of the ongoing activity; performance (personal action).

This knowledge already colours one's vision in a concrete situation.

Firstly, I'll give you a short presentation of the exercise and the notion of 'astonishment'.

Secondly, I'll present you with two different examples of performances of the exercise: The performance of a student who was very experienced in teaching, and that of an inexperienced one.

Thirdly I'll discuss the outcome and my role in the process.

The five phases of the exercise: 'astonishing practices'

The practical part consists of five phases, which are common in different research, using qualitative methods (Haavind, 2000; Rønholt *et al.*, 2003):

1. *A preparing phase*; contact and Preunderstanding are keywords in this phase. The student makes contact with a practitioner or she chooses a situation from her own practice. In both cases she considers her Preunderstanding of the selected practice and writes it down before the observation takes place. In this phase the use of video is not relevant.
2. *An observing phase*; the student is present in the selected practice. She may participate in two different ways: as an external observer or as a teacher. As an external observer she takes notes of important observations *in* the situation, as a teacher she takes notes *after* the situation is finished. The notes may be supported by descriptions of physical frames, premises and participating persons. Relevant questions may be:
 - What is the subject? Which music activities? What kind of music?
 - What is the objective of the teaching?
 - Why are the students going to learn about this subject?
 - How should they be taught? Which methods should be useful?
 - Which materials should be used?
 - When is the right moment to teach this subject considering the students qualifications?
 - Where should the teaching take place? In which institution?

The students take notes of feelings, sensations and astonishing experiences. Taking notes is just one of the techniques used in participant observation. Interviews with participants may also be a supplement to the observations.

In this phase video observation is important. In the next chapter I shall point to the advantages of this technique.

3. *A data-generating phase*; the student makes descriptions from observations and notes, focusing on that which surprised her in relation to her Preunderstanding. The descriptions are a result of the first common sense analysis. In this phase the student may present the video takes with other students to get their perspectives.
4. *An analysing phase*; in this phase you may use different information, but it is also the phase in which you choose theories that may reflect the observed phenomenon. The descriptions may be presented to other persons: other students or to the participants themselves. Using video you can compare video takes with logbook notations and it is also possible to display some video takes to get knowledge of how other persons experienced the situation. This phase is the groundwork of a product (a text) to be used in the next phase.
5. A presentational phase; the student presents her project in written and verbal form as a topic for discussion. The final presentation takes place when the student does an examination. The examination is partly oral, partly written. She makes a 25 pages report, which is the starting point of a discussion between the student and the teacher.

These five phases are not quite chronological. The first three steps have to be carried out one after the other. But in the analytical phase the student moves back and forth between material and different theoretical perspectives, like in a hermeneutic spiral.

Astonishment

“Astonishment” is a keyword in anthropological research. In cultural anthropology it is a conviction, that astonishment is a universal feeling. The anthropologist encounters cultural differences with feelings of surprise, curiosity, excitement, enthusiasm or sympathy, while others should respond with horror, outrage, condescension, or lack of interest (Shweder, 1991). So the feeling of astonishment in research should be based on an openminded attitude.

While the keyword of anthropological research is ‘culture’, the keyword in my study is ‘education’.

Talking about astonishment as a point of departure of an exercise entails then a focus on the student's attitude.

'Astonishment' is a phenomenon – a feeling – that may occur in a meeting with something or somebody in a concrete situation. The feeling of astonishment lies in the nature of a break with one's expectations, that come from earlier lived experiences, habits and acquired knowledge.

The openminded attitude requires that every kind of private or professional theory has to be put into 'brackets', e.g. Preunderstanding, well-known pedagogical or psychological theories or actual discourses about the phenomenon in focus.

In the exercise the students have to combine participant observation with video, as a tool for analysis of a music education practice of their own choice. For some students "astonishment" occurred as a feeling of wonder and curiosity. Other students experienced feelings like satisfaction, annoyance, doubtfulness and embarrassment in the situation. At a later moment "astonishment" occurred for these students in an analytic process, using different analytic techniques.

Astonishment turned up as breaks in different levels of the strategy.

1. Break in an observing phase:
 - a. Phenomenal level (in the situation itself: example 1 and 2)
 - b. Quasi-phenomenal level (by looking at the video take)
2. Break in a presentational phase of first grade (by comments from other students)
3. Break in an analytical phase (by the influence of theoretical perspectives)

In this presentation I have chosen two examples representing "astonishment" in an observing phase to highlight the problem of being familiar with the observed field.

Example 1: Astonishment

The student, Dinah, is in her forties, and has a lot of experience from teaching music in different schools and in different grades. She is currently teaching music to recreation centre teachers and she studies music didactic at the Danish School of Education. So, she had attended courses in music didactic before.

The student observed a lesson with children of second grade at a public school. The music activity was a singing game with movements. The children were very much occupied with the movements and just a few participated in the singing.

The student is very interested in singing, so she saw the activity as a possibility of teaching singing.

She writes: "I saw that the singing part of the activity was supporting the being together in music. I was astonished that the children's singing voices were not pedagogical supported and that no attention was made to sing in a key which is good and natural to the children's vocal chords."

She had to ask the teacher about her intentions with this activity. The teacher said that the pulse was in focus and the intentions were to create a sense of musical community and to make an orchestra of voices without instruments..

The astonishment pointed to a dilemma between the teacher's intentions and her knowledge of children's voices. The student's astonishment was a kind of irritation connected to a didactic question: "Why does the teacher fail to see the possibility of teaching singing?"

The student admitted that in the situation she places herself in the teacher's position and thinks of how she, herself, should act in the situation.

This highlights the question of the theoretical perspectives she brought into the classroom. From her earlier experiences and musical education she made a 'theory' of how one should act as a teacher! This theory provoked a normative position. The challenge for her was then to understand that the normative position was based on a theory of her own, and that theory from another perspective can help her to challenge both the teacher's and her own position.

Dinah's way of dealing with the exercise was characterised by her normative position. The theories, developed in her own practice (in *Figure 1*: T2 developed from T1), dominated her reflections, and it was very difficult for her to look at her own position from a Meta perspective. The danger of her position is that, without the self-reflecting attitude, she may choose theories (T3) that stress her own preferences instead of trying to challenge her own preunderstanding.

Examples of theories in level 3 could be:

- A didactic theory which may point to the importance of singing and to a discussion of theories of Bildung.
- A psychological theory, which may point to children's development in motor coordination, and ability to combine different activities at the same time.

Example 2: Astonishment

The student, Michael, was a young person in the twenties with only a few teaching experiences. He studied musicology at the University of Copenhagen. He had never attended a course in music didactic.

Michael observed and taught at a lesson in high school. Two other students participated by sitting in the room with a video camera. He didn't know the students in the class beforehand and because of his own experiences from being a student in high school, he did not expect great things from them.

The lesson was about singing in a choir:

Firstly, Michael is asking the students to stand in a semicircle. Secondly, he asks the sopranos to stand to the right and the altos to stand to the left. Immediately a girl asks: "What am I?"

Michael says: "You with the high voices go to the right, and you with the low voices go the left!" The girls discuss the matter. A girl says: "Sopranos are the low voices, aren't they?"

Two girls go to the right. A girl says: "Please, try to sing the tones you want us to sing!" Firstly, Michael plays a high tone on the piano. Secondly, he sings the tone in falsetto. The girls burst into a loud laugh, and then all the sopranos move to the alto group.

In spite of his low expectations, Michael was astonished by the students' lack of knowledge on musical terms. Michael used an academic vocabulary and he assumed that the terms he used was common language, but it appeared not to be the case. Not until very late in the process did he understand that.

In the exercise Michael's process was quite different from that of Dinah's. At one hand he got pedagogical problems because of his inexperience, but on the other hand his "seeing" was not influenced by normative pedagogical considerations. In his analysis he looked at the problem in an open way by discussing it from the perspective of 'didactic irritation' and the question of the teacher's competences concerning the ability to act in the situation.

'Didactic irritation' is a concept developed by Helle Rønholt, a Danish professor in sport didactic.

DI is:

1. a phenomenon on the phenomenal level (observed reality)
2. manifests itself through bodily and verbal expressions and actions
3. has crucial importance to processes of education and learning
4. is a possibility of a 'pedagogical moment' (an unforeseen moment for pedagogical action)

Discussion

The conclusion of example 1 is: The student is very experienced at teaching music. She knows what is best! This causes serious problems in the analytical phase.

The conclusion of example 2 is: The student is rather inexperienced at teaching music. He doesn't know about the pupils' academic competences. This causes communicative problems in teaching, but not in the analytical phase.

From these examples it seems as if it is easier to have an open attitude when you are inexperienced as a teacher, but there are other questions related to this. An inexperienced student might not be able to see the problems. In both cases the two students experienced astonishment. Some students did not at all experience astonishment in the observing phase. In spite of differences in individual familiarity with teaching they saw that "everything worked" and that the teaching lived up to their expectations. Does it mean, that there are no problems and nothing to discuss?

From an academic perspective there will always be something to discuss. In this level of the process, the video takes became important.

Michael's position as both a teacher and a researcher made the video takes a very important part of the analysis. By looking at them it was possible for him to reflect his own participation and to discuss the situation with the two students present.

Dinah's position provoked her normative pedagogical considerations and her looking at the video takes (the quasi phenomenal level) tended towards confirming her in her view. By presenting the video take at the course in university she might have got new perspectives. Another technique is to use the method of stimulated recall in a dialogue with the observed teachers. Because of her very strong normative position, Dinah's process in the analytical phase became very difficult. She tended to use theories to confirm her own position, instead of putting up music educational problems related to the situation.

Generally, the video takes gave much information to all students; not the first time, but if they saw it several times, they experienced a break in their understanding.

For some students it is very difficult to leave their way of *seeing*. The process of writing down the Preunderstanding gives the student partly access to this knowledge. The process of astonishing practices is then a possibility to see the parts of one's own knowledge, which is hidden to oneself. In that process your own theory has to be challenged by other theories at all levels. Some students needed great support from me in that process, and many years of familiarity with the field seemed not necessarily to be an advantage.

This course was offered the students in 2003 (Fink-Jensen, 2005). Since then it has developed into a more project-oriented course. The analysis of students' working processes and results show that the most essential problem to me as the teacher is, how I can help the students to reflect there own position. This reflection goes through the whole process of astonishing practices.

Though it may be difficult to go beyond the normative considerations, it is an essential thing if you want to develop your teaching and find pathways out of upcoming problems. I have already stressed that theoretical knowledge of a different kind may open your eyes and make you see from a new perspective. But there must be a connection between the upcoming problem and the selected theoretical perspective. The dilemma is that at one hand it is necessary to aim at being present with an open attitude in the situation, at the other hand one has to know theories, which are relevant to the problem that comes up.

Finally, because of the basic openminded attitude connected to this way of working, I see a possibility of using the notion of astonishment as a tool of reflection for music teachers who want to develop their pedagogical practice. Firstly, astonishment point to a teacher's way of being present in the situation with a certain attention. Secondly, astonishment point to the need to find different ways of confronting one's normative and habitual ways of thinking in co-operation with colleagues or other participants in evaluation processes.

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Informal learning sequences in primary school teacher education – effects and challenges

The situation of teacher training up to 2008

Teacher training for primary school teachers at universities is often done in a rather conservative way. The necessities for changes in teaching strategies at university level seem to be less pressing than it may have been in high schools. This situation probably bases upon the fact that the students choosing to become teachers form a group of persons who are easier to be taught than high school students.

Up to 2008 most of the teacher training institutes in Switzerland only knew the all-round teacher for kindergarten and primary school. Furthermore our institution provided the same musical training for kindergarten and primary school teachers. We required a minimum of basic knowledge in sight-reading and music theory, and who was not trained in these subjects knew that he or she was responsible to learn these contents on their own. – Thus music was taught to all students, regardless of their prior experiences. Classes were often quite diverse, classically back grounded students met pop-musicians as well as young people who would pretend that they were “unmusical”. Under these circumstances singing and voice training made some sense but more than that I had the impression that I would like to reinforce the musical creativity, the band-leader qualities and the compositorial thinking of the oncoming teachers.

The training allocated three terms of music, containing each two or three lessons a week. The first term was mainly a repetition of rhythmic and singing skills with a certain focus on teaching children, whereas the second one was a purely didac-

tic one. The third term should give the students some experience in using their instruments and the Orff instruments. Under these circumstances it was possible to design a teaching plan that gave the possibility to open up for informal learning sequences.

The main aims of these three terms could be summarised in the following way:

1st term: The future teachers work on their role of becoming a model for the children in voice matters and in rhythmic matters.

2nd term: The future teachers start to understand that music didactology differs largely from other didactologies, where cognitive processes are the main focus of attention.

3rd term: The future teachers work on their role of becoming a model for the children in playing instruments but also in improvising and arranging.

Opening up for informal learning sequences

When starting their teacher training, most if not all of the students would pretend that they like music, however they would not all like musical courses. Partly this seems to refer to some timidity when singing alone or playing an instrument in front of others. It may also be the case that prior bad experiences with being exposed in a performance remain active for quite a long time in a young adult person. For these two reasons it might be less stressful if young people would work in little groups, where they all would have to play, all could risk mistakes and all could add to the forming process of a new piece.

In addition to this, when I designed this new teaching term on the basis of informal learning, I was guided by the following hypothesis.

I supposed that the students organised in little bands with the task of creating some performance on a theme would gain more from the teaching than when being taught with traditional methods. Furthermore I reckoned that if we would gain the themes out of music history, the oncoming teachers would catch certain relationships between the children's musical activities and our cultural background. Finally I assumed that the negotiation in the band plus the given themes for the performance uses and trains the musical vocabulary in an almost natural and communicative way. A teacher may enhance her abilities to spur a musical discourse in her later professional life, even in a class with first to fourth graders.

During the limited span of one term (13 weeks but only 8 meetings with regard to the described project) it was of course not possible to go into depth with the highly elaborated compositorial ideas our western music culture has generated. Provided that we needed ideas to be useful in the classroom, I tried to extract some features of eight epochs that could be adopted with groups of improvising children. The general task for the student bands was to create an arrangement, possibly on a children's song, that embraced the following attributes.

1st meeting: Gregorian Music

using the example of melodic movements

2nd meeting: Medieval Music

using the example of Organum (Bordun) and Hoquetus

3rd meeting: Renaissance

using the example of dance rhythms and multiple choirs

4th meeting: Baroque

using the example of counterpoint and terrace dynamic

5th meeting: Classicism

using the example of pulsating basses and the Mannheimer Rakete

6th meeting: Romanticism

using the example of fairy tail scoring, extended dynamic and the leit-motiv

7th meeting: 20. century: Impressionism

using the example of layers of timbres

8th meeting: 20. century:

Breakup /drastic change of the role of the composer

using the example of aleatoric and minimal music

The pilot study was conducted in the following way: The students had to listen to a piece of music in the beginning and in the end of the course. They heard a piece written by Juan Garcia Esquivel, *Mini Skirt*, interpreted by the *Kronos Quartet*. During and after the listening they had to write down all the musical ideas and associations they heard. For the following eight meetings the students were invited to listen to some salient musical examples of the diverse epochs. Thereafter they gathered into "garage bands", in groups of four or five where they should develop some children song arrangement using the specific features of the presented music example. The guideline was to be ready to perform after about 35 to 40 Minutes. The performing situations were videotaped. The presentation showed a compilation of inspiring ideas produced by the students.

After eight meetings in bands following the impulses above, and each meeting closing with a small performance of every group, the students had to listen to the piece of Esquivel afresh. Again they had to write down all the musical ideas they heard. A clear outcome showed that they detected more musical ideas in the presented music after the eight meetings.

The main research

Having realised that the students showed a certain growth in their perceiving abilities I was curious whether a control group without this particular informal setting would have the same perceiving abilities after the third term. So aside from playing the piece of Esquivel to the three groups who followed the course with the informal settings, I decided to play it also to two different groups who followed the traditionally designed course.

All the five student groups (3 experimental and 2 control groups, 12-15 persons per group) were asked to listen to the piece three times. Within this second inquest both groups heard the piece the first time but *after* term three. Verbally they were invited to "write down all musical ideas they perceived". Nevertheless it was to be expected, that they would slightly misunderstand the given task and also write down all ideas the music would give them ... in other terms, they would also write down all the associations the music evoked.

Results and evaluation

The collection of words showed, that the groups did not differ in the total number of words they wrote down. For further evaluation this collection was sorted into four groups:

1. (blue) **Terms in relation to composition and arrangement**, such as: "repetitions", "bass rhythm like raindrops", "fill-ins ..."
2. (violet) **Terms in relation to interpretation**, such as: "happy", "bouncing", "easy" "jocular"
3. (yellow) **Notions of instruments and music theory**, such as: "strings", "dissonances", "triad"
4. (green) **Associations**; such as: "they tell a story", "cat and mouse", "a joke"

I was mostly interested in the number of terms that relied to group 1 (blue), as this would give us a hint that the students had a vocabulary which could be useful when improvising with children. In the meantime, associations (green) like "joke"

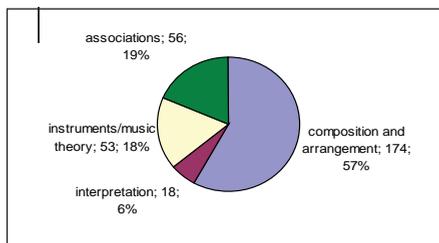
or “story” or “funny words” would be much less helpful when trying to talk to children about musical shaping or forming.

The following diagram shows the difference between the five groups.

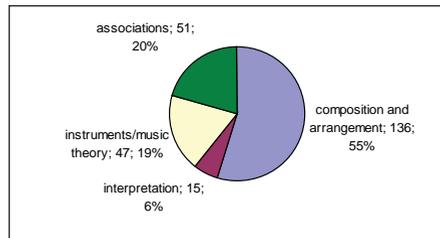
Group 1, 2 and 3: experimental groups.

Group 4 and 5: control groups.

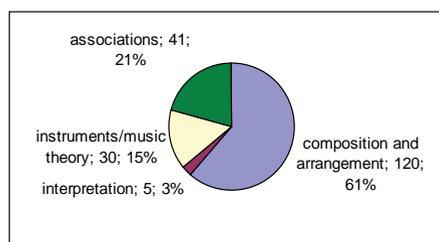
Exp. Group 1 (0601)



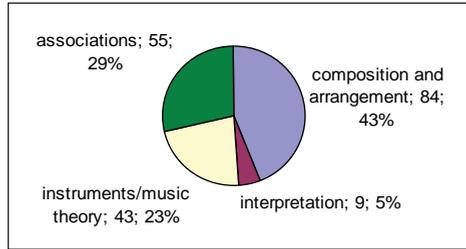
Exp. Group 2 (0602)



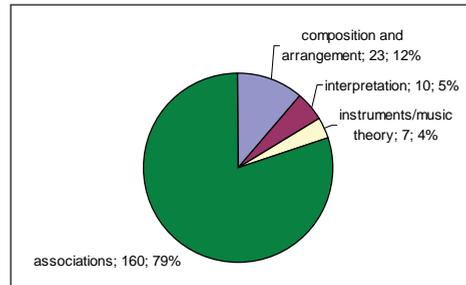
Exp. Group 3 (0606)



Contr.Group 1 (Group 4) (0605)



Contr. Group 2 (Group 5) (0608)



The statistics show a rather clear result for the number of composition and arrangement terms in the groups with experience in the informal learning. However, the difference between group 4 and the experimental groups was not very noticeable.

Challenges

I hope that within some years it will be possible to contact the persons of this research again. My main questions to them would be focussed on the sustainability of this very short one term experiment.

- Do they remember the informal sequences as something special during their formation?
- Do they improvise with the children in school?
- Do they use their compositorial and arrangement memories when working with children?

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Appreciating different aspects of professional knowledge in music education

Introduction

The background of the present article is an investigation of different perceptions of music pedagogy in music teacher training at conservatories and music teaching practice in music schools in Denmark. One of the main questions for the investigation was how teachers as professionals appreciate musical and pedagogical knowledge across different educational contexts. As it turned out, there were discrepancies as to what was considered important professional knowledge in teaching practice and in teacher training, respectively. It is, therefore, of great interest for music teachers at any educational level to discuss *what makes knowledge professional* and how to further *pedagogical professionalism* in music education.

The aim of this article is to discuss

1. how appreciation of pedagogical knowledge changes from music teacher training to music teacher practice
2. how the development of pedagogical professionalism may be conceptualized across different institutional contexts and educational cultures

After presentation of method and results from the empirical study, a theoretically informed discussion will lead to core categories about the development of professional knowledge and professionalism. In conclusion some implications for educational practice will be suggested.

Method and results

The study reported here includes analysis of MA study programmes at 2 conservatories¹ as well as two surveys including respondents from all six Danish conservatories:

1. Music teacher educators at conservatories (n=58) will be referred to as 'educators'.
2. Music teachers trained at conservatories (n=36) will be referred to as 'teachers'.

The surveys include quantitative as well as qualitative data about the respondents' views on study programmes, relevance of specified disciplines, theory vs. practice, teacher training vs. teaching practice, and other matters related to music teacher training. The present article will discuss only a limited part of the data.

Main content areas in music teacher training

In order to distinguish between different kinds of knowledge in music teacher training, three main content areas were defined in the surveys:

1. Musical practice includes instrumental and vocal performance, listening, movement, conducting, and ear training, improvisation, composition (related to 2).
2. Music theory includes knowledge of notation, scales, history of music, musical analysis and arrangement, function of the voice.
3. Music pedagogy includes knowledge of planning, practicing and reflecting on music teaching, knowledge of teaching plans, theory about music pedagogy, and knowledge of music education practices.

Referring to these three main areas, teachers and educators were asked:

"In your professional opinion, which percentage of the entire teaching time of the study programme should be allocated to musical practice and music theory and music pedagogy, respectively?"

Results (Figure 1), reported as average values, show diverging priorities regarding the teaching time allocated to musical practice and music pedagogy:

	Teachers:	Educators
Musical practice % of the teaching time	46%	58%
Music theory % of the teaching time	23%	20%
Music pedagogy % of the teaching time	31%	22%

Figure 1

Examples of teachers' comments:

- "Very often, theory and music pedagogy can be an integrated part of musical practice."
- "It is important that the theory and pedagogy is consciously reflected in musical practice, so that students will recognize the connections. Considerations about planning, realization and evaluation of teaching should always be integrated."
- "I am not sure how to explain this, but music teacher training should not contain too much reading. It is good to acquire knowledge about pedagogical ideas, but to me practice and pedagogical praxis is the most important ... that is what we need when we are 'let out' [from the conservatory]."

Examples of educators' comments:

- "This question does not make sense."
- "There is no adequate answer to this question, because it entirely depends on the student's talent, level, ability to reflect and developmental potential with respect to artistic expression, pedagogy, music as subject matter and instrumental technique."
- "Please refer to the teaching plan for the study programme in question."

The answers from teachers reflect the need for integrated pedagogical knowledge in teaching practice, while educators tend to be less focussed on the students' needs as future music teachers. These attitudes seem to confirm the priorities expressed in *Figure 1*.

2.2 Appreciation of basic areas of knowledge in music teacher training

Even though conservatories are first of all art based music institutions, music teacher training includes different areas of basic knowledge that may receive more or less attention or emphasis: music as an art form, musicology, music as craftsmanship, and music pedagogy as theoretical as well as practical knowledge. The

question for educators and teachers (*Figure 2a*) was which emphasis music teacher training should give to these basic areas of knowledge, as compared to (*Figure 2b*) the emphasis they have in the study programmes for music teacher training.

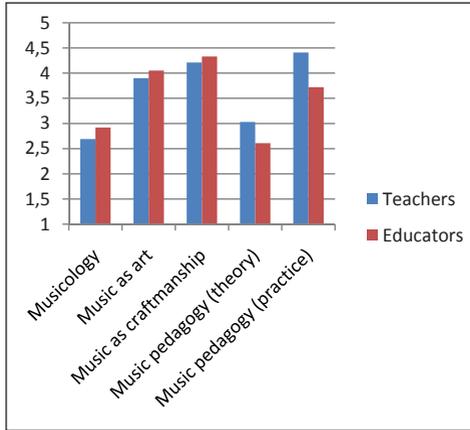


Figure 2a

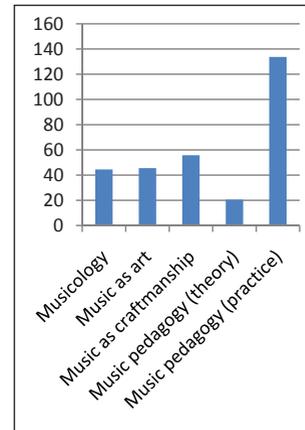


Figure 2b

Figure 2a: Responses to the question: Which emphasis should music teacher training programmes give to the five areas of knowledge? (Average values of ratings 1 to 5)

Figure 2b: The amount of study points allocated to the five areas of knowledge in music teacher training programmes. The study points sum up to a total of 300 points = 5 study years.

According to figure 2a, music teachers and educators to a large extent share opinions as to which emphasis should be given to different areas of knowledge. Music teachers, though, tend to appreciate music pedagogy – theory as well as practice – more than educators do, whereas music educators tend to appreciate music as craftsmanship, music as art and musicology more than teachers do. Music teachers think that most emphasis should be given to music pedagogy as practical knowledge, while educators have craftsmanship as their first priority and music pedagogy (practice) as their third. Relatively high emphasis on pedagogy as practice and medium emphasis on pedagogy as theory are shared by teachers and educators, though educators give music pedagogy as science the lowest priority of all.

As shown in figure 2b, study programmes tend to describe most of the content as practice based music pedagogy. Inevitably, this is my interpretation of the texts, since music pedagogy as a study subject is not clearly defined in the programmes.

However, the relatively high emphasis on practical knowledge and low emphasis on theoretical knowledge is evident.

Teachers' and educators' criteria for professionalism in music education

In order to establish teachers' and educators' personal beliefs about what constitutes pedagogical professionalism they were asked to respond to a number of propositions (*Figure 3*).

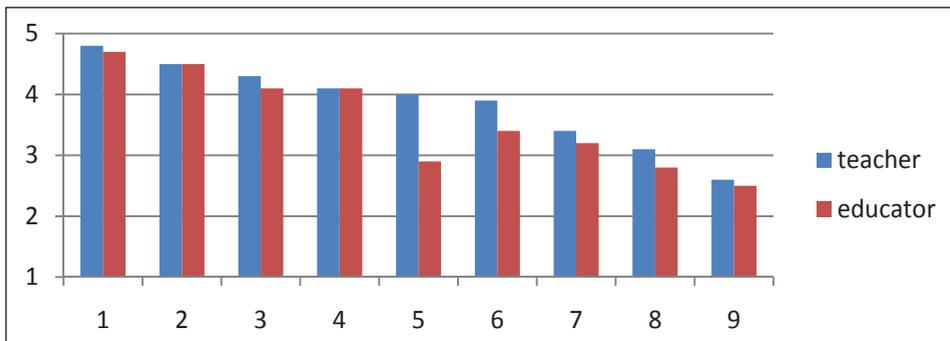


Figure 3: Which criteria should form the basis for evaluation of professionalism of music teachers trained at a music conservatory? (Average values of ratings 1 to 5):

- 1) the teacher is able to make students express themselves musically
- 2) the teacher is able to express herself in musically adequate ways
- 3) the teacher is able to make students express themselves (generally)
- 4) the teacher master the disciplines of music as a subject matter
- 5) the teacher can motivate, justify and reflect on her own and other teaching practice using music pedagogical theories and concepts
- 6) the teacher can conduct and participate in pedagogical development
- 7) the teacher can motivate, justify and reflect on her own and other teaching practice using of theories and concepts about music as a subject matter
- 8) the teacher can develop new theory about teaching music
- 9) the teacher can motivate, justify and reflect on her own and other teaching practice using her knowledge about current teaching plans and curriculum regulations related to her teaching institution

It may not be surprising that both teachers and educators appreciate most their ability to make students express themselves musically, as their identities (according to the general view of the conservatory culture) are closely connected to professional musicianship.

Referring to figure 3, the most intriguing result may be (9) that teachers and educators think that knowledge about teaching plans and curriculum regulations is not particularly relevant. The most obvious difference is that teachers considerably more than educators tend to appreciate the ability “to motivate, justify and reflect on her own and other teaching practice using music pedagogical theories and concepts” (5). Teachers also find it more important than educators that they “can conduct and participate in pedagogical development” (6). This is a particular requirement for teachers in music schools, because they very often engage in pedagogical development across disciplines and institutional contexts such as music school, preschool, primary/secondary school and other settings.

Discussion

The empirical investigation reported here indicates that practical knowledge is generally appreciated more than theory about music pedagogy, though some discrepancies are revealed about appreciation of pedagogical knowledge at music conservatories and music schools. In the following, I will further discuss pedagogical knowledge and professionalism.

Professionalism (in education) implies (Vogt, 2002, p. 3):

1. that the activity is scientifically based
2. that it is a socially relevant and ethically regulated domain of society (as is e.g. law, health and education)
3. that the ‘professional’ holds the socially licensed right to interfere with the life praxis of individuals

Re 1: One could ask in which sense music teacher education is scientifically based. Though musicology and pedagogy are both scientifically based disciplines, music education at conservatories tend to be based on artistry and practical rather than scientific knowledge. Nevertheless, Danish regulations for music conservatories lay down that music teacher education *can* also be research based.

Re 2: Music schools in Denmark are governmentally supported. Though music schools are not part of the formal education system, they certainly are considered relevant for education, and they provide preliminary courses for conservatories. Danish conservatories are 100% funded by the government. Students must pass an entrance examination, and tuition is free.

Re 3: Music school teachers are trained at conservatories, universities or other

licensed institutions for music education. Educators at conservatories most often are acknowledged musicians and experienced teachers whose formal pedagogical training is usually not research based.

Theories about didactics representing different theoretical traditions seem to agree that teachers, in order to serve as professionals, must learn how to develop discipline oriented as well as pedagogical knowledge related to their subject matter (Dale, 1989, Kattmann, 1997, Jank & Meyer, 2002).

The following discussion will refer to the idea of "Didaktische² Rekonstruktion", that is, 'didactic reconstruction' is a discipline oriented research enterprise concerned with a threefold problem: to explain 1) the content structure of a certain discipline, 2) implications of the learner's perspective, and 3) potential didactic structures that arise but are not directly derivable from the relation between 1) and 2). Didactic reconstruction is the process through which a transformation of disciplinary and pedagogical knowledge takes place (Jank & Meyer, 2002, p. 328; Kattmann et al., 1997, p.3).

The discussion will touch upon three different dimensions of pedagogical professionalism in music education:

- a) music teacher training vs teaching practice
- b) music vs pedagogy as content areas of professional knowledge
- c) theory vs practice

Music teacher training vs teaching practice

Music teacher training at conservatories is ultimately aimed at an artistic practice, and students are socialised into and therefore identify with this kind of practice. Like teachers within other disciplines, music teachers tend to teach in a way very similar to how they were taught as students. Engaging in school based music teaching practices outside the conservatory, music teachers most often experience a gap between acquired and required pedagogical competences. In order to cope with this gap, music teachers must be able (or learn how) to reconstruct music pedagogical knowledge from teacher training so that it adapts to teaching practice. There are several well known obstacles such as adapting to a different educational and institutional culture, accepting goals and conditions that were not properly addressed during teacher training, coping with professional and personal relations to students, parents, colleagues and authorities, etc.

Teachers' responses (comments to *Figure 1*) reveal different views regarding how pedagogical knowledge should inform their practice, namely that teacher

training should a) encourage pedagogical reflection and potentially form a basis for pedagogical development, and b) provide tools for reproduction of pedagogical ideas that “works in practice”. The first position may be referred to as the reflective practitioner, the second one to the teacher as technician

Music vs pedagogy as content areas of professional knowledge

A prevalent view of many teachers and students at music conservatories seems to be that the most important or even the only kind of knowledge necessary for a music teacher is professional ‘musicianship’. This may be right to the extent that first hand pedagogical knowledge may be developed through music teaching practice, yet without a theoretical basis music teachers may not be able to connect music and pedagogy as content areas of professional knowledge. Furthermore, experientially based knowledge by virtue is not scientific. On the other hand, it makes sense to view musical and pedagogical knowledge as mutually constructing each other.

One example is that teaching music musically (Swanwick, 1999) may lead to pedagogical thinking about ways of practicing, including a variety of content areas, formulating goals for the student, preparation of future teaching lessons, etc. This is clearly an example of “everyday theories” and experience based pedagogy which has proved to “work in practice” and has the potential to develop over time (Kvernbekk, 1999).

Another example is when pedagogical goals exceed the primary goal of music teaching, as music becomes a methodical frame for non-musical outcomes. This should not be confused with the music ‘makes you smarter’ paradigm! Different values are connected with music as artistic expression and music as every day practice, though music at the phenomenal level is the same. In teaching practice, though, it is possible to deliberately construct music teaching aiming at non musical outcomes. For example the development of *linguistic skills* is often described as an expected outcome in music curricula for young children, e.g. in Denmark and Sweden. Also the inclusion of ethnic minorities may be the intended goal for institutionalized music teaching taking place in a multiethnic environment (Holgersen, 2008).

The example illustrates the distinction between music teaching

- aiming at particular musical outcomes e.g. aesthetic education, music appreciation, musicianship, i.e. musical learning is the goal
- aiming at non musical outcomes e.g. linguistic skills, social or cultural inclusion, special education, i.e. musical learning is a method or frame for another goal

Although teaching for musical and non-musical outcomes, respectively, cannot always be recognized as neatly separated in music teaching practice, it is important in the present discussion to appreciate that music education can have artistic as well as other pedagogical aims. The example illustrates the reconstruction of music as a subject matter (Kattmann, 1997) and of relations between musical and pedagogical knowledge across different contexts of music education.

Theory vs practice

In music conservatories, students as well as educators loudly express their resistance towards theoretical knowledge and academization. An important issue for music education, therefore, is how and to which extent pedagogical knowledge should be based on theory.

It is certainly worth discussing why music pedagogy as theoretical knowledge should have the lowest priority as indicated by both educators and study programmes (see *Figure 2*). The rationale may be that from a life world perspective, personal experience is always considered worthwhile knowledge, whereas theoretical knowledge from the perspective of lived experience is considered “not evident”, even if evidence has been scientifically established (Kvernbekk, 2003, p. 165). Yet there certainly are nuances in teachers’ views: While a newly educated music teacher thinks that “music teacher training should not contain too much reading”, more experienced teachers in the same survey tend to request more theoretically based knowledge.

Music teachers – in fact any teacher – seem to have a twofold problem: on the one hand they cannot rely on theoretical knowledge, because it may not work in practice, and on the other hand practical knowledge is no more reliable (Kvernbekk, 1999).

The authority of firsthand experience tends to dominate pedagogical decision making in institutions such as music conservatories and music schools. Once a certain view has been established within an institution or educational culture, insiders tend to persistently maintain their view against scientific knowledge (Kvernbekk, 2003, p. 182-185). A shining example is the belief that “music makes you smarter”. Music teachers and educators and even politicians often maintain this view, though research based evidence tells a much more nuanced story (Winner & Cooper, 2000; Young, 2005).

As described by Fink-Jensen (in the present volume), music teachers draw on theories of pedagogical knowledge at three different levels:

- a) the practice level
- b) the level of practitioners’ everyday theories
- c) the meta level of theories

The level of practice and everyday theories includes implicit and non-verbalized theories, i.e. music teachers draw on a huge body of practical, experience based knowledge which to a large extent is implicit, tacit or embodied. Music pedagogy as a theoretical subject matter (in music teacher education) cannot directly be transferred into teaching practice. Theoretical knowledge about music pedagogy is generalized and may not work in practice where particular and concrete knowledge is required (Kvernbekk, 1999; Jank & Meyer, 2002, p. 148-149). In order to utilize music pedagogical theory in practice, music teachers must develop the ability to reconstruct this kind of knowledge not only into concrete prescriptions for action, but through professional work as a kind of teacher-researcher (Vogt, 2002, p.13). (See also Fink-Jensen in the present volume).

Stages of didactic deconstruction

Music education is a complex field of practices including institutional and educational cultures very different from each other. The challenge for music teacher training is to prepare teachers for any possible future context. Music teachers working in changing contexts and times, accordingly, must be able to develop their pedagogical knowledge. This requires a process in which musical and pedagogical knowledge is deconstructed, yet not in the sense that knowledge can be atomized. Deconstruction refers to the use of theoretical and practical knowledge at different levels of reflection as a prerequisite of developing pedagogical professionalism. Kattmann (1997) has developed the term “didactic reconstruction” to conceptualize the transformation of disciplinary content from scientific disciplines to school curricula. In the present context, the transformation refers to the teaching of music, i.e. music as educational subject in teacher training and teaching practices. In continuation of “didactic reconstruction” (Kattmann, 1997), I shall suggest three concepts of pedagogical professionalism representing different levels of deconstruction, namely didactic pre-construction, co-construction, and re-construction.

Didactic pre-construction: The pedagogical culture of music academies is grounded in a very strong identity connected with artistic practices. This strong identity may be considered the most important strength as well as the most fatal weakness of music teacher training at conservatories, the general criticism being that they tend to preserve their culture and resist pedagogical innovation. A persistent view among teachers at music conservatories has been – and to some degree still is – that the most important or even the only prerequisite for being a good music teacher is to be a good musician. The rationale of learning behind this view is that

mimicry is the general pathway to learning. This is not necessarily a bad position; it may for example give way to musical peak experiences. On the other hand this position will not lead to any development. Educational practices and pedagogical knowledge at Danish music conservatories may not have changed very much over many decades, and many teachers try to solve problems in practice using the pedagogical as well as the musical knowledge they have adapted through their education.

Music teacher training and teaching practice tend to be considered *detached fields*. This position implies no de-construction of music or pedagogy, as teachers tend to reproduce the educational culture of the conservatories.

Didactic co-construction: A distinctive feature of music teacher practice is the constant need for new pedagogical ideas and musical material as the students improve – and especially if they do not improve. This problem is similar for teaching 2-year-olds and advanced students. And similar problems occur over time in any educational context as teachers experience that what they learned through teacher training does not fit into the actual teaching practice. Many music teachers deal with this problem by using instruction material and copying methods and material from colleagues and courses. This “from hand to mouth” pedagogy may function very well for a long time; many teachers pursue this pedagogical strategy for their entire career. On the other hand, teachers may also burn out because they have no knowledge of how to develop reflective and theoretically based pedagogical thinking.

The situation as described here is that music teacher education and music teaching practice are considered *juxtaposed fields*. Teachers may engage in pedagogical reflection based on their own and their colleagues’ every day theoretical knowledge, and in this way a reflective practice can contribute to the development of practice. To the extent that this pedagogical practice implies de-construction of music and pedagogy, it may be described as *didactic co-construction*.

Didactic re-construction: Drawing on theoretical knowledge of music pedagogy (Didaktik, learning theory, etc.) teachers may be able to reconstruct knowledge from the context of teacher training into that of changing teaching practices. In order to develop their practices, teachers must be able to de-construct knowledge of music and pedagogy, and this may only be possible if music teacher training and teaching practice are considered *interdependent fields*. The implications of interdependence are that music teacher training and teaching practice in music schools are mutually changing fields of education, because what happens in musical life must inevitably be reflected in both contexts.

The notion of teacher-researcher as mentioned above describes very well the dialectic way of thinking and acting that is required of a person who on a theoretical basis should be able to develop pedagogy applicable to changing practices. (Dale, 1998; Jank & Meyer, 2002)

Conclusion

The aim of the present analysis is to throw light on the strengths and weaknesses of music teacher training and teaching practice as different pedagogical cultures. On the one hand the art based and practical pedagogical knowledge of teachers in conservatories and music schools must be acknowledged. On the other hand the investigation reported in this article reveals criticism of the fact that music teacher training do not sufficiently prepare music teachers for their future work.

It is suggested that music teachers would benefit very much by being trained as practitioner-researchers. In this way, professionalism in teacher training at conservatories should help music teachers to take responsibility for professional development of music education.

In continuation of Kattmann (1997), the concepts of *didactic pre-construction*, *co-construction* and *re-construction* have been suggested to designate different levels of reflection in music teachers' and educators' appreciation of pedagogical knowledge.

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Notes

- 1 The Royal Danish Academy of Music in Copenhagen and The Royal Academy of Music, Aarhus.
The meaning of the German term 'didaktisch' differs from 'didactic'. Whereas 'didactic' means "intended to teach", 'didaktisch' is aimed at the formation (German: 'Bildung') of the student in a more general sense.

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Students' and teachers' expectations – matches and mismatches in learning and teaching in higher music education

Introduction

This paper presents results on music performance students' and teachers' approaches to teaching and learning in one-to-one instrumental tuition. A special focus is directed at teaching addressing musical-stylistic aspects and undergraduate students' ways of responding to this. The results derive from several separate case studies of a comprehensive four years project, Ownership of Learning, the aim of which is to explore how teaching strategies can support performance students' self-directed learning. Scandinavian conservatoires have participated in this project, financed by the Authority for networks and collaboration between colleges and universities, Sweden.

One-to-one tuition is characterized by a problematic power relation between student and teacher, which may inhibit students' development, as well as support it (Gaunt, 2008). Consequently, to teaching musicians it is a huge challenge to develop strategies that do contribute to students' development rather than restrict it. Professional musicianship requires many-sided skills, some of which belong to an area that is difficult to capture because of its unspoken character, namely music traditions. However, while technical aspects have been frequently explored, and found to be most frequently addressed in teaching (Koopman et. al., 2007; Zhukov, 2008), stylistic aspects have remained relatively unexplored. They have been included in questionnaire inquiries or studied from an individual-psychological perspective, in terms of emotion and expressivity, as, for instance, by Karlsson and Juslin (2008).

However, individual teaching strategies represent a wide scope of variety (Jørgensen, 2009). Barry (2007, in Jørgensen, 2009), for instance, describes overarching approaches to teaching in terms of being a coach, a professor or a conductor. While Duke and Simmons (2006) found that eminent American performance teachers gave negative feed-back more frequent than positive, Zhukov (2008) found that Australian teachers praise their students more often than they criticize them.

According to Mills (2002) students expect teachers to take an active interest in students' development, musical as well as personal, and to provide constructive criticism on detail level to make them feel how they are making progress on aspects such as technique, musicality and practising skills. This may be related to a study showing that performance teachers did not address practising (Koopman et. al., 2008). Considering students' expectations on constructive criticism on details, Lisboa's conclusion, that imitation is a very effective learning strategy (2005) is also interesting.

The findings referred to imply both similarities and differences between students' and teachers' approaches, which is consistent with Heikinheimos' (2009) results showing that students' and teachers' experienced intensity of interaction is related to strategies in learning and teaching, respectively. This indicates that diverging experiences in this area may give rise to misunderstanding restricting students' learning and development, which adds complexity to the general problematic situation in one-to-one lessons.

Aim and delimitation

As mentioned in the introduction, this study aims at capturing and conceptualizing aspects of teaching and learning that are important to take into account in order to support students' development of music-stylistic competence. In order to do so, we addressed well-reputed teaching musicians who have developed thoroughly reflected teaching strategies. The lessons on which the results are based represent learning related to a general strategy of teaching used by many of the participating teachers when addressing music performance: First they listen to the students' prepared performances. Then they comment on qualities in these and advise students about how to continue the preparation of public performances. Addressing technical aspects the teachers relate these to interpretational indications.

Consequently, the results represent undergraduate performance students' ways of responding to expert musicians' reflected teaching strategies for supporting students' development of instrumental skills and musical judgement relevant

to their future professional area of musicianship. Based on the results implications to teaching are discussed.

Theoretical background

Based on these considerations, the present study explores instrumental students' learning in one-to-one lessons from a cultural-psychological perspective, as described by Bruner (2002/1996), which implies that relations between individuals and traditions are focused. Referring to Vygotskij (1981/1934) Bruner maintains that individuals who are well familiar with a tradition bear this in their minds. To the present study this means that performance teachers' and students' strategies for preparing music performances are related to the music tradition represented by the work of music studied.

In this perspective, learning is described in terms of *internalisation and externalisation*. Vygotskij (1981/1934) maintains that individuals *internalize* experiences by means of recreating in different ways in order to master these, whilst Bruner (2002/1996) emphasises that individuals *externalize* [internalized] experiences by creating cultural "works" (ibid. p 40), be it artistic artefacts or short narratives representing activities in daily life. To be communicable to other participants in the tradition such "works" need to represent implicit meaning related to cultural conventions, and, to be individual a "work" needs to have a personal touch. (ibid.). Bruner's description underlines the *mutual* character of the relation between individuals and the culture in which they participate. To the present study this means that music performances of complete compositions, or of sections of these, are "works" created by students or teachers by means of using cultural tools: music notation, instruments, as well as conventionalized ways of structuring and expressing music (Hultberg, 2009). According to Bruner cultural tools decide, in advance, peoples actions. He proposes the idea of interrelated use of tools, altogether representing a complex cultural toolbox. In music traditions this especially concerns conventionalized musical structure and expression functioning as bearers of meaning to people who are familiar with the tradition in question – "good taste" (cf. Quantz, 1974/1752), respectively stylistically characteristic aesthetics. This represent collectively established knowledge to which composers and performers need to *relate* in order to make the music "speak" to listeners, to touch them. However, it is also important to take into account individuals' contribution: new ideas sometimes exceeding conventions (Hultberg, 2009). In these processes composers and musicians are influenced by the music tradition but they also add ideas of their own.

Complete and excerpt performances may also function as cultural tools. Students learn from their teachers' performances and, students' performances are tools by means of which teachers may draw conclusions on how to adapt their teaching to students' individual needs. This exemplifies the dialogical character of learning (Vygotskij, 1981/1943): By means of participating in activities with more experienced cultural representatives (teaching musicians) individuals (students) may perform on a higher level than they would be capable of on their own. The distributed know-how helps them activate their zone of proximal development, which allows them to internalize new know-how, make it their own, and then, to re-create and present it. In parallel, the more experienced representatives learn by means of reflecting on what and how to learn.

This also illustrates Vygotskij's understanding of learning as being prior to development (1981/1934); that is, individuals need to internalize culturally established know-how new to them before they present it in cultural works (externalization). Moreover, development requires the ability to transfer new know-how to other situations, to reflect and re-create it (*ibid.*). This means that individuals' cultural works, that are adapted to conditions of new situations, represent their competence development. In the present study students' music-stylistic development is represented by their independently prepared performances and by the considerations, on which these performances are based, after having taken part of their teachers' distributed knowledge and know-how.

Method

In all case studies many-sided data have been collected in natural settings:

- series of lessons have been observed and documented on DV,
- students and teachers have commented on their actions,
 - orally, directly after the lessons – in most case studies;
 - in weekly writing (log books) – in some case studies;
- significant incidents, identified by the observing researcher but not referred to in the participants' comments, have been followed up in semi-structured interviews.

In the analysis, data-driven categories from each case study have formed the basis for generating new categories representing the entire data (parallel case studies). After each of us two researchers had carried through these phases of analysis we reviewed our analyses, mutually, and re-analysed the data together. To secure a high quality and relevance of the results, inter-judge reliability tests have been carried through. Most of the case studies have also been presented in research seminars and conferences, where they were found to be relevant.

Ethical considerations are of great importance in the dissemination of results because the Scandinavian community of performance education on this level is so small that colleagues may easily recognize the persons in the excerpts referred to in the presentation of the results. Hence, although both teachers and students have taken an active interest in participating they may prefer not to be personally connected, in public, to results that reveal problematic aspects. Because of this we have decided to present such results transferred to contexts with other, comparable instruments and works of music.

Results – represented by two examples

Wilma (violin) and Charles (piano) are first year under-graduate music performance students. Their teachers have described them as being talented and industrious; Charles as technically very skilled, Wilma as a good amateur pianist beside her performance as a violinist.

Wilma and Barbara, violin

At present Wilma is studying Corrente from Partita number 2, in D minor, BWV 1004, by J. S. Bach, using an urtext based edition with only few performances markings. She has prepared a preliminary performance independently before her first lesson on this movement with Barbara. The lesson begins with Wilma's presentation of a complete performance of the Corrente. Barbara listens quietly and, after the performance, she comments on qualities in Wilma's presentation of the movement: timbre, tone quality. She praises Wilma for having a clear idea of the entire movement and refers to this as a starting point for elaborating a personal interpretation.

After that, Barbara comments on the general character of a Corrente before she goes into detail commenting on tuning, intonation, bodily posture and gesture, bowing, shifts of position, fingering, articulation, phrasing, timing and dynamic. She exemplifies how to practise this and, in combination, how to explore alternate ways of performing the music, inviting Wilma to try it out together with her. Barbara also goes through the harmonic structure and progression of the music, related to the parameters mentioned above. She plays and sings the ground tones of the chords on which the melody is based, she improvises a bass part while singing the names of the chords and, she comments while Wilma is playing excerpts, for example: "Something interesting happens there, it's a modulation, seize on that to make the listeners pay attention to it!" Wilma follows the advice compliantly when playing again. Barbara continues to exemplify, verbally and in excerpt performances, alternate ways of following up unexpected harmonic turns.

However, Barbara also explains that performance students ought to learn how to perform standard works according to performance practice in specific established styles that may be preferred by dominant members of boards who are going to examine her interpretation, be it the board of string teachers at the conservatoire or the board of a symphony orchestra, examining her audition for a position there. Therefore, Barbara wants go through how such a stylistically established way of presenting the *Corrente* with Wilma and, in parallel; she encourages her to develop a personal interpretation on her own. Together they add markings to the printed score – markings that are consistent with an established performance practice but also leaving space for individual ideas.

A couple of days later Wilma rehearses on her own and invites me so listen and document her rehearsal. She practises all instrument-related aspects that Barbara went through and follows carefully all markings on articulation, phrasing and dynamic, the originally printed ones and the ones that she and Barbara have added. When she has finished to rehearse I ask her what she seized upon. She answers: “What Barbara went through” and exemplifies most of the aspects but harmonic progression. When I ask her if she took anything of that into consideration she answers: “No-o, I didn't.” While I am packing up the camera Wilma tells me that she is not used to thinking harmonically when playing the violin and, that she has never done do so before. She reflects that this is a little strange because it is natural for her to think of harmonies when she is playing the piano.

Charles and David, piano

At this conservatoire a group of piano teachers are collaborating, offering the students to sign up for lessons with any of them to address specific topics. David, for instance, is appreciated as being a specialist on the Russian composers Rachmaninow and Skrjabin. Charles, who is not very familiar with this repertoire, has signed up for lessons with David. After lessons on virtuous preludes by Rachmaninov Charles reflects in his log-book that he appreciates having lessons with David, being such a technically skilled pianist from who he has learned a lot. Now, they have chosen a technically rather simple prelude by Skrjabin (No 3, G major) in order to focus on how to vary expressivity, especially in low nuances.

After Charles has presented a complete performance David comments encouraging on the big picture. Then they go through the music together, trying out different ways of achieving a soft timbre corresponding to the main character of this prelude, bodily position, how to hold the hands, how and where to touch the keys, how to use the pedals. David explains, advises Charles what to consider and shows how to practise; Charles imitates and inserts confirming comments

now and then. David also addresses the common practice, to make tension in dissonances come to the fore and, to make a diminuendo towards a resolving consonance. He relates this to the soft main character of the prelude that challenges interpreters to find individual ways of approaching this. He exemplifies with alternate excerpt performances of the beginning – the first full bar being dissonant and leading to the second, consonant bar – and invites Charles to try out solutions of his own. “I see”, Charles comments. He plays, first imitating his teacher's performance, and then trying out new alternatives.

David also draws Charles' attention towards unexpected shifts of keys; he comments that a sudden shift from G to E flat major “...is really unexpected, which implies that you should try to catch the listeners' attention. Here, you could try a crescendo in the upbeat to help them fully recognize it.” By comparing this shift of keys with a later, less remarkable one, David addresses a general aspect of returning unexpected events of similar character, namely to make these less explicit.

A clear progression is noticeable in Charles' performance during the lesson concerning all aspects that David has addressed. Afterwards Charles writes in his log-book that he still appreciates David as a skilled instrumentalist but, that he did not get anything special out of this lesson.

Discussion

The results show that students' ability to imitate makes it difficult for teachers to recognize what the students have internalized *and* reflected on. In both examples the students' progress during the lesson, as presented in their performances, awakes the impression that they have understood and implemented their teachers' advice. Charles even confirms it in inserted comments. However, this is contradicted by the students' reflections after the lessons, as well as by Wilma's rehearsal. Consequently, even if imitation has been found to be an effective learning strategy (Lisboa, 2005), it may as well restrict students' development of independence in stylistic judgement.

Both teachers combine the cultural tools instrument, notation, excerpt performance, as well as conventionalized ways of structuring and expressing music while commenting on the music and on considerations of how to continue practising (cf. Koopman et. al., 2007) and preparing a public performance of it. They use technique as a means of achieving interpretational intentions. The teachers explain how to use different parameters of musical structure as cultural tools indication *that* something needs to be reflected in performance rather than explicitly *how* something has to be played. Both of them emphasize the importance of paying

attention to unexpected events and harmonic progression, separately and in combination. Thus, they approach the lessons like professors leading a seminar in a university representing the idea of "Bildung" rather than like coaches or conductors (cf. Barry, 2007). Consequently, their teaching concerns dialogical learning (cf. Vygotskij, 1981/1934) by means of sharing experiences and scaffolding rather than giving negative or positive feed-back (cf. Duke and Simmons, 2006; Zhukov, 2008). This is evident in Barbara's strategy, to challenge students to prepare parallel interpretations, exemplifies this in an interesting way; she scaffolds in a double useful way: towards adaptation/compliance when relevant/necessary and towards appropriation/independence concerning stylistic judgement.

Both Wilma and Charles are keen to learn as much as possible from their teachers. Wilma is compliant but, in parallel, she tries out ideas of her own. Her learning matches Barbara's advice on the horizontal but not on the vertical dimension of the music: Her learning matches it in her imitating performances during the lesson but neither in her practising, nor her performances or reflections during and after her rehearsal a couple of days later. Consequently, she does not internalize the harmony-related knowledge and the know-how distributed by her teacher as her own, transferable to other situations. Rehearsing alone she cannot use harmonic progression as a cultural tool for developing her personal interpretation. In terms of Heikinheimo (2009), she may have experienced a low intensity in interaction while Barbara was going through this.

According to Bruner's (2002/1996) line of argument, the violin prevents Wilma from taking advice on this dimension into account because this is not included in "playing the violin" to her. To Wilma, a conventionalized way of using the violin implies that only horizontal aspects of the music are to be attended, which means that her instrument, as a music-cultural tool, restricts her music-stylistic development to this dimension of music. This is still stuck in her although Barbara has spent much time on explaining and presenting the impact of a vertical dimension to her and, performed with her while commenting on it.

Although Charles admires his teacher he neglects most of his advice on stylistically relevant performance. Contrarily to his earlier lessons with David, which included instrumental technique related to faster tempi, Charles does not know how to cope with the knowledge and know-how David distributed in relation to Skrjabin's subtle prelude. Although David addressed general aspects of dissonances/consonances and unexpected events Charles seems not to realise that he could make use of these conventionalized frames of structuring and expressing music in other works of music, presumed that he has internalized the know-how and made it his own by means of externalizing it in independent performances. He does not recognize his teacher's advice as constructive criticism, as found to

be preferred by British conservatoire students (Mills, 2002). Without any further reflection on its usefulness, on detail and general level, he leaves it aside in spite of his progress in performance during the lesson. He refrains from taking it into account in order to develop his music-stylistic judgement – as his notes indicate: because he is still giving priority to technical skills (cf. ref. to findings of Koopman et. al., 2007 and Zhukov, 2008). However, since the logbook is a confidential part of the project, this is not recognizable to David.

Altogether, the results make evident challenges to teaching musicians, although they have developed thoroughly reflected teaching strategies including respectful communication with students, and although their lessons represent a good social climate. Even if teachers are concerned about distributing instrumental-technically relevant and music-stylistically representative knowledge and know-how to their students, even if they adapt their teaching to students' performance, even if they give advice on how to practise, they may not get an appropriate impression of students' learning and development.

This may easily turn into a self-fulfilling circle of not succeeding in understanding each other from which it may be difficult to escape. Hence, it is of great importance that teachers and students, in collaboration, develop strategies for following up lessons in order to achieve a shared understanding of learning content, implications of it, as well as expectations on further learning and teaching. This is, indeed, a challenge; it may, for instance, be questioned that Charles would have had the courage to share his reflections referred to above with David. Nevertheless, teachers and students need strategies for passing thresholds of this kind in order to make teaching fully contribute to students' music-stylistic development. Being a teaching musician with solid self-esteem, respecting his students, David would probably have been able to cope with Charles' reflection by means of adapting his teaching to his needs and challenging Charles to apply the knowledge in other works. Students' trust is one important prerequisite (Hanken, 2008) of this but it needs to be combined with further, as important prerequisites: teaching musicians' trust in their students and mutual respect.

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Music in compulsory education in the United States of America*

Colonial America

The roots of modern, compulsory schooling can be traced to sixteenth-century Protestant reforms in Europe. The English “Poor Laws,” enacted soon thereafter (1563 and 1601), became the basis for early education legislation in the British colonies of North America (see Kotin & Aikman, 1980; Rothbard, 1974).

The English colony at Boston enacted the first education law in the New World in 1642. It compelled education for children of all social and economic strata in both academic and vocational subjects. It placed the burden of education on parents and the masters of indentured servant children, and thus compelled education but not schooling. Subsequent laws and amendments enacted in 1647 and 1648 required the provision of education and schooling, thereby affirming the right of the state (colony) to determine the content and scope of education and to expend public funds (Jernegan, 1918; Kotin & Aikman, 1980).

The Calvinist New England colonies, excepting religiously heterogeneous Rhode Island, adopted compulsory and other education and school laws within thirty years of the 1642 law. These laws differed from the earlier European laws in their provision for the education and training of all children, not just the indigent. More generally, scholars believe that the early European and British colonial statutes and acts “were the work of religious oligarchies” (Jernegan, 1919, p. 24), and that “schooling” in the American British colonies “was viewed as a device for promoting uniformity. . .” (Cremin, 1970, p. 192).

The colonies outside of New England followed suit to varying degrees, although early legislation in the southern colonies neither expanded the English poor laws model to cover all children nor established public schools. Compulsory

school laws were weakened after the Indian Wars broke out in New England in 1675 and because of increasing religious and cultural heterogeneity, and generally were maintained only for indigent children (Kotin & Aikman, 1980).

Music education in Colonial America

Most if not all groups that settled in North America provided organized music instruction. However, the early New England colonies played a major role in the establishment of practices in music and education. The most common form of group musical activity was congregational singing in the churches, but the New England Calvinists' simple, egalitarian musical practices, and frontier conditions that prevented mass instruction in music and the technology to print musical notation, led to deterioration in the quality of congregational singing (Birge, 1966; Britton, 1958, 1961, 1966).

Early in the eighteenth century the singing school arose to address the poor quality of congregational singing. These schools were commercial classes led by amateur itinerant singing masters, many of whom produced instructional materials in the form of tunebooks. These singing schools, which eventually spread south and west from New England, provided the basis for public school music in the first half of the nineteenth century (Birge, 1966; Britton, 1958, 1966).

We cannot rule out the possibility that musically inclined teachers led school children in singing during the colonial and early federal periods. Whatever the case, substantial evidence about the poor quality of congregational singing throughout the seventeenth and eighteenth centuries suggests that any music instruction that occurred in schools, homes, and churches was insufficient to maintain acceptable standards.

The Common School Movement

The number and prevalence of laws requiring schools or school attendance declined from the late seventeenth century through the revolutionary period in the late eighteenth century, when Massachusetts passed the first state law requiring the establishment of schools (Rothbard, 1974). After that, especially during the common (i.e., universal) school era from 1830-65 (Binder, 1974), the struggle continued within the traditional dual system: public schools for the poor versus (mostly church-related) private schools.

Free public elementary schools became the norm by the middle of the nineteenth century, due in part to the public's optimistic belief that schools and other social agencies could improve conditions. Paralleling this optimism were fears over social problems resulting from immigration, industrialization, and ur-

banization. Industrialization provided jobs for millions of new immigrants, huge numbers of whom had arrived not from the traditional origination countries, but from Eastern and Southern Europe. These new immigrants tended to be poor and uneducated (Everhart, 1977), while others were viewed with suspicion due to their Roman Catholic religion (Greenbaum, 1974). Ultimately, "alliances of educators, Protestant ministers, social reformers, businessmen, politicians, and even concerned parents" (Everhart, 1977, p. 510) overcame huge obstacles in the development of universal schooling (see Binder, 1974).

Music in the common schools

Beginning in the 1820s, when the common school movement was gaining momentum, various individuals began to advocate adding music to the curriculum. Some of the strongest promotion efforts occurred in Boston, led by school reformer William Woodbridge and musician/educator Lowell Mason (Birge, 1966).

Mason began teaching music in Boston on a formal basis in 1838. Among the many justifications for adding music to the curriculum, religious motives appear to have predominated (Miller, 1989). Thereafter, music spread gradually until it became a required subject in many American cities by the end of the Civil War (1865), and in most American elementary schools (grades 1-8) by the end of the century. Regular classroom teachers provided most of the music instruction, which increasingly was overseen by trained music supervisors. The acquisition of sight-singing skills was the primary objective because many music supervisors were former singing school teachers, and because little live music was available to the largely rural populace. The focus on sight-singing notwithstanding, nineteenth-century school music education was what today would be called general music because it was for general students (Birge, 1966; Humphreys, 1995).

Many of the first school music supervisors continued the singing masters' practice of teaching simplified European-style folk and art music. Also like the singing masters, early school music supervisors were self-taught and or trained in singing schools, and some had attended summer "musical conventions." Although Lowell Mason and other early leading music educators advocated Pestalozzian methods, like the singing masters they generally eschewed European methods such as Tonic Sol-fa in favor of eclecticism. Most classroom teachers were trained in normal schools where music was a required and often popular subject (Heller & Humphreys, 1991).

The common school movement provided universally available schools, some of which offered music instruction, but many children did not attend school or enrolled for only short periods of time. Music instruction in schools was preceded

and then paralleled by other musical experiences, such as vocal and instrumental lessons and classes; and community choirs, choral societies, orchestras, and brass bands (Humphreys, 1995).

Compulsory schooling

Colonial and common school legislation had provided for some forms of education, but neither had stipulated specific attendance requirements nor sufficient freedom from labor to permit regular attendance (Kotin & Aikman, 1980). By the mid-nineteenth century, however, laws and agencies aimed toward social control were emerging as a result of immigration, industrialization, and urbanization. These phenomena contributed to growing social problems such as crime, poverty, and general social chaos, resulting in the enactment of truancy (i.e., anti-vagrancy) laws that established a legal basis for compulsory school laws (Everhart, 1977; Kotin & Aikman, 1980). These factors contributed to the “increasing centralization and bureaucratization of school systems, particularly ... in large urban areas” (Everhart, 1977, p. 511).

At first the common schools sought “to produce citizens for the state” (Spring, 1974, p. 140) according to the popular concept of a “melting pot” nation that would “Americanize” immigrants and “standardize American behavior” (Richardson, 1980, p. 155). Compulsory schools also fulfilled “custodial” functions (e.g., Cremin, 1980; Ensign, 1969; Kotin & Aikman, 1980). Other institutions and legislation aimed toward social control began to appear as well, including child labor laws that went hand-in-hand with compulsory school laws. Thus, fears over rapidly increasing social problems caused the motivations behind compulsory schools and other agencies to shift from religious to those of social control.

In 1852 states began to enact new compulsory schooling statutes for children aged 8-14. These statutes were one manifestation of the public's growing confidence in the power of education to ensure the continuation of democracy and reduce social problems, confidence that lasted from the mid-nineteenth century until well into the twentieth (Everhart, 1977; Kotin & Aikman, 1980). All states and territories passed compulsory school legislation between 1852 and 1918 (Department of Education, 2004).

Despite their rapid spread, the new compulsory school laws were ineffective in most instances (Everhart, 1977). For example, before the Civil War African-Americans generally had not been permitted to attend school in the South (see Binder, 1974). Other formal exceptions to the laws were common, particularly when a child's family pleaded poverty, but more often the laws were simply ignored (Ensign, 1969). In 1890, Connecticut became the first to enact a full-time

compulsory school attendance law with enforcement provisions, and by 1900 thirty states had enacted laws that required attendance for specified periods of time for certain age groups (Kotin & Aikman, 1980). Also beginning in the second half of the nineteenth century, the federal government required school attendance for Native-Americans (Handel & Humphreys, 2005).

At no time in the history of the colonies or states was compulsory schooling supported enthusiastically by all segments of the population, but over time the public's faith in education gradually shifted to the school as an institution (Everhart, 1977). John Dewey's (1916) belief that universal schooling was crucial to democracy was shared by many, and surprisingly low levels of literacy among conscripted soldiers in World War I led to increased enforcement of compulsory school laws (Everhart, 1977; Kotin & Aikman, 1980).

Music in compulsory schools

Music instruction during the common school era (1830-65) was compulsory in the minority of schools where it was part of the curriculum, that is for the small percentage of children who attended school regularly. As compulsory school attendance laws and their enforcement became more prevalent, and as music instruction spread to most of the nation's schools, music became a *de facto* compulsory subject, albeit unevenly in different states and localities.

School music changed significantly around the beginning of the twentieth century for two major reasons. General music changed as a result of new technology: first the player piano, then the phonograph, then the radio. These inventions made feasible the teaching of "music appreciation" through listening activities, and they provided ready access to music for people who lacked access to live music. From about 1910 the phonograph played a particularly important role in general music's shift from a nearly exclusive focus on sight-singing to a mixed approach that included listening and performing, vocally and with newly available toy instruments (Humphreys, 1995).

The second factor was the powerful progressive education movement that evolved in Europe and North America in response to the industrial revolution. Progressives sought to make the schools "levers of social reform" and to prepare students for what they foresaw as an adult life with copious amounts of leisure time. The movement led to expanded ideas about the purposes of schooling and thus to an expanded curriculum, in part to serve the increasing numbers of students attending high schools (Humphreys, 1988).

Music education benefited from this public confidence and belief in the public schools during the progressive era. Specifically, during this period general music

took on its modern forms; the most distinctive form of music education in North America, the ensembles, entered the schools and flourished; and both general music and ensembles developed stronger roles in school and community life. These changes occurred during a period of major educational reform, much like vocal music instruction was added to the curriculum during the common school movement (Humphreys, 1995).

By the early decades of the twentieth century, when states were partially enforcing their compulsory schooling laws, “public school music” departments were cropping up in many teachers colleges and some universities. These departments began to turn out trained instrumental teachers during the 1920s (see Humphreys, 1989, 1995).

The modern era

Most of the responsibility and resources for education continued to derive from the states, but federal legislation and judicial rulings helped bring about changes in specific aspects of education. Among the most significant changes were the U.S. Supreme Court's decision outlawing racially segregated schools (1954) and Congressional legislation that provided for students with special needs (1975). Other influences, such as accrediting agencies and subject matter organizations (e.g., the Music Educators National Conference), contribute to the enterprise in many ways, and the states continue to influence each other.

Music education in the modern era

Currently, educational reforms are under way in all fifty states. Federal legislation called “No Child Left Behind,” through which funds can be awarded or withheld based on various criteria, emphasizes standardized test scores and is generally seen as detrimental to school music programs.

All fifty states compel school attendance, typically through age 16. All states also require music instruction for at least a portion of the time in grades K-6, but for an average of less than one hour per week, with some also requiring it for portions of grades 7-8. Most secondary schools offer ensembles – sometimes orchestras, usually choirs, and almost always bands, and in some cases other types of groups as well – but ensemble participation is virtually never required. Approximately 25% of secondary students participate in elective ensembles. Thus, general music is compulsory, whereas ensemble participation is not.

Nearly all public school music teachers hold university degrees and state-issued certificates aimed toward the teaching of music. Some 84% of American elementary schools are served by credentialed music teachers, by far the largest

percentage in history, and nearly all public high schools employ one or more credentialed ensemble directors. General music series books, and to lesser extent band method books, include music from wider, more diverse geographical, ethnic, and cultural sources than ever before. School and university music ensembles also perform a wider array of music of higher quality, much of it written by competent and even prominent composers (Humphreys, 1995; Wang & Humphreys, 2009). Surveys show that the American public overwhelmingly supports music in schools, but consistently ranks it at or near the bottom in importance among school subjects. This means that the public wants music in the schools, but not too much of it. There is also evidence that students, especially boys, are more favorable toward their general music classes in the lower elementary grades than in the higher grades.

Conclusions

Today, the vast majority of American elementary schools offer general music and secondary schools offer elective ensembles, and a few offer other specialized music courses; many middle schools offer both general music and ensembles, sometimes required and sometimes not. Therefore, it could be said that music is compulsory only in the lower grades, for an average exposure of slightly less than one hour per week, whereas music is not compulsory in the upper grades despite the fact that young people are compelled to attend school, until age 16 in most states. Thus, music is offered in compulsory schools but in the upper grades it is not a compulsory subject.

Questions remain about the effects of compulsory education and music education. For example, there is evidence that compulsory attendance legislation may not have increased school attendance in the nineteenth century, at least not before the laws were enforced (Landes & Solmon, 1972). More troubling are questions about the results of compulsory schooling aside from attendance. Early critics worried about the loss of privacy and individualism inherent in universal, compulsory schooling (see Cremin, 1961), and since the 1940s sociologists have seen the schools as perpetuators of existing social classes (Spring, 1972). Indeed, studies in political socialization have shown that children learn in elementary school to equate good citizenship with obeying the law—with passivity and obedience as opposed to active citizenship (Spring, 1974; Tyack, 1966). Studies also show that local school boards tend to be dominated by the upper classes, again often in the interests of the status quo (Counts, 1969; see also Spring, 1972).

Another problem is that most schools still utilize an industrial-era paradigm. Because the nation has long since moved beyond industrialism and into the infor-

mation age, this outdated paradigm might be working against student achievement. In music, one could argue that the ensemble format itself is a conservative paradigm taken from military (band), church (choir), and elite cultural (orchestra) traditions (Britton, 1958; Humphreys, 1995, 1999).

There is little solid evidence about the outcomes of the approximately ten years of compulsory schooling on American students, or on society as a whole, except that it is probably fair to credit schools with the nation's very high rate of reading and writing literacy. However, tests of knowledge of subjects other than reading and writing show increasingly dismal results. Whereas public schools were once seen as equalizers for less fortunate elements of society, later commentators began to see them as part of the problem. Some see education as being not about what children need, but instead about the perceived needs of society—that the current system of schooling has been helpful to some children, but “its long-range effect has been to restrict the options by which most children can be educated” (Everhart, 1977, p. 526). For example, Small (1977) believes that the university music major curriculum limits students' musical options.

Surviving evidence does not permit comparisons in musical achievement among children or the general populace before and after the advent of music in compulsory schooling. We cannot determine how many people learned music, or much about what they learned or how they learned it beyond the contents of the singing-school tunebooks (Britton, 1966). However, much like many children learned to read and write and a few to “cipher” before the passage of compulsory attendance laws, some children and adults learned to sing and play instruments without the benefit of formal schooling. Judging from the increasing instrument and sheet music sales, number of magazines devoted to musical topics (Fellinger & Shepard, 1986), and other indicators, including the plethora of singing schools, choral societies, bands, orchestras, and widespread parlor piano and organ playing and singing and other musical activities, we can conclude that music learning outside the schools was ubiquitous during the eighteenth and especially the nineteenth centuries (Birge, 1966; Humphreys, 1995).

In the modern era, results from the three nation-wide evaluations of achievement in general music are extremely discouraging (National Assessment of Educational Progress, 1974; National Assessment of Educational Progress, 1981; Persky, Sandene, & Askew, 1998). Documented contributing factors include too little class time and, in the case of classroom teachers teaching music, inadequate teacher qualifications. What has not been discussed as a possible factor in these unsatisfactory results is compulsory schooling itself, with its emphasis on middle and lower achieving students and therefore minimal standards of achievement (Humphreys, 2006).

Perhaps not surprisingly, the elective ensembles are a different story. On the negative side, the ensembles serve only a minority of students, deal with limited types of music, and focus primarily on performance skills, not composition, arranging, conducting, listening, or other musical activities. Furthermore, school music experiences do not seem to extend into adulthood for most participants. On the positive side, ensembles offer one of the relatively few truly challenging experiences in schools for students with high levels of ability and motivation, and there is ample evidence that the performance quality of school performing ensembles has improved markedly over the century of their existence. Many teachers and some scholars also attribute significant extra-musical benefits to ensemble participation (Humphreys, 2006; Humphreys, May, & Nelson, 1992).

The American public has lost confidence in the nation's public schools, but no serious attempts to abolish compulsory education or schooling loom on the horizon. On the contrary, there are ongoing attempts to impose even more stringent "top down" control over the education enterprise than existed in the past (Humphreys, 2002).

It is probably fair to say that compulsory general music exhibits many of the same failings of compulsory education as a whole, including minimal standards of expectations and achievement and lack of student motivation, problems that worsen at successively higher grade levels. Secondary school music ensembles, on the other hand, are not compulsory even in compulsory schools. Due at least partially to their voluntary, non-compulsory nature, the ensembles appear to be more successful in fulfilling their purposes.

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Note

- * This paper is an abbreviated version of the following: Jere T. Humphreys, United States of America: Reflection on the Development and Effectiveness of Compulsory Music Education. In G. Cox & R. Stevens (eds.), *Origins and Foundations of Music Education*, pp. 121-136. London: Continuum Press, 2010. [Continuum Press graciously granted permission to publish this version here.]

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Student music teachers' learning and its relations to identity: Between the academy and the pre-service training field

Introduction

The increased attention towards educational quality in higher education is a global phenomenon. Quality agencies exist in almost every country and evaluations, subject assessments and audits proliferate. Among the concerns of such agencies is to analyse the quality of teaching and learning. This presentation focuses on institutions for higher music education, and the quality of teaching and learning going on within them.

One concern which has frequently been addressed as a major challenge for the development of music teacher competence is the relationship between what students learn at the institution and their learning during their school based, pre-service music teacher training. In two studies Cecilia Ferm Thorgersen and I have asked if the various ways students see themselves at their institution and in their pre-service training have something to do with their learning. This paper concerns whether and to what extent student learning is related to connections *between* these two fields, and how various ways of seeing oneself – questions of identity – may affect their learning. Hence, the central question here is:

How can student learning between the institution and pre-service music teacher training be described as connected to identity, and in what ways do these identity-learning relations entail either deep or surface learning?

Two studies

Tentative answers can be extracted from two studies, one about the quality of teaching and learning in a subject inside the institution, *musikdidaktik* (Ferm, 2008; Ferm & Johansen, 2008; Johansen & Ferm, 2007; Johansen, 2009a; Johansen, 2008); and another about the quality of supervising and training in the pre-service music teacher training field (Johansen, 2009b).

Theoretical foundations

Wenger (1998; 2006) is one of the scholars who focussed on the connections between identity and learning. By bringing learning theory and social theory together, and in combination with elements from other theories (2006:26), both studies drew on a combination of theoretical positions, as described by Fornäs' (1995:12) in his concept of "Theoretical Bricollage". As such the theoretical grounds of the two studies in question can be comprehended as a *late modern* theoretical position.

Identity was studied from a late modern perspective on the contemporary culture and society (Giddens, 1990, 1991; Hall, 1992; Gee, 2001; Johansen, 2009a; 2010). This perspective suggests that various notions of identity – from identity as a permanent core, to identity as performative and dynamic – exist side by side among student music teachers.

Student learning was studied by drawing on the pedagogy of higher education, and within this, notions of 'students' deep and surface oriented learning' as understood by the 'Student Approaches to Learning' (S.A.L.) literature (Pettersen, 2004; Richardson, 2000; Johansen, 2007). This literature describes students' *learning orientations* as being constituted by their *learning styles*, *learning strategies*, and *learning approaches*, the latter including both intention as well as motivation. Surface learning entails strategies for memorising and reproducing knowledge in connection with intentions to pass tests and examinations, which is often linked to negative attitudes to learning in general. Deep learning denotes strategies for meaningful learning, so as to understand the potential in what is learned for its further utilization in teaching practices, as well as when communicating with peers and professors. It is connected with intentions to gain thorough insights, and a positive attitude to learning in general.

Wenger's theory of communities of practice and learning systems (1998, 2006) is a useful ground for looking at students' learning as a relational product of the academy and school based pre-service music teacher training. The most fundamental influence of Wenger in this respect was his notion of learning systems and learning trajectories, which laid the ground for studying learning in terms of relationships *between* the institution and pre-service training (Ferm Thorgersen &

Johansen, 2009), including students' movements (literally) back and forth between them. I will focus here on some preliminary identity-learning relations that can be discussed in general, without drawing extensively on Wenger's theory.

Empirical studies

Within the two studies students and professors as well as trainees and supervisors were interviewed about how they would connect identity and student learning as related to quality. The first study concerned one of the subjects within the institution for higher music education: *musikdidaktik*. *Musikdidaktik* is a central subject in music teacher education in Germany and the Nordic countries. It can be compared to the various subjects within which the theory of music education is studied in other parts of the world. The study included nine student focus groups and 11 professors at institutions in Finland, Denmark, Sweden and Norway (Ferm, 2008; Ferm & Johansen, 2008; Johansen & Ferm 2007; Johansen, 2008, 2009a).

The second study concerned school based pre-service music teacher training (Johansen 2009b). It included a smaller sample of three trainee focus groups and eight supervisors. In both studies the interviewees were also asked to consider connections to the other arena.

This text is based on insights drawn from informants' thoughts about *the other arena*, as well as from relating the results of the second study to those of the first with respect to student learning and identity in general.

Findings

By comparing statements from the two studies which concerned the other arena, we deduce that learning goes on when reflecting on differences between experiences in the two fields. It takes place in the lectures at the institution as well as whilst the student music teachers move between the institution and the field of pre-service music teacher training. This can happen anywhere – on the bus, in the car etc.

Learning between the two fields was seen to be related to identity in many ways. Basically, the theoretical, late modern view of identity formation as a continuous, reflexive project (Giddens, 1990; 1991) was confirmed by the interviewees' statements. Firstly, the accumulation of knowledge that grew out of relating the experiences from each field presupposed continuous reflection. Secondly, this continuous reflection on the accumulation of knowledge was reported to be closely related to the student music teachers' self concepts in the two arenas. And thirdly, the actual moves back and forth between the two arenas caused their self concepts to be repeatedly inspected and adjusted.

When we look closer into identity-learning relations, some patterns appear. Learning during pre-service training seems to be affected by the ways in which student music teachers try out or relate to a music teacher identity. It is also affected by the envisaged professional identity (Johansen, 2009a) that the student sees for her or himself in the future. The degree of congruence between envisaged identity and relevant self concept in the pre-service training field affects the intentional as well as the motivational sides of students' learning approaches, and may influence the learning significantly to become deep or surface oriented.

The move back to the institution (still literally as well as metaphorically) involves further perspectives on the dynamics of identity-learning. Several studies have described how musicians'/music teachers' identities challenge the identity formation of music teacher students (Roberts, 1991; Dolloff, 2007; Bouij, 1998; Mark, 1998). Others have addressed the relations between identity and learning in this arena (Ferm & Johansen, 2008; Johansen, 2008; 2009a). From the findings of the latter, it emerged that student music teachers may understand themselves as having a core identity (Hall, 1992) through which all tasks and learning challenges are regarded, or they may feel that changing identity from one subject to another enhances their learning. In both cases the dynamics of identity formation affect the self images which student music teachers bring with them to their training.

Learning *between* the two fields is thus affected by to what degree the students' notions of identity is suited to handling practical teaching tasks with real children and in real time. As a consequence, the choice between maintaining a core identity, or changing between parallel identities, once again comes to the fore.

Hence, in the interplay between experiences within the institution and in training, identity is related to learning in several ways (see also Johansen, forthcoming). Learning *as* identity formation, along with learning *through* an identity, seemed to be the most significant.

Firstly, the processes which student music teachers go through in this respect are characterized by trying out various forms of self expression, or staging, or just adapting 'correctly' to the identities offered by their professors or a peer group, in their attempts to become a group member. In other words, identity formation always involves *learning* an identity.

Secondly, students' identity work at the institution demonstrates a predisposition for learning during training and vice versa. Identity work provides lenses through which student music teachers regard the learning tasks and challenges they face in both arenas, or in other words, learning is carried out *through* identity formation.

How then, does this affect the question of deep versus surface student learning? Having interviewed students about their learning orientations, it emerged

that this question is connected to the intentional and motivational sides of students' approaches to learning, which in turn seemed to be influenced by relevant identity-based judgements. How relevant is, say, this particular grade 2 general music teaching challenge for me, when I think of myself as an instrumental student music teacher or as a future teacher in upper secondary school?

Deep versus surface learning is also connected to whether students develop parallel identities, or maintain one and the same "core" identity when responding to the various challenges of the two fields. This affects their self concepts as music teacher students, as well as their envisaged, future identities as music teachers.

Summing up, student music teachers' learning can be understood by reflecting on students' experiences in both fields, as well as their movements between them. Students' experience should be studied further by looking at the following identity-learning constellations (see also Johansen, 2010):

- Identity formation, maintenance and revision *as* learning.
- Learning as a by-product of identity work, since to learn an identity is to learn what people performing or occupying that identity do.
- Identity formation, maintenance and revision as a prerequisite *for* learning.

Concluding remarks

Our approach has one shortcoming. As the professors and students of the first study were not the same people as the supervisors and trainees of the second, this presentation is built on comparisons of statements about common issues, but from two different groups of people. Nonetheless, by drawing on Wenger (1998; 2006), this approach might constitute a first step on the road to mapping student music teachers' identity-learning trajectories (Ferm Thorgeresen & Johansen, 2009). The next step should be to follow a particular cohort of student music teachers in the two fields and in their movements between them. By observing and interviewing just the one cohort of students, attempts can be made to map and describe those trajectories in a more thorough way, which may, in turn, establish a conceptual basis for gathering complementary information by means of a more comprehensive questionnaire survey. This approach can contribute to establishing an empirical basis for further research into educational quality in higher music education.

What remain to be studied and described in greater detail are also identity-learning processes in relation to students' learning capability (Wenger, 2006), and their role as a prerequisite for mediating between structure and agency.

Music students in general establish and maintain membership of various communities of practice inside and outside their institutions for higher music educa-

tion, whilst moving between them in ways that Wenger (1998; 2006) describes in terms of learning trajectories and learning systems. This in turn leads to a further question: do the results of our study apply to other students and other kinds of relationships and identity work within institutions for higher music education as well?

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Research about higher music education - an overview

Introduction

What does research tell us about institutions for higher music education, and how can research be utilized in the institutions' quality improvement process? These are the basic questions in my study, recently published in a book called "Research into higher music education. An overview from a quality improvement perspective." I have identified more than 800 research studies about our institutions, and 805 are used as information for this presentation. In this presentation I will primarily give an overview of the issues research has addressed and give comments on areas that are neglected by research. More specifically I will address:

- What is the numerical output of research in a broad array of institutional characteristics and processes? Where are the neglected areas?
- What is the distribution of studies on the three basic research approaches: Empirical, historical and theoretical?
- How is research distributed over the last 50-60 years? Is there a rise in research activity over the last 20 years?
- How is the distribution of studies between countries, especially between the USA and other countries? Is there a culture-dependent nature of studies in this area?

When I ask what research tells us about our institutions, I am primarily concerned with research that is carried out **in** higher music education institutions with the purpose of illuminating an issue of special importance **about** life in the institution, i.e. a study of how students evaluate their performance teachers' teaching, or how leaders of the institutions describe their work and worries. I also include research

that is carried out **outside** our institutions as long as it is **for** the institutions. For example a study of alumni and their view on the education they received in the institution, or a study of music education students' teaching experiences in a primary school.

What is “higher music education”?

Before I address these issues I will briefly describe what I look upon as “higher music education” because I do not include all higher education institutions that have a music education program. For this overview I concentrate on two broad groups of institutions concerned with higher music education:

The first one is the European conservatoire tradition, where the institutions are called Conservatoire of Music, Academy of Music, College of Music, Musikhochschule, and Musikkhøgskole. Most of them have programs for a wide range of professional activities, with the education of professional performers as a central mission. In Europe (including Russia), approx. 250 institutions from more than 50 countries are members of the Association for European Conservatoires (AEC) in 2009. In the USA there are also several conservatoires, and there are conservatoires in Canada, China, Korea, Japan, Australia and many other countries.

The other type of higher music education institution belongs to the university tradition. These institutions are primarily found in the USA and they are generally called School of Music. These institutions may have a performance program, but the education of music teachers is probably their major mission. The National Association of Schools of Music in the USA has more than 600 members in 2009. There are similar institutions in many other countries.

In Europe, the music departments in the universities are mostly specializing in musicology, with little or no emphasis on the training of professional musicians or music teachers. These institutes are not included in this overview. We will also find music as a subject in teacher training colleges. Since music is only a small part of a general teacher training program, these institutions are not included in this overview.

In total there are apparently more than 1000 institutions worldwide that fall within my requirements. It is important to observe that the division of these institutions in two groups, “conservatoires” and “schools of music”, is, at best, a superficial one. We may find a conservatoire within a university, and a school of music as name of an independent institution outside the university. And we may find conservatoires with teacher education as their major mission, as well as schools of music with well-established and prestigious performance programs.

A framework for an overview of research

To be able to give an overview of research I need a theory or a model of “Higher music education institutions”. The model I have developed is a “Pyramid Model of Higher Music Education Institutions”, with five components.

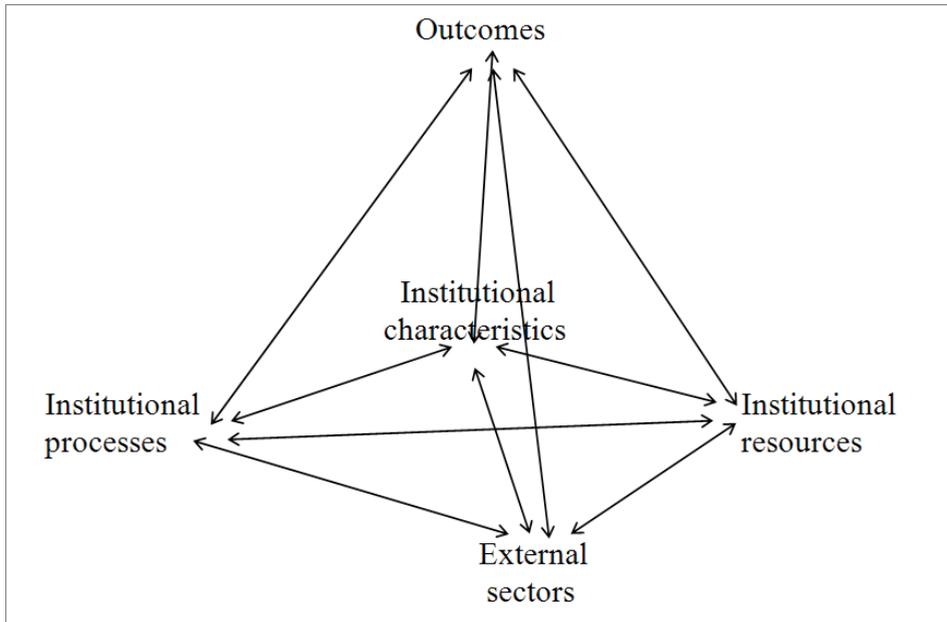


Figure 1. A Pyramid Model of Higher Music Education Institutions.

The components address:

1. The core characteristics of the institution: History; mission; goals and objectives; the type of institution; institutional organization; and institutional culture.
2. Institutional resources: Educational, human, musical and material.
3. Institutional processes: Recruitment of students, entrance examinations, students learning and development, teaching, student counseling and several more.
4. The institution's relation to external sectors: Relations to political and economic sectors, to pre-college music education, to the job market etc.
5. Outcomes: What comes out of it, for students, staff, the institutions and society?

The pyramid metaphor points to the interactive nature of institutional life, where all five corners may interact with one or more of the other corners to bring out development and change.

The research

To try to get an overview of *all* research studies that are relevant for my definitions and purposes is, naturally, a futile task. There are 805 studies in this overview. What I have done is to look for research

- Presented in English, German, French, Norwegian, Swedish, and Danish. This means that I have probably excluded some studies published in other languages. However, experience from international conferences, where researchers from many countries have an opportunity to present their research in English, tells me that there are not many researchers that are excluded in my overview because of my language restriction. Of the 805 studies included in the overview, 748 are written in English.
- Published in research journals with international audiences and in research yearbooks and similar publications.
- Available in dissertations. I have primarily included doctor dissertations but I have also included a handful of master dissertations. Dissertations are evaluated and accepted by institutions. This will normally take care of a certain level of research quality. However, I have excluded some studies because they were too weak in research quality.

I have not included papers in conferences or studies that are only available on the web (with a handful of exceptions).

How well do these 805 studies represent the total output of research? My guess is that I have included 90% of the total international output. Older studies (before 1980) are probably underrepresented, especially studies of music teacher education. Some histories of institutions are probably also ignored, especially histories written in languages outside my knowledge. As mentioned above I have also deliberately left out some studies that were too weak in research quality. My conclusion is that my overview gives a fairly accurate picture of the research output. However, all numbers must be regarded with a certain amount of caution; they are approximations and tell us about tendencies.

Some studies (131) have addressed more than one issue, and they are consequently registered more than once in the tables where the components in the model are addressed. There are 936 “issue” references from the 805 studies.

Research output in four components

Table 1 gives an overview of the research output in four of the five components in the Pyramid Model. Studies of institutional processes dominate, with more than half of the studies.

I have not analyzed the studies in relation to the “Outcome” category. This category includes studies that ask “what is the effect of this or that” or “what is the influence or impact of” something. There are few studies that actually study the effect of something in an experimental design. Some studies are correlational and suggest that certain effects cannot be ruled out. Most of the studies where “effect” or “influence” is studied are descriptive and observational.

	N	%
1 Core character of the institution	87	9
2 Resources	236	25
3 Processes	539	58
<u>4. The institution and external sectors</u>	<u>74</u>	<u>8</u>
	936	100

Table 1. Number of studies referred to in the components of the Pyramid Model

Studies of the core characteristics of the institutions

Some characteristics of an institution are relatively stable and define its core parameters. I have selected five such characterising parameters of the institutions: Their history; their mission or goals; their “type” defined in relation to tradition, size, autonomy etc; their organization; and their institutional culture. Table 2 shows that historical studies dominate in this component. As already mentioned, there are probably more historical studies of institutions than those included here. On the other hand it is possible to criticize the inclusion of some historical studies because their research quality is questionable.

	N	%
History	63	72
Institutional mission, goals and objectives	5	6
Type of institution	11	13
Institutional organization	3	3
<u>Institutional culture</u>	<u>5</u>	<u>6</u>
<u>Total</u>	<u>87</u>	<u>100</u>

Table 2. Number of studies addressing core characteristics of the institutions

The table also shows that there are few studies of the other core characteristics. Some "Type" issues (not shown in the table) are totally or nearly totally neglected by research. One neglected area is the size of the institution and its relation to other issues (e.g. does size influence institutional quality?). There are no comparative studies of institutions with one artistic basis (music) and institutions with a multi-artistic basis (e.g. will integration of several art programs within the same institution develop new artistic practices?); and there are no studies of finances and funding. Theoretical and empirical studies of the missions and goals of these institutions are few and do not probe very deep into this interesting issue. Institutional organization (governance structure, educational structure and administrative structure) is also practically neglected (e.g. what type of educational sections do we find, how are they governed and administered, and what is their relationship to each other?).

Last but not the least, there are few studies of institutional culture. "Culture is viewed as the collective, mutually shaping patterns of institutional history, mission, physical settings, norms, traditions, values, practices, beliefs and assumptions which guide the behaviour of individuals and groups in an institution of higher education and which provide frames of reference for interpreting the meanings of events and actions on and off campus." (Kuh and Hall, 1993). Only two studies have gone deeply into our institutions from this perspective, both of them from the USA (Kingsbury, 1988, and Nettle, 1995).

Why have institutional characteristics attracted so little interest from researchers? Are researchers little concerned with and involved in institutional policy and more concerned with educational processes that are closer to their everyday life? This is understandable, but we may ask why there is no research that relates educational processes to institutional core characteristics. Why are there no studies of the impact of funding on educational processes? Or studies of how the organization of the institution may influence educational resources, processes and outcomes?

Studies of institutional resources

Resources are of four types: Educational, human, musical, and material. *Table 3* shows that human resources (students, teachers and administrative personnel) have attracted most research interest.

	N	%
Educational resources	81	34
Human resources	147	62
Musical resources	8	3
Material resources	0	0
Total	236	99

Table 3. Number of studies addressing institutional resources

Educational resources are the programs and courses that are offered by the institutions. Several studies describe the programs of US institutions, concluding that curricular priorities differ widely between institutions. This is a topic that asks for studies in other countries, too, where comparative perspectives can be included. "Human resources" are students, teachers (faculty) and administrative personnel. There are 91 studies of students. They are mostly descriptive and address demographic characteristics, personality, identity, anxiety, burnout, health issues and some other issues. Some of these issues are also addressed for the teachers, where I have identified 41 studies. In addition we find studies of part-time vs. full-time teachers, recruitment of teachers, teachers' job satisfaction, and teachers' identity as performers and teachers. Leadership and administrative personnel are addressed in 15 studies. Demographic descriptions tell us that the average US leader and administrative person is male, around 50, has a doctorate, and is a full professor. Roles and functions are studied, as well as (lack of) preparation for this kind of job.

Musical resources are concerned with the types of music that is practiced and performed in these institutions. The dominance of the classical tradition may explain why we have few studies here, but within this tradition there are many interesting questions that are not addressed by research.

Again we see that material aspects of these institutions are neglected by research.

Studies of institutional processes

Among institutional processes, teaching and student learning and development are by far the most studied processes. In the teaching category, teaching of educational knowledge and skills to music teacher education students, and studies of teaching practice in music teacher education has resulted in more than 80 studies. The teaching activity with most studies is one-to-one instrumental and vocal teaching, 56 studies. In the category of student learning and development, individual instrumental practice is addressed in 54 studies.

	N	%
Recruitment of students	24	5
Entrance exam. and prediction of success	27	5
Student learning and development	135	25
Students' performance and creative activities	3	1
Students' research activities	7	1
Student counselling	26	5
Monitoring student persistence and dropout	10	2
Teaching	224	42
Teachers' performing and creative activities	2	0
Teachers' research activities	8	2
Assessment of student achievement	35	7
Leadership and management	8	2
Monitoring institutional quality and change	21	4
Social interaction and behaviour	6	1
<u>Participation in decision-making processes</u>	<u>3</u>	<u>1</u>
TOTAL	539	103

Table 4. Number of studies addressing processes in the institutions

It is interesting to observe that performance, research and creative activities have been mostly ignored by research, both for students and teachers. Important issues like leadership, management and institutional change are also waiting for more research, as well as studies of social interaction and behaviour and studies of the decision-making processes in the institutions.

Studies of the relationship between institutions and external sectors

	N	%
Rel. to political and economic sectors	2	3
Rel. to pre-college music education instit.	5	7
Rel. to other institutions in higher education	0	0
Rel. to the music profess. and the job market	48	65
Rel. to former students	12	16
<u>Rel. to cultural life</u>	<u>7</u>	<u>9</u>
TOTAL	74	100

Table 5. Number of studies addressing the relationship between the institutions and external sectors

Every institution has a relationship with external sectors of society, and is in a give-and-take position with educational, social, economic, and political sectors.

Table 5 shows that research has primarily addressed the sector that is most important for “life after” the institution. Studies of the music professions and the job market are obviously important, but why are there so few studies on “life before” the institution the relation to pre-college institutions? The same goes for the all-important relation to political and economic sectors. Once more we also see that studies of economic aspects of the institutions' life are neglected, and the political sectors and their relation to the institutions are also neglected. Even cultural life and the institutions' participation in the music society outside our ivory towers are neglected by research, even though there is a lot of initiatives and co-operations going on between institutions and external organizations and groups. What about some evaluation studies of these efforts?

Research approach

I have distributed the studies to the three basic research approaches. The historical studies are nearly exclusively about institutions. Most of them are chronological descriptions of events and students, of famous or not so famous teachers, and of leaders and administrators. The research element is often weak, and I have probably included too many of these studies.

Theoretical (or philosophical) studies are studies that describe and discuss an issue, defining terms. 22 of the 51 theoretical studies have addressed a study program issue, and 6 of them have described and discussed course content. Several of the program studies have discussed teacher education programs, others have described curricula and analyzed and discussed them from a chosen perspective.

Empirical research dominates. Much of it is purely descriptive, and some has only historical interest. For instance will descriptions of curricula and courses in institutions soon lose their significance due to changes in the institutions.

	N	%
Historical	61	8
Theoretical	51	6
Empirical	693	86
Total	805	100

Table 6. Research approach

Empirical research has to be the backbone in the future, too. However, I would like to see more historical and theoretical research of high quality, especially with a comparative perspective.

Year of publication

How is the distribution of studies over the last 50-60 years? Is there a rise in research activity over the last 20 years? If so: Why? *Table 7* gives the distribution of studies..

	N	%
1979 or before	63	8
1980-1984	63	8
1985-1989	76	9
1990-1994	103	13
1995-1999	163	20
2000-2004	165	20
2006-2008	160	20
2009 (three months)	12	1
	805	100

Table 7. Year of publication

Less than 10% of the studies were carried out before 1980, 17% in the years 1980-1989, 33% in the next decade, and more than 40% in the first 8 years (and three months into 2009) of the 21st century. This means that more than 60% of the studies have seen the light of day in the last 13-14 years.

Why have we seen such a rise in research activity in this area? One reason may be that there has been a general rise in research activity in music education, and that higher education has benefited from this heightened level of activity. Another explanation may be that researchers outside the USA have entered the arena. I will address that in my next issue.

Research country

Table 8 illustrates the dominant position of research carried out in the USA by (mostly) US citizens.

	N	%
USA research	556	69
Great Britain	71	9
Norway	48	6
Australia	32	4
Germany	25	3
Canada	15	2
Sweden	13	2
Other countries	45	6
	805	101

Table 8. Research country

Most of the research is easy to classify in relation to country, because both the researcher and the context for the research is national. Some studies have a researcher from one country that carries out a study in another country. In these (few) cases I have referred the study to the country where it was carried out.

“Other countries” have less than 10 studies published. The countries are Denmark (7), Finland (5), Northern Ireland (5), Austria (4), France (4), Poland (3), Holland (3), Japan (1), Belgium (1), New Zealand (1), Hungary (2), Taiwan (1), China (1), Switzerland (1), Ireland (1). In addition there are 5 studies that are regarded as “international”, because they address institutions in two or more countries, or people in several countries.

Over the years, researchers in the USA have delivered approximately 70% of the research. However, over the last 15 years the ratio of US to “other country” studies have changed. 85% of the studies published before 1995 were from the USA and the few studies from other parts of the world were mostly historical about institutions. The numbers for the later periods are 65% in 1995-1999, 58% in 2000-2004, and 56% from 2005-2008. Countries outside the USA are obviously contributing more and more. The turning point is in the middle of the 1990s.

The important question to ask in this context is: How much can we generalize from research carried out in one specific context to another? How interesting is research carried out in the USA for Norwegian academics? And how interesting is research carried out in Norwegian academics for US schools if music? My impression is that there are interesting and generalizable elements in most research, wherever it is carried out. However, national and institutional and even local contexts may reduce the relevance of research for institutions in other contexts. An example is studies in music teacher education, where most of the studies are carried out in the USA. Studies that are presented as research on classroom music

teaching are very often studies of choral or instrumental rehearsals in classrooms, while classroom activities in most European schools emphasize general music education. Another example is the difference between a USA dominated by schools of music where music teacher education is very important, and a European conservatoire tradition dominated by performance studies and performance values.

Conclusion

This overview has illustrated that higher music education institutions have been observed by research in an increasing number of studies over the last 50-60 years. Up to 10-15 years ago the output was small, especially in Europe. The situation in the USA has been different, with a higher output of research. However, higher music education has not been regarded as a *separate* arena for research. This conclusion is based on the fact that "higher music education" is not used as a category when research issues are defined and reviewed or included in textbooks or journals. An example: Colwell (1992) included chapters on elementary general music, junior high and middle school general music, and music teacher education, but did not include higher institutions for music education as a separate arena for research. Neither was it included in the 2002 edition of the Handbook.

I believe it is time to recognize "higher music education" as a separate arena for research, where research is needed for reflection and discussion in the institutions' quest for quality improvement. In Europe, three research conferences for research into higher music education have been arranged since 1999. These conferences and the development of small research communities in some institutions have obviously contributed to the greater research interest in many European institutions.

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Utilitarianism in American music education in the early twentieth century

Goals, objectives, and progressivism

It is contemporary practice among educators to employ goals and objectives, and to discuss philosophy. Goals, objectives, and attendant philosophies shape what happens in music education in the classroom or rehearsal facility (Kliebard, 2004; James, 1937, Dykema & Gehrrens, 1941). Too often ignored, however, are those ideas that affect whether there is a music classroom at all. Especially important are those ideas held in common by people who have the power to decide the status of music in the school curriculum. Knowledge of past beliefs and ideas and their interrelationships — *outside* the music classroom as well as *inside* the classroom — may help provide direction for understanding the place of music education in society in the future (Jank, 2009).

This researcher has been exploring the idea of Progressivism as a unifying theme in an effort to explain music education historically, especially as it relates to goals and objectives of music education — relationships both inside (education) and outside (often political). The Progressive Era in the United States was a time of intense political, social, and educational reform that lasted from about 1890 to 1950 or so, and it left a complex, sometimes contradictory legacy of ideologies and tendencies in education — ideas about the inside and the outside (Cremin, 1969; Nye, 1959; Eisenach, 1994).

Progressive educators in the United States sought linkages to the community, inside to outside; they promoted social cooperation in groups, and they sought and supported experiences that had high natural interest among students (Semel & Sadovik, 1995). Music filled these requirements well. By 1940 teaching in large groups became an American specialty—large groups tied to the community as

bands, choirs, and sometimes orchestras – and a striking characteristic of American music education (Humphreys, 1992; Britton, 1962; McConathy, 1920).

The orientation of educational Progressivism was utilitarian, as educators identified what best worked to accomplish Progressive goals and what could be used to educate. Ideally, under the Progressive regimen, music methods and delivery were to be adjusted through experience and experimentation as conditions or circumstance changed (Bobbitt, 1918). Progressives saw the process of renewal and adjustment in curriculum matters as an ongoing ideal (Caswell & Campbell, 1935; O'Shea, 1903, 1909). For more than twenty years (1920 to 1940) U.S. music educators experimented with a variety of types of ensembles, from harmonica groups and elementary rhythm bands to a cappella choirs (Mathis, 1969; Van Camp, 1965). Many ideas were found to be impractical and eliminated, either for practical reasons, or because Progressives found such ideas less capable of being linked to the community (Humphreys, 1992; Mursell, 1936; Boydston, 1996). School music differed markedly from other American subjects – for example, Latin – by being tied strongly to the community and to the activities of contemporary life, in true Progressive fashion.

A legacy of reasons

Reasons for music in the schools were voiced by writers, politicians, music educators, schools officials, and particularly social scientists and school theorists. These were largely positive. The utility of school music became gospel both at the local level and nationally; this went largely unchallenged. Music was a national obsession, especially between 1920 and 1940. The public spent immense sums on private lessons for children, on instruments, and on recordings (Horowitz, 1987; Dykema & Gehrken, 1941). There have been few subjects in the American curriculum that have received more interest and support from a broad section of students and community than music education (Humphreys, 1992; Britton, 1962).

With no national or central authority for administering schools or developing curricula, power in making curricular decisions—that is, to include or exclude subjects in the curriculum—was exercised primarily by local school administrators and their boards based on their general idea of common national practice or consensus (Ravitch, 2000; Dykema & Gehrken, 1941). Typically, administrators would attend a national professional meeting or take a course in a university or normal school where the advantages of some subject would be touted. Returning home, the superintendent would then convince local school boards to finance a new venture, like music. Local editors, music clubs, and civic organizations might join in supporting the idea (Boydston, 1998).

An important example of the mechanics of inclusion of music was the 1927 national meeting of superintendents in Dallas, Texas. An orchestra of selected high school students organized by the Music Supervisors National Conference, with Joseph E. Maddy as conductor, created a sensation. Superintendents were thrilled, dazzled by the performance. Subsequently, an influential committee of the superintendents endorsed school credit for music study, contributing to a national movement to organize orchestras and bands in schools (Boal, 1998; Gordon, 1956).

Music education, reasons, and public utility

Though superintendents played an essential role, others contributed. Efforts for music drew wide support from influential university professors, editors, government officials, and from music industry leaders. Reasons given were largely utilitarian, with concern for community and solidarity of the nation being prominent among them, especially from 1900 to 1920, the height of the Progressive political movement. A large number of these reasons were predominantly social in nature (Dykema & Gerkens, 1941, Mursell, 1936). Social-type justifications stemmed from concerns about societal disruption and the need for integration of immigrants into society (Rebman, 1933; Ross, 1919). Utilitarian reasons (vocational, social, health) were voiced until the 1960's (Mark, 1982). Among these reasons were:

- Developing group cooperation
- Developing social solidarity or the "we-feeling"
- Integrating immigrants into American society, "Americanization"
- Learning practical skills of day-to-day social or civic behavior.

Reasons that were more political in nature:

- Nationalistic reasons
- Reasons of American exceptionalism or pride
- Reasons related to democratic opportunity
- Reasons that would help achieve the 'promise of democracy'
- Competition with European artistic centers.

A diversity of reasons was seen positively by Progressives because of the broad nature of the Progressive agenda. The Seven Cardinal Principles, produced by a committee of the National Education Association in 1919, was very influential in music education and became the Magna Charta of Progressivism. Many lists of reasons proffered for music are based directly on this list (for example, Dykema & Gehrken, 1941). The Seven Cardinal Principles for education included health, command of fundamental processes (writing, reading, mathematics), worthy

home membership (taught through literature, music, social studies, and art), vocation (understanding of the relationship between vocation and community), civic education (an awareness and concern for one's own community; cooperation should be paramount), ethical character (responsibility and initiative), and worthy use of leisure (primarily through school recreation, music, art, literature, drama, social issues, and science).

The Cardinal Principles did not imply that the school should be organized around each principle. It was the intent of the NEA committee for these items to overlap and be included in all school subjects, especially such subjects as art and music. "Integration" became a familiar term among music educators from the 1930s, when teachers wanted students to view music in a larger sense (Pitts, 1935). Music, especially music ensembles, fit this agenda well, and it easy to see how administrators became so supportive of group music making (Krug, 1964; Mursell, 1943; Snyder, 1934).

Vocational reasons were touted for music education from the 1910's through the 1930s (Snyder, 1934). With the passing of the Smith-Hughes Act of 1917 (vocational education) by Congress and the issuance of the Seven Cardinal Principles in 1919, vocational reasons became more prominent in music education. Books on music education targeting school administrators included the vocational aspects of music education (Dykema & Cundiff, 1939; Giddings & Baker, 1922).

The efficiency movement in education deeply influenced education in the early 1910s, resulting, among other things, in demands for clearly stated objectives for all school subjects. Music teachers were aware of the trend. Callahan (1962) thought Charles A. Fullerton's insight into educational efficiency was particularly keen (Fullerton was a music educator and president of the MSNC). Though group-oriented social reasons became more prominent in the 1920s after the Cardinal Principles of Education were published, the idea of emphasizing individual aesthetic response did not disappear. More limited reasons—closer to the essentialism of William C. Bagley and the earlier "Committee of Ten," and more inclined to include the individual—along with nebulous references to "culture"—never completely disappeared from debate. Though social reasons remained prominent, there was another surge of interest in individual reasons after 1933, after the fright of the Great Depression and an alleged lurch to the political left in education (Ravitch, 2000).

Common reasons given mostly based on the Cardinal principles were:

- Vocational
- Health
- Spiritual
- An outlet for artistic expression

- Wise use of leisure time
- Aesthetic feelings and experience.

Differences in utility

U.S. music educators from the 1950s and 1960s, especially the architects of the Aesthetic Education Movement, were dismissive of utilitarian reasons, especially the social, as being unrelated to music (Leonhard, 1965;). Mark (1982) asserted that rationales, reasons, and philosophies of American music education had moved from utilitarian to the aesthetic over the century.

This was not exactly the case. There was a strong cadre of U.S. music educators and supporters who placed emphasis on individual aesthetic response in music education throughout the century, musicians influenced directly or indirectly by German and English idealistic philosophy. Among these were Charles Farnsworth, Will Earhart, Max Schoen (a student of Farnsworth), and James Mursell. Interests included both aesthetics as a rationale for music education and for the development of a practical realization of aesthetic principles in the classroom. A series of booklets compiled primarily by Charles Farnsworth of Teachers' College for the pioneering NBC Music Appreciation Hour in the 1930's was based on aesthetic design principles. Farnsworth's work was praised by Theodore Adorno, significant since Adorno was highly critical of American culture (Adorno, 1994; Howe, 2003). Farnsworth was known as "Our Philosopher" among music educators from the 1910's for his interest in the aesthetic experience as a rationale for music education. Mursell shared a similar interest in the individual aesthetic experience and suggested a way to treat music in a practical sense in the classroom using aesthetic principles (Mursell, 1948; Lee, 1983, 1997).

Other leaders in American music education, such as Peter W. Dykema, Edgar Gordon, and Frank Beach, advocated a social view. James L. Mursell, a psychologist and perhaps the best known writer on music education of the period, advocated music for both social and aesthetic reasons (Mursell, 1936; Simutis, 1961). Both groups fit roughly into curriculum categories outlined by Bobbitt (1918): (a) cultural, spiritual, or "ability to live" emphasis or (b) the ability to produce or the practical emphasis — tendencies then pulling the school curriculum. This second categorization was close to the sociological perspective of David Snedden, the leading educational sociologist of the period (Lee, 1983; Snedden, 1916). Taken as a whole, the reasons given by music educators from 1900 to 1920 might be described as "aesthetic-social" and from 1920 to 1950 as "aesthetic-social-potpourri." Lists of reasons after 1920 were long and highly varied: "potpourri," and likely based on an infusion of utilitarian ideas inspired or derived from the Cardinal Principles.

Dykema and Gehrkins (1941), for example, developed a list of 43 aims and objectives, many obviously based on the Cardinal Principles! Mursell's lists in his later years was of this nature and thus characteristically Progressive (Mursell, 1936).

The greatest influence on socially-oriented, utilitarian music educators and on school administrators came from sociology, an American academic specialty that far exceeded psychology in its at least up to the 1920's. Sociology was deeply rooted in United States academic life and directly affected social and educational policy prior to World War I. Sociologists, mostly Midwesterners, were very positive about music education and presented some of the most complete statements of the importance of *individual* aesthetic experience as education in schools. Sociology figured strongly in promoting music as social utility (Lee, 1983; Snedden, 1916).

It was not lost on sociologists that music was made in groups and that group-oriented learning in music was a natural way to learn. In their beliefs about music, sociologists were influenced by George H. Mead and John Dewey. Sociologists were especially active in urban and rural reform and left a voluminous literature that suggested music as an essential social utility. They influenced a whole generation of school administrators.

Mursell, who taught for a time at Wisconsin, was an admirer of sociologist Ross Finney. Mursell felt no contradiction in advocating both a social and an aesthetic view (Mursell, 1936). The so-called contradictions noted in his work by later music education researchers make sense in the light of Mid-western sociology and Progressive thought. Mursell's work fits the intellectual patterns of this large and influential group of sociologists, especially Finney's *piccolo mundo* (Finney, 1928, Metz, 1968; Morgan, 1933).

Other influential professors of education, strongly influenced by a social view, were highly supportive of music. There were few statements about the arts in education as complete as Professor Michael V. O'Shea of the University of Wisconsin, a leader in the social education movement, the person who facilitated the earliest publication of Mursell (Simutis, 1961; O'Shea, 1903, 1909). Aesthetic reasons remained a feature of the work of prominent theorists in and out of music education.

Utilitarianism in music education, as a part of Progressivism, had both rural and urban aspects (Lee, 1997; Vaillant, 2006). Utilitarian music education was particularly related to the developing school extra-curricular program and Social Center Movement. The music educator-music "socialist" Peter Dykema of Wisconsin was the most quoted music educator in this literature. He and Edgar Gordon were charged with reaching out into the rural areas of the state by organizing community music—musical collectivism on a grand scale and became widely influential (Dykema, 1919).

Musical utilitarianism in the United States differed from that in France and Germany in its ambivalence. In the Third Republic of France, musical utilitarianism played a much deeper and nuanced civic role and was less school-oriented than the United States. Music was seen as *publique utilité*, a public utility used to build a distinct French identity through access to performance (Pasler, 2009). In Germany, music was a distinct aspect of middle class family culture, and any hint of utility was largely rejected (Sonnert, 2005). When used by the German state, however, it was highly utilitarian and political. In Germany, music was the province of the family, in France of the national state, in the United States—mainly of the schools. In the United States, most middle class people cited spiritual or emotional values—probably derived from strong German influences (Horowitz, 1994). Music was discussed and debated in both Germany and France, but in the United States its worth, even as utility, was accepted as gospel — undebated, no discussion — a faith utility. Its criterion of value was its utilitarian worth (Lee, 1983). In the U.S., *participation* in instruction was valued greater than access to high art, especially as it related to national identity (Britton, 1962; Humphreys, 1992).

As in all of education, the American people came to accept with little question, the judgments of the value of music made by an evolving professional class of music teachers, academics, and social-educational theorists. Many musicians and intellectuals in the US who had studied with or were primarily influenced by activist sociologists in the upper Midwest or in Germany. Some, including Dykema and Gordon had worked in social settlements. Their forte was massed singing, and they were the primary organizers of the Community Music Movement in the upper Midwest (Lee, 2007; Dykema, 1919).

The severest criticism of objectives in music education came in the 1910s from David Snedden, the leading educational sociologist. In an exchange with the American music education philosopher Charles Farnsworth, Snedden referred to Farnsworth's reasons for music as “faith objectives” and thought them weak because they were not supported by utilitarian reasons; they expressed, as aesthetic statements, no [Darwinian] survival value (Lee, 1983).

Psychology, which was just emerging as separate field in the U.S, played a larger role in music education after World War I and likely contributed indirectly to an individualist-oriented position. When lab-soaked Behaviorism became mainstream in the 1920s, psychologists who were associated with music educators, such as Schoen and Mursell, became more active in the reflective, philosophical side of the psychology and contributed work to philosophical or educational journals (Lee, 1997).

The ambivalent purpose of music in the schools played into the hands of the Progressives. Its very ambivalence helped build music education in the U.S.

Whatever their agenda, Progressives—school leaders or leaders in music education—found no barrier to using music as a tool or as a utility, but they remained ambivalent about doing so and clung to aesthetics. Music education was a practical utility often supported by "faith reasons" and a "sense of the possible" — reasons that affected music instruction, both inside and outside, as a feelingful art and as a tool.

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Kindergarten through 12th grade student responses to 20th century music - Investigating a model for meaningful listening

Introduction

Meaningful listening is considered an important aspect for youngsters' consequential involvement in the music classroom. Casual observation in nearly all music education venues suggests 20th century art music, particularly electronic, atonal, and musique concrète styles, is rarely used in listening, composing, or performing activities in music education curricula. It seems self-evident that students' everyday listening activities do not include such repertoire.

Music listening and the perception of various music parameters have received a great deal of attention from researchers. Many researchers studying music listening have attempted to specify attributes that give this activity meaning (Adams, 1994; Aiello, 1994; Berlyne, 1974; Madsen, Byrnes, Capperella-Sheldon & Brittin, 1993; Madsen & Fredrickson, 1993; Nielsen, 1987; Price, 1983; Sloboda, 1991). Research indicates that several emotional, aesthetic and tension responses can be measured while people are listening to music. Additionally, researchers have analyzed the structural elements of music in relation to emotional responses in an attempt to ascertain both classifications and meaning (Hevner, 1936; Nielzen & Cesarec, 1982; Sloboda, 1991).

In other studies, music listening and performing activities are purposefully interspersed with other activities. This creates a competition for focus of attention (Madsen, 1982, 1987; Madsen & Geringer, 1981, 1983, 2000/2001; Madsen, Moore,

Wagner & Yarbrough, 1975; Madsen & Wolfe, 1979; Martin, 1977) and indicates that subjects will attend to whatever they perceive to be important but they have difficulty in attending to more than one variable simultaneously. Other research has concentrated on attentiveness as an important theoretical aspect in order to select effective music interventions (Standley & Prickett, 1994).

Additionally, there have been many studies specifically dealing with various aural versus visual aspects of music perception (Adams, 1994; Cassidy & Geringer, 1999; Fredrickson, 1994; Frego, 1999; Geringer, Cassidy, & Byo, 1996, 1997; Price & Chang, 2005). Results from these studies indicate there is strong correlation between visual and aural presentations with visual-only conditions having slightly lower relationships when compared with aural-only or with a combination of aural/visual conditions.

Studies more specific to the present investigation have investigated aspects of music listening that are important in music instruction and indicate that although students are not able to verbally describe their listening experience using much description, they are fully capable of perceiving even slight differences when asked to do so (Flowers, 1983, 1984; Froelich, 2006; Hare, 1977, Madsen & Geringer, 2000/2001; Madsen & Kuhn, 1978; Price, 1983; Montgomery, 1978).

Collectively, the preceding research indicates that: 1) Studies show people of various ages are capable of noticing extremely subtle discriminations in music, 2) Listeners are capable of attending to various foci of attention when asked to attend to a specific attribute, 3) Listeners often evidence a seemingly complete absence of awareness to such details if they are not asked to attend, 4) Nearly all listeners 'hear' changes in music performances that do not actually occur when asked to indicate if they hear any perceived changes, regardless of being cued, and 5) Participants evidence various patterns in music when given different aural/visual modes.

Musical learning also reflects the socio-cultural context in which a person develops; in or out of school, at home or within the community. Familiarity with a musical style or repertoire is an influential factor in music preference (Berlyne, 1974; Hargreaves & North, 1999; LeBlanc, 1982). Another impact of musical learning involves the specific listening context in which a student is placed (Sloboda and Juslin, 2001). While intrinsic emotion is determined mainly by the structural characteristics of the music, extrinsic emotion is strongly determined by contextual factors (North and Hargreaves, 1997), which underscores the importance of finding the appropriate music for a particular situation.

Research has shown the influence of context in children's responses to music: Listening at home versus listening at school seems to produce different results and implies that there are different modes of listening affected by environment

(Boal Palheiros & Hargreaves, 2001). Very few studies mention 20th century composers. Boal Palheiros (1998), who studied children and musical listening styles at home versus at school, suggested that a teacher's initial training in music schools or conservatories has a strong influence. Many of these institutions only emphasize 18th and 19th century musical repertoire, neglecting other time periods of Western music as well as music of different styles and cultures. School music books, which also have a strong influence on teachers, dedicate only short references to 20th century art music, especially to that labeled contemporary music (Boal Palheiros, 1998).

Musical characteristics such as tempo and rhythm also influence children's musical preferences (LeBlanc, 1987). This research indicates younger students prefer fast tempos, distinctive rhythms, well-defined meters, conjunct melodies and music with a moderate degree of complexity. They also prefer consonance to dissonance and vocal music to instrumental music (Finnas, 1989). Berlyne's (1974) new experimental aesthetics proposed that the degree of complexity and familiarity of artistic stimuli produces pleasure by manipulating the level of arousal of the observer. People prefer stimuli that produce in them an intermediate level of arousal; liking music which is moderately familiar and which they perceive as being of intermediate complexity (Hargreaves, 1986). Thus, students may well respond negatively to the new and complex characteristics of contemporary music in a way similar to how they dislike complex music from other periods and styles.

Age and development also influence responses to art music. Research reveals that age differences in children influence how they respond to and how well they like various musical styles (Gardner, 1973; Hargreaves & North, 1999). LeBlanc advanced the hypothesis that 'open-earedness' or tolerance for a wide range of different styles increases during childhood, declines in early adolescence, partially rebounds in later adolescence and then declines once again in adulthood (LeBlanc, et al., 1996). Younger children may be more 'open-eared' to different forms of music than older ones; thus older children may be less tolerant of styles outside of their favorite music genre.

Russell (1997) suggested an explanation for the different preferences of younger and older people. Musical preferences formed in youth tend to persist through their adult years, though preferences may change with new music being liked if their exposure to music is expanded. The present study investigated responses to and preferences for 20th century art music by young children through late adolescents. Participants represented five different age levels: kindergarten, 3rd, 6th, 9th, and 12th grade.

Method

All listeners (N = 160) first heard a short excerpt (Subotnik's Wild Bull) as a practice example followed by two random orders of six short (30 to 40 second) excerpts: Berio's Circles (1960), Boulez' Structures-II, Chapitre I (1961), Stockhausen' Nr. 5 Zeitmasse For Five Woodwinds (1956), Varèse's Poème Électronique (1958), Cage's Aria with Fontana Mix (1958), and Xenakis' Orient-Occident (1960). We chose these examples to investigate contrasting styles with earlier research. We used mid -20th century art music excerpts in this study as opposed to music used previously in investigating music listening (Puccini's La Bohème). These excerpts were based on Temko's research (1971) that studied adult music majors and their responses to atonal music. The musical excerpts were unfamiliar to the participants; they had never listened to them before either at school or at home.

Participants in kindergarten and 3rd grade (n = 32 each) were given instructions by their regular classroom music teachers. Children listened to the different examples of music and marked their papers by circling one of five faces, which represented a scale of sad through happy, for each excerpt. Listeners in the 5th – through 12th grade groups (n= 32 each) were given instructions to listen carefully and rate responses from dislike (1) to like (5) on a Likert-type scale.

Results

A product-moment correlation between the two random playing orders was calculated using the participants' preference ratings on the 6 excerpts ($r = .93$). Listeners were consistent in their ratings and presentation order was thereby disregarded in subsequent analyses. A one-way ANOVA was calculated on the means of the raw scores across the music excerpts with age as the between group factor to determine if responses were different across the five groups. The analysis indicated significant group differentiation $F(4, 155) = 19.14, p < .001$. Scheffé multiple comparisons indicated that the kindergarten group of subjects rated all excerpts highest ($M = 4.60, SD = .68$) followed by the 3rd graders ($M = 4.24, SD = .45$), and then 6th graders ($M = 3.54, SD = .76$). Ratings of 12th grade participants were slightly higher ($M = 2.85, SD = .62$) than the 9th grade group ($M = 2.69, SD = .75$), although not significantly. All other comparisons between age groups were significantly different, $p < .05$.

Responses across all grades for the Xenakis excerpt produced a mean of 4.12 ($SD = .34$). This excerpt was rated higher than excerpts from the other composers. Berio was also rated highly ($M = 3.76$) but had a somewhat larger standard deviation ($SD = 1.48$). The Varese excerpt was rated next highest ($M = 3.62, SD = .60$) followed by the Stockhausen excerpt ($M = 3.35, SD = .90$). Ratings for Boulez

($M = 3.15$, $SD = .86$) and Cage ($M = 3.18$, $SD = .93$) were very similar. Considering that the scale was a 5-point Likert-type scale, all of these ratings appear quite high. Overall, the mean ratings submitted by all listeners evidenced a high value of 4.43 and a low value of 2.77 with an overall mean of 3.57 across the five-point scale.

Figure 1 about here

Discussion

Differentiation among various aged school children has strong implications for music education. The present research is similar to findings of research on trends in different age children and discussions of their music preference. Children's preference for different musical styles is shown to decline in early adolescence when preferences apparently become more intolerant (Hargreaves & North, 1999; LeBlanc et al., 1996). The younger children in this study were therefore more likely to respond positively to an unfamiliar musical style than the older children.

These findings might also be explained in light of developmental research that suggests a general decrease in the motivation of adolescents to try certain school experiences. Younger children generally have a more positive and open attitude towards a wide range of styles; including 20th century music. In contrast, the older subjects in this study consistently expressed a lower preference for the different excerpts, which may result from their attitude towards art music as a whole.

The most important attribute of this study is that its results appear to indicate that something, anything, can provide a structure for people to stay on task while listening to music, even for extended periods of time. When the participants were actively involved while listening, their attentiveness to the music was improved. Perhaps they had been previously taught to attend to music for longer periods of time or perhaps the music itself contained melodic, harmonic, or rhythmic changes that captured their attention. There are many things that a person can do to focus attention on various attributes in music. Indeed anything that gets a person involved and keeps him or her involved can be effective.

Research done over thirty years ago indicates that very young children can easily differentiate between various changes within musical selections, even if they do not know any music terminology (Montgomery, 1978). In Montgomery's study, very young children pressed a bar to show they "heard when the music changed". In fact, they heard as much as the older subjects did even if they were not able to verbally describe what it was that they heard. If children can differentiate various sounds at such young ages, perhaps differences for young listeners compared to more sophisticated older listeners might be primarily attributed to those relating to long-term attentive capabilities and increasingly larger repertoire.

A model has been proposed that suggests when a task requires an individual to attend to listening to music, this attention requires a high degree of participant involvement (Madsen & Geringer, 2000/2001; see Figure 1). Alternately, in a situation where music becomes a competing factor in relationship to another task such as reading, studying, etc., the music may actually be phased out of awareness in order for the person to attend to the task he or she considers most important (Madsen, 1987; Madsen, Diaz & Geringer, 2009; Madsen & Wolfe, 1979).

Although opposing views have been proposed, the study of competition for focus of attention seems consistent with other studies that suggest there is really no such thing as simultaneous focus of attention (Allport, Antonis, & Reynolds, 1972; Martin, 1977). While a myriad of aspects of attention have been investigated, it is suggested that even if people can attend to music in a time-sharing type of paradigm, their division of focus will most likely prevent them from forming an intense emotional attachments to any one specific activity.

We propose this observation constitutes the sine qua non of meaningful listening (Madsen & Geringer, 2000/2001, 2008). It should be emphasized that meaningful listening does not necessarily correspond to a person's listening preferences. The present study purposefully used unfamiliar 20th century music. We used relatively short excerpts (30-40 seconds) of this music that consists of sounds that are primarily not melodic. All participants had to do something immediately after listening to each excerpt by responding to the Likert-type scale.

Although many studies indicate that people who study music develop the ability to discriminate greater differences and more subtle nuances within music, research also indicates that often when participants are listening with great discernment, they actually perceive musical differences that do not exist. Some heightened discrimination might actually get in the way of meaningful listening because errors in performances and/or differences in interpretation might cause a person not to prefer or to attend to certain types of music. Our model accounts for various degrees of discernment as well as various degrees of emotion. The one constant however is focus of attention. Without a compelling focus of attention, we suggest that meaningful listening can be diluted much the same as in other situations where a person is bathed in sound but cannot sustain the necessary attentiveness to be truly committed to that listening experience.

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Relationships among achievement goal motivation, impulsivity, and the music practice of collegiate brass and woodwind players

Introduction

Research regarding the role of practicing in the development of musical achievement is growing steadily in both quantity and theoretical sophistication (Hallam, 1997; Lehmann & Ericsson, 1997; McPherson & Zimmerman, 2002). Lehmann and Ericsson (1997) have approached the investigation of music practicing as a single component within a broader consideration of the acquisition of expertise studied across several domains (chess, medicine, music, sports). They have proposed that deliberate practice, or in other words; "...activities invented with the primary purpose of attaining and improving skill..." that can be distinguished from "...other types of daily activities in which learning may be an indirect result (Ericsson, Krampe, & Tesch-Romer, p.367, 1993)," is the most influential element in regards to the development of musical expertise. Deliberate practice is rooted in the assumptions that musical ability and skill attainment are not ultimately dependent on innate or hereditary factors. Evidence cited for the concept of deliberate practice includes: (a) self-reports of amount and type of practice across a career; (b) adaptations as a result of practice found in musicians (e.g., range of limb movement, brain activation); and (c) historical increases in musical performance, such as increases in the complexity of Western art music. More research examining relations between specific practice strategies consistent with definitions of deliberate practice and performance achievement is necessary so that recommendations for practical application can be made.

The effectiveness of deliberate practice is hypothesized to be mediated by resource, motivational, and effort constraints which refer to access to high quality instruction, intrinsic vs. extrinsic motivation orientations and personal goal structures, and attentional resources (e.g., concentration, effort expenditure/recovery), respectively (Lehman & Ericsson, 1997). Constructs relevant to the motivational constraints of deliberate practice have been studied in relation to music practicing. For example, researchers have investigated the role that self-efficacy (McCormick & McPherson, 2003), locus of control (Miksza, 2006), self-regulation (Nielsen, 2004), and intrinsic vs. extrinsic motivation orientations (Schmidt, 2005) may play in engaging and persisting in practice. Researchers studying motivation in educational psychology have begun to focus more recently on how individual differences in achievement goal orientations could predict learning outcomes (e.g., Moller & Elliot, 2006). Elliot and McGregor (2001) have created a 2X2 framework that segments achievement orientations into mastery (e.g., maximize personal potential) and performance (e.g., demonstrate competence relative to others) dimensions, which each can be divided further into approach (e.g., behaviors directed by a positive outcome) and avoid (e.g., behaviors directed by a negative outcome) dimensions.

The concept of deliberate practice suggests a need for intense concentration, intentional thought, and controlled effort (Hallam, 2001; Lehmann & Ericsson, 1997). Psychological constructs of impulsivity capture elements of concentration, sustained effort, and thoughtful action well. Studies that have examined relations between impulsivity and music achievement have generally found that less impulsive students have greater success (e.g., Schmidt, 1984; Schmidt & Sinor, 1986). Miksza (2006) found that less impulsive collegiate brass players made significantly greater gains in performance achievement than those who were more impulsive. Miksza (2009) reported that high school wind players who were less impulsive came into the study with higher performance achievement scores and maintained significantly higher scores when compared to students who were more impulsive across three days of practicing. In addition, Miksza (2009) found that less impulsive participants were more likely to exhibit the behaviors whole-part-whole and slowing, suggesting that those who were more reflective were also more likely to demonstrate behaviors consistent with strategic practicing.

The primary purpose of the current study was to examine whether significant relationships would exist between performance achievement and practice behaviors consistent with deliberate practice. The secondary purpose of this study was to examine whether individual differences in impulsivity or achievement goal motivation impact practice effectiveness. This study is a replication and extension of previous work done by Miksza (2006, 2007, 2009). The research questions

addressed in the current study were: Do significant relationships exist between observed practice behaviors and pre- and/or post-test performance achievement? Do individual differences in achievement goal orientations and/or impulsivity interact with changes in performance achievement over time? Are individual differences in achievement goal orientations and/or impulsivity related to the type of practice behaviors an individual uses? Do the observed practice behaviors vary as a function of performance medium (i.e., brass vs. woodwind)?

Method

The participants for this study were 55 collegiate brass ($n=30$) and woodwind ($n=25$) players from a large southwestern university in the United States. The instruments represented were flute, clarinet, alto saxophone, bassoon, horn, trumpet, trombone, euphonium, and tuba. The sample included 31 males and 24 females and varied greatly across university programs with students pursuing the Bachelor of Arts, Bachelor of Music, Bachelor of Music Education, Master of Music, and Doctor of Musical Arts degrees.

Data were collected during one, approximately 45-minute session. Participants were asked to sight-read a researcher-adapted etude as best as they could without stopping as a pre-test measure of performance achievement. Participants were asked to practice for 23 minutes with a digital stop watch to control for time spent. They were told "practice the etude using any method you deem appropriate" and "try to improve the most that you can." Participants were then asked to play through the etude once more from beginning to end as a post-test measure of performance achievement.

The etude and performance achievement measure used in this study were identical to those used by Miksza (2006). Intra- and interjudge reliability for two judges' scores using the performance achievement measure ranged from acceptable to excellent with coefficients ranging from .72 to .99. Each participant's practice session was analyzed for frequencies of repetition and strategic behaviors (see *Figure 1* for operational definitions). Instances of 'non-etude-related playing' and the number of 'marks made on the etude' were also considered. Several behaviors chosen for study were drawn from previous observation schemes (e.g., Gruson, 1988; Miksza; 2006, 2007; Smith, 2002), whereas others were generated as a result of reviewing previous research (e.g., Hallam, 2001; McPherson & Renwick, 2001). An independent rater analyzed 15 randomly selected sessions, resulting in adequate to excellent reliability (see *Figure 1*).

Practice Behaviors Observed	Agreement
<u>Repeat Measure</u> : Repeats a measure, or part of a measure, in which an error may or may not have occurred with or without correction	98%
<u>Repeat two to four measure chunk</u> : Repeats a section between two- and four-measures in length in which an error may or may not have occurred with or without correction	94%
<u>Repeat four to eight measure chunk</u> : Repeats a section four- to eight-measures in length in which an error may or may not have occurred with or without correction	67%
<u>Repeat Slow or Fast Section of the Form</u> : Repeats the whole slow section after completing previous practice (ms. 1-16) or repeats the whole fast section after completing previous practice (ms. 17-end)	86%
<u>Repeat Etude</u> : Repeats the whole piece from the beginning after completing previous practice of the entire piece	100%
<u>Whole-Part-Whole</u> : Strategically isolates a phrase or unit of any kind, breaks it down into smaller parts and then recombines	89%
<u>Chaining</u> : Playing a segment of music and systematically adds segments that appear either before or after	83%
<u>Slowing</u> : Isolates a section or unit of any kind and slows the tempo down beyond that which it was initially attempted	78%
<u>Varying Pitch</u> : Isolates material and plays on a pitch other than that is printed, e.g. transposed up or down, held pitch constant (unintentional playing on the wrong partial is not counted)	64%
<u>Varying Articulation</u> : Isolates material and plays with an articulation that is clearly other than that which is printed, e.g. slurred instead of tongued or vice versa	81%
<u>Varying the Rhythm</u> : Isolates material and plays the material at a rhythm that is clearly other than that which is printed	90%
<u>Non-etude-related playing</u> : Plays melodic or rhythmic music not associated with the etude used in the study, e.g. another work, improvised material, warm-up slurs and patterns, etc.	100%
<u>Singing/Whistling/Buzzing</u> : Sings, whistles or buzzes on a mouthpiece a passage either melodically or rhythmically for any length of time	74%
<u>Use of Metronome</u> : Uses an audible metronome device to aid playing	90%

Figure 1. Operational definitions and percentage agreement between judges for practice behaviors.

A researcher-adaptation of Elliot and McGregor's (2001) 2X2 Achievement Goal Questionnaire was used to measure participants' goal orientations. Elliot and McGregor's 12 original items were reworded to refer to competence in 'studio lessons' as opposed to academic competence in a classroom setting. In addition, 28 items were created to augment the sub-scales resulting in a 40-item measure, with 10 items devoted to each goal orientation. The performance-approach sub-scale ($\alpha = .88$) assessed the desire to demonstrate normative competence, whereas the performance-avoid sub-scale ($\alpha = .88$) assessed the desire to avoid demonstrating normative incompetence. The mastery-approach sub-scale ($\alpha = .75$) assessed the desire to master a task for the sake of improvement, whereas the mastery-avoid sub-scale ($\alpha = .76$) assessed the desire to avoid demonstrating self-referential incompetence.

Impulsivity was measured from two different theoretical perspectives, the Eysenck Impulsiveness Questionnaire⁷ for Adults (1985) and the Barratt Impulsiveness Scale (1985). The Eysenck scale consists of 35, yes/no items that assess two separate dimensions of impulsivity; impulsiveness (19 items) and venturesomeness (16 items). In the context of this measure, impulsiveness refers to one's tendency to act riskily on the 'spur of the moment' without considering consequences, whereas venturesomeness refers to one's tendency to take risks even when the consequences are known. Split-halves reliability coefficients for the impulsiveness ($\rho = .79$) and venturesomeness ($\rho = .84$) subscales were good. The Barratt Impulsiveness Scale measures three dimensions of impulsivity; non-planning impulsivity (11 items) ($\alpha = .66$), motor impulsivity (11 items) ($\alpha = .68$), and attention impulsivity (8 items) ($\alpha = .81$). Non-planning impulsivity refers to the tendency or lack thereof to plan out tasks or solutions to foreseeable problems. In contrast, motor impulsivity refers to a tendency to actually 'act' on impulse or not. Attention impulsivity refers to one's ability to maintain concentration.

Results

Participants reported practicing for an average of 70.09 minutes per session and 141.27 minutes per day with large standard deviations suggesting a good deal of variability (*Table 1*). Participants reported an average of 2.38 practice sessions per day and spending the majority of their time practicing with a specific musical or technical goal in mind (86.51%) as opposed to without a goal in mind (11.31%). Self-evaluations of practice efficiency for the session included in this study were somewhat low with a mean of 5.44 with 10 indicating 'extremely efficient.'

	M	SD	Skew	Kurt
Composite Performance Achievement Pre-Test	50.20	.95	-.34	-.48
Composite Performance Achievement Post-Test	50.72	1.09	-.51	-.86
Eysenck Impulsiveness	6.07	4.17	0.73	0.28
Eysenck Venturesomeness	9.93	3.37	-0.36	-0.66
Barratt Non-Planning Impulsivity	21.98	4.24	0.54	0.35
Barratt Motor Impulsivity	22.55	4.27	0.54	1.06
Barratt Attention Impulsivity	17.80	4.50	0.57	0.13
Mastery Approach Orientation	61.33	6.15	-0.54	-0.31
Mastery Avoid Orientation	50.07	9.98	-0.33	-0.35
Performance Approach Orientation	44.62	11.72	-0.11	-0.40
Performance Avoid Orientation	41.95	12.54	-0.08	-0.37

Table 1. Descriptive statistics for impulsivity measures, achievement goal orientations, and composite performance achievement scores

The COMP-Pre and COMP-Post performance achievement scores are presented as standardized T-scores. A comparison of pre- and post-test scores shows an increase in both, mean and standard deviation. The behaviors exhibited by the largest proportion of the sample were ‘repeat measure (100%),’ ‘repeat two to four measure chunk (94.5%),’ ‘slowing (94.5%),’ ‘whole-part-whole (83.6%),’ ‘varying rhythm (78.2%),’ and ‘use of metronome (74.5%) (Table 2).’ The least frequently exhibited behaviors were ‘repeat etude (0%),’ ‘repeat slow or fast section of the form (12.7%),’ and ‘repeat four to eight measure chunk (18.2%).’ In addition, mean statistics reveal that repetition behaviors dealing with relatively smaller units (i.e., ‘repeat measure,’ ‘repeat two to four measure chunk’) were most common, whereas repetitions of larger units (e.g., ‘repeat etude,’ ‘repeat four to eight measure chunk,’ ‘repeat slow or fast section’) were least common.

Practice Behavior	Brass			Woodwind			Total		
	M	SD	% > 0 ^a	M	SD	% > 0 ^a	M	SD	% > 0 ^a
Repeat Measure	97.07	38.08	100.0	94.76	53.03	100.0	96.02	45.06	100.0
Repeat 2-4 ms. Chunk*	8.57	7.61	90.0	19.44	9.26	100.0	13.51	9.95	94.5
Repeat 4-8 ms. Chunk	.10	.31	10.0	.88	2.17	28.0	.45	1.51	18.2
Repeat Slow or Fast Form	.07	.37	3.3	.88	1.99	24.0	.44	1.41	12.7

Repeat Etude	.00	.00	0	.00	.00	0.0	.00	.00	0.0
Whole-Part-Whole	2.17	2.31	73.7	3.72	2.75	96.0	2.87	2.61	83.6
Chaining	1.80	3.36	50.0	1.48	2.06	56.0	1.65	2.82	52.7
Slowing	6.43	5.43	93.7	7.12	3.92	96.0	6.75	4.77	94.5
Varying Pitch*	7.63	9.15	80.0	.36	.86	16.0	4.33	7.66	50.8
Varying Articulation	5.27	10.15	63.3	8.56	14.26	52.0	6.76	12.18	57.2
Varying Rhythm	3.80	7.12	73.3	9.24	13.36	84.0	6.27	10.68	78.2
Non-etude-related-playing	1.47	2.56	50.0	.76	1.39	36.0	1.15	2.12	43.6
Sing/Whistle/Buzz*	3.63	5.51	70.0	.08	.28	8.0	2.02	4.42	41.8
Use of Metronome*	2.70	3.47	66.7	8.00	8.15	84.0	5.11	6.56	74.5
Marks Part	7.83	12.13	43.3	4.72	7.11	44.0	6.42	10.19	43.6

^a= Percentage of cases who exhibited this behavior at least once

*=Statistically significant ($p<.01$) differences between brass and woodwinds

Table 2. Descriptive statistics for practice behaviors observed.

Mastery approach ($M=61.33$) had the highest mean among the achievement goal sub-scales, followed by mastery avoid ($M=50.07$), performance approach ($M=44.62$), and performance avoid ($M=41.95$). However, the standard deviations indicate a much more varied set of responses across the performance sub-scales than the mastery sub-scales. The means for the Eysenck impulsiveness ($M=6.07$) and venturesomeness ($M=9.93$) sub-scales suggest that this sample is somewhat less impulsive than the general population when compared to normative data for similar age individuals (e.g., $M=7.93$ to 9.02) (Eysenck et al., 1985). The means and standard deviations for the Barratt sub-scale scores are extremely similar to those in previous research (e.g., Spinella, 2007) and attention impulsivity had the lowest mean of the three.

Spearman's correlations were calculated between COMP-Pre and COMP-Post performance achievement scores and the practice behaviors exhibited by at least 40% of the sample (Table 3). Given the number of correlations computed in this study, a relatively conservative alpha level of .01 was considered the criterion for statistical significance. Significant correlations were detected between the behavior 'repeat two to four measure chunk' and COMP-Pre ($\rho=.77$) and COMP-Post ($\rho=.75$) scores. Correlations were also found between the behavior 'whole-part-whole'

	COMP-Pre	COMP-Post	EyImp	EyVent	BNonPlan	BMot-Imp	BAtten	Mast-App	MastAv	PerfApp	PerfAv
Repeat Measure	.21	.04	-.23	-.15	.04	-.09	-.06	.04	.09	-.17	-.25
Repeat 2-4 Chunk	.77***	.75***	-.41***	-.20	-.32**	-.38**	-.23	.21	-.04	.03	-.20
Whole-Part-Whole	.57***	.45***	-.19	-.10	-.17	-.20	.05	.24	.05	-.02	-.20
Chaining	.39**	.23	-.24	-.25	-.01	-.14	-.05	-.06	.02	-.41***	-.45***
Slowing	.40**	.37**	-.05	-.17	-.11	-.13	.20	.13	.23	.06	-.08
Varying Pitch	-.40**	-.42***	.35**	.42***	.19	.36**	.36**	.01	.16	.06	-.06
Varying Articulation	.12	.01	-.06	-.12	-.15	-.21	-.08	-.12	.01	-.19	-.28
Varying Rhythm	.32**	.21	-.09	-.25	-.14	-.15	.02	-.07	.14	.03	.05
Non-etude-related playing	-.19	-.25	-.01	.10	-.24	-.07	-.06	-.09	-.11	-.07	.04
Sing/Whistle/Buzz	-.37**	-.39**	.29	.43***	.16	.37**	.18	-.03	.20	.19	-.01
Use of Metronome	.29	.32**	-.18	-.04	-.17	-.11	.09	.16	.13	.05	.08
Marks Part	.07	.05	.02	.04	.11	.19	.14	-.01	-.28	-.11	-.09

Table 3. Spearman correlations among observed practice behaviors, performance achievement scores, and individual difference variables

and COMP-Pre ($\rho=.57$) and COMP-Post ($\rho=.45$) scores, 'slowing' and COMP-Pre ($\rho=.40$) and COMP-Post ($\rho=.37$) scores, 'chaining' and COMP-Pre scores ($\rho=.39$), and 'use of metronome' and COMP-Post scores ($\rho=.32$). In contrast, negative correlations found between 'varying pitch' and 'singing, whistling, buzzing' behaviors and COMP-Pre and COMP-Post scores ($\rho = -.37$ to $-.42$).

Three separate mixed-designs ANOVA were conducted to examine whether achievement goal motivation or impulsivity interacted with differences in performance achievement scores from pre- to post-test. COMP-Pre and COMP-Post scores served as the repeated factors.

NOTE: COMP-Pre/Post=Composite pre-test/post-test performance achievement; EyImp=Eysenck Impulsiveness; EyVent=Eysenck Venturesomeness; BNonPlan=Baratt Non-planning Impulsivity; BMotImp=Barratt Motor Impulsivity; Batten=Barratt Attention Impulsivity; MastApp = Mastery Approach; MastAV=Mastery Avoid; PerfApp=Performance Approach; PerfAv=Performance Avoid

= $p < .01$, *= $p < .001$

The between-subjects factors for each analysis consisted of median-split groupings resulting in high and low categories for the achievement goal orientation subscales, the Eysenck subscales, and the Barratt sub-scales, respectively. Only interactions between composite performance achievement scores and single subscales were examined. All other interaction effects (e.g., among sub-scales) were suppressed in the models examined due to inadequate cell sizes. A significant difference, $F(1, 52) = 63.03$, $p < .001$, was found between mean COMP-Pre and COMP-Post scores in each analysis. This effect size of this difference was $d = .55$, indicating a moderate degree of change in performance achievement over time with some practical relevance. A significant difference, $F(1, 52) = 8.65$, $p = .005$, was also found as a function of high or low Eysenck impulsiveness score indicating that participants in the lower impulsiveness group began and ended the study with lower performance achievement scores. No significant interaction effects were found between any of the sub-scales and performance achievement.

Spearman's correlation coefficients were also calculated between the observed practice behaviors exhibited by at least 40% of the sample and the impulsivity and achievement goal motivation sub-scale scores (Table 3). Negative correlations were detected between the behavior 'repeat two to four measure chunk' and Eysenck impulsiveness ($\rho = -.41$), Barratt non-planning impulsivity ($\rho = -.32$), and Barratt motor impulsivity ($\rho = -.38$) suggesting that those who were more impulsive used this behavior less frequently. Negative correlations were also found between the behavior 'chaining' and performance approach ($\rho = -.41$) and performance avoid ($\rho = -.45$) scores suggesting that those who placed less of an emphasis on normative comparisons of their achievement also used the behavior chaining less often. Positive correlations were found between the behavior 'varying pitch' and

Eysenck impulsiveness ($\rho = .35$), Eysenck venturesomeness ($\rho = .42$), Barratt motor impulsivity ($\rho = .36$), and Barratt attention impulsivity ($\rho = .36$) scores indicating that those who used this behavior more often also tended to have higher scores on each sub-scale. Lastly, positive relationships were found between the behavior 'singing, whistling, buzzing' and Eysenck venturesomeness ($\rho = .43$) and Barratt motor impulsivity ($\rho = .37$) scores indicating that those with higher scores on each the sub-scales also tended to exhibit this behavior more often.

Mann-Whitney U-tests were conducted to examine significant differences between the observed practice behaviors exhibited by brass and woodwind participants. Woodwind participants exhibited 'repeat two to four measure chunk' and 'use of metronome' significantly more than brass participants, whereas brass participants exhibited 'varying pitch' and 'singing, whistling, buzzing' significantly more than woodwind participants. MANOVA analyses found no significant differences between brass and woodwinds on impulsivity and/or motivation.

Discussion

The significant relationships found between observed practice behaviors and performance achievement suggest that those who practiced in a more strategic and goal-directed manner also had higher performance achievement scores. The behaviors 'repeat two to four measure chunk,' 'whole-part-whole,' 'slowing,' 'chaining,' and 'use of metronome' were positively related to achievement scores. These findings support those of Gruson (1988) and Miksza (2006, 2007) who found similar sets of relationships between strategic behaviors and achievement. In contrast, participants exhibiting the behaviors 'varying pitch' and 'singing/whistling/buzzing' tended to have lower achievement scores. However, it is likely that these behaviors are not in and of themselves poor strategies to adopt. What is more likely is that the participants who struggled the most with the etude used in this study, particularly brass players, employed these strategies to compensate for difficulties with high range playing and negotiating the large interval leaps. Researchers should continue to pursue the relationship between the strategic behaviors above and achievement with stricter experimental controls to try and rule out uncertainty inherent in correlational findings.

The participants' achievement scores improved from pre- to post-test during the study in both, a statistically and practically significant manner. In contrast to previous research by Miksza (2006), no interactions were found between any of the impulsiveness or achievement goal motivation sub-scales and performance achievement scores over time. It may be that the conditions of the current study were too short in regards to the length of the practice session to tease out differ-

ences between participants varying in achievement goal orientation or relative degrees of impulsivity. Further research employing designs that are more longitudinal would better be able to determine the extent of potential interactions between these psychological constructs and practice effectiveness. However, participants who reported being less impulsive, as measured by the Eysenck Impulsiveness Questionnaire, had significantly higher performance achievement scores at both pre- and post-test. This finding is consistent with those of Schmidt (1984), Schmidt and Sinor (1986), and Miksza (2009) who found that less impulsive individuals tend to have more success in musical tasks. It is likely that those who are less impulsive are better able to maintain concentration and regulate their effort expenditure over time.

Several relationships were found between the observed practice behaviors and the motivation orientation and impulsivity sub-scales. A negative relationship was found indicating that those with stronger performance-avoid motivation orientations were less likely to exhibit the strategic behavior 'chaining.' This is consistent with findings in educational psychology (Moller & Elliot, 2006) which suggest that performance-avoid orientations may lead to maladaptive learning outcomes.

Participants who were more impulsive were less likely to exhibit the behavior 'repeat two to four measure chunk.' Insofar as playing larger chunks of music reflects a greater degree of strategy use than repetitions of smaller chunks of music (Williamson & Valentine, 2000), this finding is consistent with previous relationships reported by Miksza (2009) who found that more impulsive high school wind players were less likely to exhibit strategic practice behaviors (e.g., 'whole-part-whole,' 'slowing'). In contrast, participants who were more impulsive tended to exhibit the behaviors 'varying pitch' and 'singing, whistling, buzzing' more often. Those who were more impulsive may have had a desire to recreate the musical material immediately and therefore have played material in lower octaves or sang/whistle/buzzed the material to satisfy that impulse. Although generally small in magnitude, these significant findings may have important implications for theoretical models of deliberate practice in music. More research is needed to determine whether these relationships would replicate in other contexts (e.g., vocalists, string players, percussionists) or if there are other behaviors not included in this study which may also be related to these constructs.

The differences found between the practice behaviors exhibited by the brass and woodwind groups may reflect the relative difficulty of the etude and match or lack thereof of idiomatic appropriateness of the etude for each respective group. For example, the etude (see Appendix) was designed to be highly technical in nature in order to better discriminate between low and high achieving participants. The fast runs and range demands may have posed a greater relative challenge for

some brass players (e.g., trombone, tuba) who are perhaps somewhat less likely to find similar passages in their ensemble or solo repertoire. The woodwind group exhibited significantly more of the behaviors 'repeat two to four measure chunk' and 'use of metronome,' whereas the brass group exhibited significantly more 'varying pitch' and 'singing, whistling, buzzing' behaviors. The greater frequency of 'varying pitch' and 'singing, whistling, buzzing' behaviors among brass players could be interpreted as efforts to combat the highly technical nature of the etude. Musical material included in studies of deliberate practice and considerations for difficulty level must continue to be a high priority concern for researchers.

Deliberate practice is undoubtedly an important topic to investigate with respect to music learning. This study replicates and extends previous research by examining a unique combination of constructs in conjunction with the practicing of collegiate brass and woodwind players. The current study offered a multidimensional perspective on what specific behaviors may reflect deliberate practice as well as on which constructs may mediate the effects of deliberate practice. The findings suggest that strategies such as (a) repeating relatively larger chunks of music as compared to smaller chunks; (b) slowing difficult passages; (c) playing through musical chunks, isolating problem areas, and recontextualizing the problem area into the whole; (d) gradually building the complexity of musical phrases by adding consecutive larger segments; and (e) using a metronome may be particularly effective in increasing achievement. The results have highlighted interesting links between music practicing and psychological constructs of achievement goal motivation and impulsivity that suggest directions for future research regarding the effort and attentional resources necessary for deliberate practice to be effective.

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Note

- * An additional version of this article will appear in the journal *Psychology of Music* in 2010.

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Encoding specificity effect in musical memory

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Musical memorization is the processing of a piece of music for later recall without a written reference. Musicians, especially pianists and vocalists, are required by necessity, in the case of opera singers, or by convention in the case of recital pianists, to perform vast amounts of music without the use of notated music. Nearly every musician, at one time or another, has been expected to prepare a piece of music to be performed from memory; for some, this process was relatively painless, but for others memorizing music was excruciatingly slow and/or unsuccessful in that the memory failed during performance. Despite the widespread experience with memorization in western musical traditions, relatively little has been written on the topic and until recent years, the suggestions about memorizing have been based in introspection – searching for the answer by exploring ones own practice.

While introspection is a good beginning, in fact the systematic study of human memory began with the introspective research of Ebbinghaus in 1885 (Ebbinghaus 1885/1964), it is a limited method; bounded by consciousness of the mind it is studying. Many attempts have been made to interview great musicians concerning their memorization, but many are unable to explain how they accomplish this extraordinary feat and some are even unwilling to discuss the process as there is a fear that the act of introspection may in some way jinx future attempts at memorization. When asked about how music was memorized, a large percentage of college musicians (44%) reported no systematic method of memorization and 39% used no particular method other than repetition (Shockley, 1980). There are two possible interpretations of these results: these musicians were unsystematic

in their memorization process or they had a system of which they are unaware. In either case, introspection shed little light on the question of how music was memorized. Later research into musical memorization revolved primarily around practicing or encoding music into memory. Some researchers interviewed musicians about how they memorize music (e.g., Hallam, 1997) while others observed musicians memorize over short (e.g., Mishra, 2002) or extended periods of time (e.g., Chaffin, Imreh, & Crawford, 2002). However, music is generally memorized because there is desire to *perform* the music from memory – to retrieve these stored memories at later date.

Memorizing consists of encoding information into memory and subsequently retrieving the information. Tulving proposed a link between encoding and retrieval with his Encoding Specificity Principle (Tulving, 1982, 1983). This principle states that retrieval depends on a match with the way the information was stored. In Tulving's words: "...what is stored determines what retrieval cues are effective in providing access to what is stored" (Tulving & Thomson, 1973: 369). Tulving's initial experiments (Tulving & Thomson, 1973) revolved around semantic encoding. Target words were presented in the context of another word in the form of a paired comparison (e.g., "Train – Black"). When given the word "Train" most (63%) of participants were successfully able to recall the learned comparison "Black." However, when participants were given a word such as "White" and asked to freely generate associates (which resulted in the participants generating the word "Black") and then recognize which words on the generated list had been previously learned as a paired comparison, only 24% were able to recognize the word "Black" as familiar. Tulving argued that retrieval and encoding structures were linked. Retrieval cues that matched the way in which the information was encoded were effective in cueing memory, but mismatched cues were less effective or ineffective in eliciting the memory.

There is some evidence that retrieval of musical information may also be affected by the context in which the information was encoded. Mishra and Backlin (2007) asked pianists to memorize on either an upright or a grand piano and recall on either the same or different instrument. Memorization was not affected by the instrument itself, but was only affected when pianists recalled on a different instrument. Changing instruments for performance negatively affected recall. Mishra (in press) also argued for a link between encoding and retrieval structures after demonstrating memory errors were influenced by the theoretical phrase structure of the piece of music and noting that Williamon and Valentine (2002) had demonstrated a similar influence of phrase structure on the encoding of memorized music.

Experiment 1

The purpose of the first experiment was to test whether a close connection existed between presentation mode and retrieval mode as predicted by the Encoding Specificity Principle (Tulving, 1983). Specifically, the purpose of the first experiment explored whether the mode of the memory cue, visual or aural, affected recognition of musical motives. The Encoding Specificity Principle predicts that the probability of successful retrieval depends on the similarity of the information to that stored in memory, thus recognition should increase when information initially presented aurally is presented aurally during a recognition task. Similarly, recognition of visually stored information should increase when the recognition task is presented visually. Recognition should decrease when there is a mismatch between encoding and recognition presentation modes.

Method

Participants

The participants were 60 instrumentalists from a Midwestern university randomly selected from enrollment lists for the university bands and orchestra. Instrumentalists enrolled for applied lessons, but who were not enrolled in a major ensemble, were also included. Of the 60 subjects, 29 were male and 31 were female. There were 22 freshmen, 16 sophomores, 4 juniors, 14 seniors, and 4 graduate students. The primary instrument for 20 of the participants was a woodwind instrument, 14 were string players, and 26 were brass players.

Recognition task

The recognition task used for this study was adapted from the incidental learning tasks used in Balch, Bowman, and Mohler (1992) and Balch and Lewis (1996). In incidental learning tasks, target information is presented to the participants who are instructed to manipulate the stimulus in some way, thus encoding the information. However, participants were unaware that memory for the target information would be expected thus limiting the amount of rehearsal and the use of uncontrolled memorization techniques.

Ten target melodic fragments consisting of four quarter notes, were developed using randomly selected notes in the treble clef (D3 to G4). Only notes on the staff were used and no accidentals were added (see *Figure 1*). Only notes in diatonic C major were used. No controls were made for repeated notes within a stimulus, but any intervallically equivalent stimuli (transpositions) were replaced.

	VERY ATONAL		VERY TONAL	
	1	2	3	4
	1	2	3	4
	1	2	3	4
	1	2	3	4

Figure 1. Examples of target stimuli used in Experiment 1. Each stimulus was presented twice either aurally and visually and rated for tonality on a likert scale.

Participants in studies by Balch and his colleagues were presented a list of words and were asked to rate each word for “pleasantness.” In the current study, a series of melodic fragments was presented to the participants who were instructed to rate each fragment on relative tonality using a four-point likert scale. Each target fragment was presented twice in a random order either aurally or visually. In the visual presentation, the fragments were presented on a computer screen for four seconds per fragment. In the aural presentation, the fragments were performed by a computer using a synthesized piano timbre at a constant dynamic level at the rate of 60 beats per minute. Note that the task encouraged participants who visually saw musical notation to audiate or internally “hear” the music.

After rating each target stimulus for relative tonality, the participants were asked to recognize the target fragments from a series of twenty fragments, which included ten novel fragments and ten previously presented fragments. The ten novel fragments were also derived from randomly selected notes in the treble clef staff. The ten target and ten new melodic fragments were presented in a random order. For half of the participants ($n = 30$), the recognition test stimuli were presented in the alternate presentation mode (aural or visual). Thus, four conditions emerged based on learning presentation mode and the presentation mode of the recognition test: aurally presented study list with aurally presented recognition test (AA), aurally presented study list with visually presented recognition test (AV), visually presented study list with aurally presented recognition test (VA), and visually presented study list with visually presented recognition test (VV).

Results

A two-way ANOVA was computed with learning presentation mode and testing presentation mode serving as independent variables and recognition score serving as the dependent variable. There were no significant main effect mean differences by presentation mode (learning [$F(1, 56) = 0.44, p = .51$]; testing [$F(1, 56) = 0.06, p = .80$]), but there was a significant interaction effect [$F(1, 56) = 18.99, p < .01$] (see Figure 2). When the recognition test was presented in the same mode as the learning task (VV and AA), a greater percentage of melodic fragments were recognized (Condition VV: $M = 68.00$; $SD = 10.99$; Condition AA: $M = 69.33$; $SD = 13.21$). When the mode of presentation changed (VA and AV), recognition decreased (Condition VA: $M = 53.13$; $SD = 10.63$; Condition AV: $M = 56.07$; $SD = 14.96$).

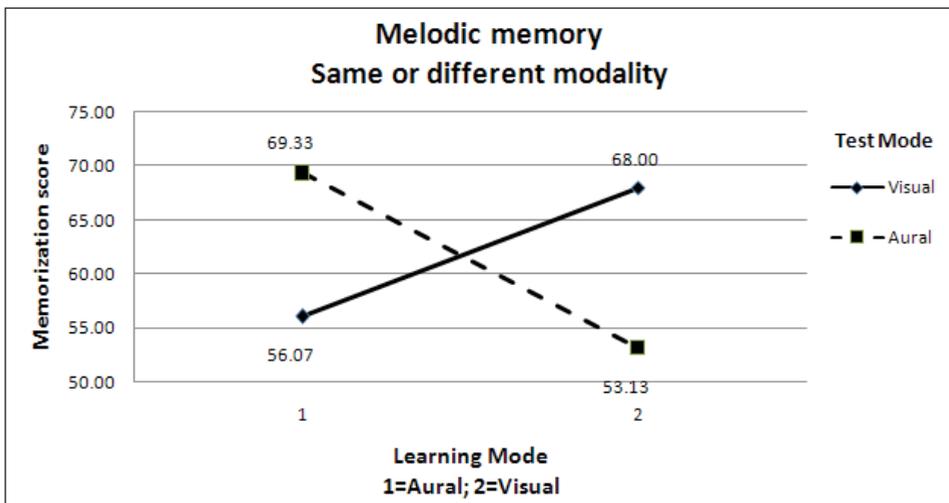


Figure 2. Significant interaction effect between learning and test presentation modes. Memory was greater for stimuli presented in the same mode for both learning and testing. Memorization scores are presented as a percentage of correctly recognized target fragments.

Discussion

When the recognition test was presented in the same mode as the incidental learning task (VV and AA) more of the melodic fragments were recognized. When the mode of presentation changed (VA and AV) between learning and testing, recognition scores dropped to near chance levels. As predicted by the Encoding Specificity Effect, the way the musical information was encoded affected retrieval. The nature of the encoding task in which participants were asked to assess tonality encouraged the audiation of visually presented material. However, even when encouraged to encode visually presented notation aurally by assessing the

tonality of the musical fragments, musicians appeared unable to store the visually presented material aurally.

The overall pattern of retrieval mirrors the pattern reported by Mishra and Backlin (2007). Both mode of presentation (aural or visual) and instrument (upright or grand piano) appear to be influential factors in how music is memorized and subsequently retrieved. Other factors may also influence retrieval. These factors may be related to the way in which the musical information is processed and retrieved as with phrase structure discussed earlier in this paper or may be related to the physical practice and performing environments as demonstrated by Mishra and Backlin. Additionally, the internal environment of the musician or the musician's state at the time of practice and performance may influence retrieval. For instance, mood and drug states have been found to affect memory (for a review see, Eich, 1995). Musicians' ability to retrieve a musical memory during performance may be influenced by anxiety states.

Presenting musical fragments in a mode other than the mode in which the fragments were originally encountered, resulted in lower recognition scores. The result of this study effectively demonstrates a connection between encoding and retrieval modes using a recognition paradigm. An additional experiment was developed to extend these findings into musical performance.

Experiment 2

As a corollary to the Encoding Specificity Principal, Kolers (1973) suggested that memory performance improves to the extent that retrieval structures match encoding. The mode or substance of the most effective memory cues mirror the way in which the information was encoded. In terms of music, the way in which musical memory is primarily encoded can then be investigated by studying retrieval cues. If various cues are used to prompt musical memory, the most effective cue can be said to reflect the way in which the musical memory was initially encoded. The purpose of Experiment 2 was to determine whether musical memories as demonstrated in an authentic performance context could be effectively prompted in an incidental memory task and whether the modality of the prompt (aural or visual) affected recall.

Method

Participants

Participants were 13 music majors enrolled in a group piano at a large southern United States university. Students were primarily enrolled in this class as a requirement for a music degree and piano was not their primary instrument. Most

were in their second ($n = 9$) or third year ($n = 4$) at the university. The participants reported performing from memory occasionally their primary instrument and memory was an occasional requirement in the group piano class.

Materials and procedure

Minuet in G by J. S. Bach was assigned by the group piano teacher for a regularly scheduled class performance assessment. This piece was included in the textbook used for the class and was of an appropriate difficulty level for the participants. The piece was 16 bars in length and homophonic in texture. Harmonies were simple with very few accidentals. The tempo was not a consideration during memorization; however, tempo was a consideration when participants performed with notation during course performance assessments.

The participants were given three weeks to prepare the piece for a class assessment. The teacher made no mention of memorizing the piece for performance and though memorization was occasionally an assignment in the class, it was not a consistent aspect of performance assessments. Participants were assessed on their ability to perform the piece with notation by their regular classroom instructor. The assessment was based on pitch and rhythmic accuracy, and expressive elements (e.g., dynamics, articulation).

Approximately a week following the performance assessment, participants who received performance grades of B (80%) or higher were asked to attempt a memorized performance of the music. Participants receiving a grade lower than a B were excluded from the memorization portion of the study as errors during subsequent memorization attempts were potentially due to technical problems rather than memory lapses. As memorization was not a requirement for the performance assessment, it was anticipated that most participants would not have fully memorized the piece. This assumption was confirmed with the majority of the participants reported that only a small portion (between 20-30%) of the piece had been memorized.

During the incidental recall task, participants were asked to play from memory until they could recall no further material or could only recall one voice. At this point, the participant was presented with a one-bar memory cue to determine whether additional material could be recalled. Cues consisted of either one bar of notation at the point memory failed (visual), or one bar of a recorded performance (aural). The performance was recorded by one of the group piano instructors and was consistent with the marked tempo. The cues were presented in a randomized order. The cue was recorded as successful if additional material could be performed. If the cue did not prompt further musical material, a cue in the alternate modality was presented.

Results

A number of factors were investigated in this exploratory study of memory cuing: the amount of memory available to the participants, the number of bars that could be recalled before a memory cue was needed, and which memory cue (aural or visual) was most effective in prompting memory. Additional information was collected concerning where memory faltered and qualitatively compared with musical structure.

All participants were able to play to the end of the piece with the assistance of memory cues. On average, participants required 3.54 ($SD = 1.71$) cues to play the piece from memory and were able to perform an average of 3.39 ($SD = 1.68$) bars prior to needing an additional memory cue.

Visual cues were most effective, eliciting additional material 100.00% of the time while aural cues were less effective, eliciting additional material only 55.56% of the time. All but one participant indicated a preference for the visual cues (92.30%). For 30.78% of participants, only visual cues prompted memory; aural cues were not effective. A Friedman test was computed to determine the effect of the modality on the amount of material that could be recalled following the cue. There was no significant difference ($p = 0.56$) in the amount of material that was recalled following aural ($M = 3.08$ bars) or visual ($M = 5.75$ bars) cues.

Discussion

Visual cues were more effective than aural cues in prompting musical recall. Based on assumptions underlying the Encoding Specificity Principle, a close connection between retrieval and encoding operations was hypothesized and evidence supporting the Encoding Specificity Principle using musical material was provided in Experiment 1. Visual cues in Experiment 2 were more effective in prompting memory during performance. A hypothetical extrapolation of these results suggest that when encoding information, musicians predominantly use the visual modality and to a lesser extent, aural. This is especially the case for about a third of the musicians who appeared only to have encoded information visually as aural cues were ineffective in prompting memory.

In pedagogical literature, teachers and musicians commonly advocate memorizing using aural and visual strategies usually along with kinesthetic and analytical strategies. By and large, one modality is not favored over the others (for a review, see Mishra, in press), but the results of the present study show that musicians favor the visual modality when learning notated music. Additional research is needed to determine whether aurally presented (rote) music shows a reverse pattern, favoring the aural modality.

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Boy choirs vs. girl choirs: Can listeners tell the difference? A replication and cross-cultural comparison

The U. K. has had a long and extended tradition of boy choir singing in cathedrals. Children usually join cathedral choir at the age of 8, and they leave by the age of 12-14. Recently (1991), cathedral girl choirs began in England in Salisbury, to the joy of some, to the dismay of others (Welch & Howard, 2002). Some of the controversy surrounding this issue relates to purported differences between girl choirs and boy choirs in overall sound, vocal development, and listener preference. Is there indeed a difference between young boy and girl singers and is this difference perceptible to the average listener?

Physical differences between the genders

Researchers have identified that there are gender differences in speaking voices. Listeners can accurately identify gender of adult speaking voices (Caruso, Mueller, & Xue, 1994; Schwartz & Rine, 1968; Sachs *et al*, 1973) but are less accurate in identifying gender differences among speaking voices of pre-adolescents (Karls-son, 1987). Morris (1987) suggested variables that may provide cues as to speaker sex. These included consonant duration, vowel duration and voice onset time.

It is still unclear whether there are comparative differences in laryngeal and/or vocal tract dimensions between prepubertal boys and girls and whether these differences serve as cues to gender identity. Negus (1949) and Kirchner (1991) asserted that larynxes are likely to be of the same size given equal weight and height. Similarly, Kaplan (1971) found no significant prepubertal sex differences in vocal mechanisms and Ingrisano *et al* (1980) report negligible differences in supraglottal vocal tract length, given similar weight and height. Bennett and

Weinberg (1979) contended that laryngeal source cues provided gender information for only a small number of children.

Other differences between boys and girls identified in the literature include vocal development disparities and physical size variations. Kahane (1978) claims that there are girl-boy vocal developmental differences during adolescent physiological change. Cooksey and Welch (1998) report that the anatomical and physical changes that occur during adolescence, particularly in the size and shape of respective vocal structures, are different for girls and boys and the consequent impact on their singing voices is typically also very different. Stathopoulos (2000) and Stathopoulos & Sapienza (1997) identify several differences in physical size between the sexes: (1) overall body height as a function of age is virtually identical from eight to twelve years, at which point girls tend to be taller than boys until 14 plus when the relationship reverses, (2) girls tend to be heavier from the age of ten, (3) lung dimensions (length, width) tend to be smaller in girls, although they are likely to use a greater rib cage compared to abdominal contribution to produce speech than boys from the age of ten.

The perception studies

A line of research has investigated the question of whether differences in voice quality are perceptible to listeners, and these have mostly been conducted with participants and singers from the United Kingdom. One study concerned itself with listeners' identification of individual untrained boy and girl singers aged 3-12. Sergeant, Sjolander, and Welch (2005) had four listeners experienced with children's voices audit 320 samples of children's singing and judge the sex of each singer. Listeners had a 71.57% accuracy rate, and results indicated a significant relationship between sex identification and age for boys, but not for girls. The younger the boy singer, the greater the likelihood of his being mistakenly denominated as a girl and the older the boy, the greater the probability of his being correctly identified as such. The group of boys most frequently confused as girls showed a mean age of 6.48 years. Judges identified specific auditory cues that assisted their decisions: breathiness and huskiness of tone at higher frequencies, boys reported having greater difficulty in maintaining intonation than did girls, differences in consonants (consonants released more softly by girls) and perceived personality factors (boys sang more "matter of fact" than girls, boys sang more from the head, but girls from the heart, etc.). Results indicate that listeners can distinguish differences relatively accurately between individual untrained boy and girl singers from approximately the age of 8, and this ability becomes more accurate as the age of the singers increases. The researchers concluded that there are

consistent gender cues present in untrained children's singing voices, sufficient to allow reliable identifications, but these are complex in nature, are both sociological and physiological in origin, and developmental (psychological) in nature.

An extension study examined listeners' perceptions of English cathedral boy and girl choirs instead of individual singers. Using excerpts from commercial cds of the same choir and director, with girls and boys singing on each disc respectively (Wells Cathedral's *The Glorious Renaissance* and *I Look from Afar*), Howard, Szymanski, and Welch (2002) chose 10 snippets from each cd, each lasting approximately 20 seconds. 189 listeners of various ages (1-80) achieved a 60.58% mean accuracy rate (range 37-77%). Adults consistently recognized the sex of the choristers more reliably than children, and girls were better than boys at the task. Boy choristers were recognized significantly more often than girl choristers for the whole population of listeners. The researchers pointed out that, although listeners can identify the sex of choristers with an average accuracy of 60%, musical context plays an important factor in this perceptual ability and the chosen repertoire has a major impact on identification abilities.

In order to address the concerns of the previous studies, Howard, Welch, and Szymanski (2002) attempted to control for repertoire and other acoustic differences by using the same exact music and the same acoustical environment. The only difference in these excerpts of Evensong (*Piccolo Preces and Responses*) was who was singing the top line, male or female choristers. Again, the 10 snippets chosen were 10-22 seconds long, and each snippet was included twice, once with the girls and once with the boys singing the top line. 88 listeners (mean age of 21.7 years) could not reliably identify the difference between boys and girls any better than chance. Mean accuracy rate was 53.17% (10.63 out of 20 excerpts correct). The range of accurate responses was 28-78%. Analysis indicated that some musical snippets exhibited a degree of bias towards one sex than the other, particularly with snippet 2, where the version sung by the boys was identified correctly 78% of the time by the listeners. This was countered strongly by the listener accuracy in identifying this snippet when sung by the girls, when listener identification fell to 28% accuracy. Thus, "listener identification of boys and girls singing the top line in cathedral choral music is no better than chance when the same musical material is used and the performances are otherwise identical as far as practically possible" (p. 404).

Welch and Howard (2002) and Howard, Barlow, and Szymanski (2000-2001) summarized the above studies and noted the following observations: (1) musical context plays an important factor, (2) some excerpts are really easy to identify compared to others, (3) boys' singing voices become more identifiably "masculine" as they get older, but this trend does not exist for the girls, (4) there is

considerable potential for female choristers to be confused as male, depending on the choir and the choice of repertoire, and this is believed to be a product of the particular traditions, expectations, and cultural practices of the socio-musical environment to which choristers are inducted. Further, "all were better identifying boys than girls. Perhaps this is due to the cathedral tradition of all male choirs which almost all listeners will be familiar with." (Howard, Szymanski, & Welch, 2002, p. 7).

Given that these studies incorporated English singers and English participants, and given the researchers' conclusions regarding the participants' familiarity with the cathedral tradition, it is important to view these results with caution and avoid generalizations across cultures. Moore and Killian (2000-2001) conducted the first cross-cultural study in this area. They had 5 girl and 5 boy soloists and 10 choirs (5 girl choirs and 5 boy choirs) singing excerpts from *Ceremony of Carols*. 536 children and adults from England and the United States, in 4 different age groups (elementary, middle and high school, undergraduate, and graduate and conductors), listened to these 30-second excerpts and attained a 62% mean accuracy rate (range 58-69%). There were no significant differences between male and female listeners nor nationalities. Listeners discriminated male choirs more accurately than girl choirs. These findings replicate Sergeant and Welch (1996) in the lack of relationship between accuracy and listener's gender and ability to identify gender of singers. Undergraduates were most accurate in the task (65%), but graduate students and conductors had the same accuracy as elementary students (59%). Data from this study suggest that perceiving trained boy and girl singers in a blind situation may be a more difficult task than centuries of tradition might suggest.

Purpose of the study

The purpose of this study was to extend the research cited above and to continue to examine the cross-cultural trends related to perceived gender differences between girl and boy choirs in choral singing. Specifically, this study replicates the Howard, Welch, and Szymanski (2002) report with participants in the United States and Argentina. Will listeners in countries outside of the prominent boy choir influence of England respond similarly? Or is the ability to differentiate between girl and boy choirs culturally specific?

Method

Participants were 52 music education majors enrolled in 2 major universities (one in the United States, one in Argentina). The musical stimuli were 10-20 sec-

ond snippets of Piccolo's *Preces and Responses*, used in the Howard, Welch, and Szymanski (2002) study. These were coded by the researcher as girls1, boys1, girls2, boys2, etc. in order to reference them accordingly. In these snippets, the music and acoustical environment were exactly the same; the only difference was that in 10 of the snippets, girls were singing the top (soprano) line, and in the other 10 snippets, boys were singing the top line. Participants heard the snippets in the same random order as in the original study. Directions were as follows:

In the following short 20 excerpts, you will be hearing either a boy or a girl choir singing the top line (the soprano part). Please circle whether you think the top line is being sung by girls or by boys.

The same directions were translated into Spanish for the participants from Argentina.

On their answer sheets, participants had the opportunity to circle "girls" or "boys," and were given approximately 10 seconds between excerpts to respond to each of the 20 stimuli.

Results

Participant responses to survey questions (boys, girls) were transformed into accuracy percentages per snippet (boys1, boys2, girls1, girls2, etc.). Accuracy ranged from 12% to 73% (Argentina), and 12% to 69% (US). Results between the two countries were nearly identical. Participants from Argentina had a mean accuracy percentage of 47.75% ($SD = 17.88$) or 9.54 out of 20 snippets correctly identified. Participants from the United States had a mean accuracy percentage of 46.8% ($SD = 15.48$) or 9.38 out of 20 snippets correctly identified. Participants from the United Kingdom (Howard, Welch, Szymanski, 2002) had very similar scores: $M = 53.1\%$, $SD = 12.02$. A *Kruskal-Wallis One-Way Analysis of Variance* on mean accuracy percentages revealed no significant differences in scores among the three countries ($H = 1.57$, $df = 2$, $p = .45$). See *Table 1* (next page) for breakdowns by snippets.

There was a curious trend with two snippets in particular: snippet 2 and snippet 5. Participants tended to identify these snippets as being sung by a boychoir, irrespective of which version they heard (the boy or the girlchoir version). In fact, for English and Argentinian participants, snippet 2 was the snippet with the highest accuracy score (78% and 77%, respectively), but only for the boychoir version (b2). 54 % of American participants rated b2 accurately. The girlchoir version (b2) was only identified correctly by 28% of English participants, 15% of Argentinian participants, and 19% of American participants. With snippet 5, 66% of English

participants, 65% Argentinian participants, and 62% of American participants labeled the boychoir version (b5) correctly. Conversely, only 35% of English participants, 12% of Argentinian participants, and 12% of American participants correctly identified the girlchoir version (g5).

Snippet	Argentina	United States	United Kingdom
B1	35%	46%	60%
B2	77%	54%	78%
B3	50%	69%	61%
B4	50%	50%	48%
B5	65%	62%	66%
B6	58%	50%	52%
B7	38%	65%	40%
B8	69%	38%	43%
B9	54%	58%	55%
B10	62%	65%	45%
G1	50%	38%	55%
G2	15%	19%	28%
G3	31%	42%	47%
G4	50%	38%	62%
G5	12%	12%	35%
G6	42%	38%	48%
G7	35%	65%	62%
G8	31%	31%	51%
G9	73%	42%	56%
G10	58%	54%	70%

Table 1. Mean Accuracy Scores by Snippet.

Discussion

This study sought to examine whether participants from Argentina, the United States, and the United Kingdom were comparatively different in their ability to identify whether a boychoir or a girlchoir was singing the top line of a choral piece. Ultimately, results indicate that, not only are accuracy scores practically identical across three cultures, the task seems to be extremely difficult. None did much better than chance level, which suggests that, if they had guessed the answer to each question, they would have performed about the same.

Howard, Welch, and Szymanski (2002) also noted the striking feature of snippet 2 from Piccolo's *Preces and Responses* and found that this snippet exhibited a high degree of bias toward boy singers. Participants in their study rated snippet 2 accurately when sung by a boy choir 78% of the time, and misidentified the girl choir version. Only 28% of the listeners correctly assessed the girl choir version.

It is interesting that, given three disparate cultures from three separate continents, each performed so similarly. Especially given that the United Kingdom has such a large boychoir influence, and that Europe can perhaps be seen as the leader in this tradition, one might think that English listeners might have a certain "sound in their ear" that enables them to distinguish between boy and girl choirs more precisely. Instead, it appears that, irrespective of culture, it is simply very difficult to note differences between prepubescent young singers.

Given the previous studies with the same research focus (Howard, Barlow, & Szymanski, 2000-2001; Howard, Szymanski, & Welch, 2002; Howard, Welch, Szymanski, 2002; Sergeant, Sjolander, & Welch, 2005; Welch & Howard, 2002), these results are not very surprising. Clearly, participants cannot distinguish between girl and boychoirs when all acoustical and musical factors are kept constant. These results do, however, call to question the reservations some have with respect to allowing girls to sing in cathedral choirs. Perhaps those reservations have less to do with tone quality and more to do with breaking with tradition.

One is cautioned against generalizing these results, because this study employed a very small sample size, and one could hardly say that 26 participants from each culture constitute a fair representation of the entire population. Possible future studies might incorporate a larger sample size and/or groups from several different institutions.

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Intercultural competence: Philosophical, curricular and practical issues for music education

Theory and practice

It is a truism to state that theory informs practice, that philosophical perspectives affect the way we behave. If we do not develop our own theoretical positions, we will be subject to those of others. Curricular emphases do not just appear; they arise from political agenda, educational reforms and cultural movements. Either they are inspired by individuals with the power or ability to effect change, or they reflect a collective perspective on what should constitute formal education. In recent years, the curriculum has been driven by a number of external constraints: a functional approach emphasises education for work; an economic approach focuses on the cost of educational provision; while a sociological approach relates education to its perceived relevance to society. Terms such as 'the spirit of the age' and 'the flavour of the month' characterise a popular application of theory and philosophy to daily life. Music education has been subject to many such approaches, spirits and flavours over the past forty years...

In this article, I consider the subject of intercultural competence from a wide perspective. In so doing, I hope to reclaim some of the ground for musicians and music educators to determine what should usefully inform and shape music curricula. When applied to music, the term 'intercultural' may refer not only to connections between a range of indigenous musics within a multicultural curriculum, but also to links between all musical cultures – classical, folk and popular, and their various sub-divisions. In American schools during the 1920s, 'intercultural education' was designed to encourage understanding of the cultures of immigrant populations (Volk, 2004: 3). Since then, we have learned that exposing students to

a variety of music not only supports better cultural understanding, but also offers alternative ways of experiencing music and developing musicianship. Commenting on the teaching of a multicultural music programme, O'Flynn (2005) observes that while many music curricula

appear to offer a more pluralistic view of music and music education than previously, these may fall short of providing an intercultural model for teachers and schools (O'Flynn, 2005: 191).

For O'Flynn, an intercultural approach provides teachers and learners with deeper and more vital insights into the way music works on an individual and collective basis, through a consideration of alternative models of learning and performance practice, beliefs and values. I would argue that a creative approach within a composition-based music curriculum serves a similar purpose in providing learners with important insights into musical processes that inform listening and performing. Such an approach encourages a sense of individual musical identity that, in turn, can help students find connections with other music, including their own musical traditions. Bartók and Vaughan Williams recognised a vital reciprocal relationship between folk music and composition that shaped their own work as composers. For many people, the pervasiveness of commercial pop music has eroded an affinity with their native music. Without a distinctive local or community musical identity, students may be denied an important means of relating to other music. Intercultural competence assumes ability in at least one area or 'culture' in order for beneficial relationships to be formed with other cultures. Making connections is at the heart of education; the deeper and richer our experience in one area, the more valuable will be the connections we make with other areas.

Theories on music, music education and teacher identity abound. The position we take will affect the way we perceive music and construct learning opportunities for our students. Formalists, such as Eduard Hanslick (Payzant, 1986) believe that music does not represent anything in particular, but that our understanding and appreciation of it come through a study of its form; this is reflected in the term 'absolute music'. The philosopher Hegel (Knox, 1975) and the composer Schumann (Perrey, 2007) considered musical form as a means to artistic ends. For Hegel, musical structures revealed an inner world of feeling, particularly when allied to a text; music's identity and 'message' could be heard best in 'programme music', where the listener's feelings were engaged. The composer Stravinsky observed that:

Music is, by its very nature, essentially powerless to *express* anything at all (Stravinsky, 1975: 51).

This is not the same as saying that music does not *communicate* anything, but rather that by trying to find precise 'meaning' in music, we may be distracted from *experiencing* the music. Interpreting Stravinsky's observation, we might say that meaning is derived from appreciating the way sounds are placed together; for the listener, the journey of discovery as the music unfolds is at the heart of the musical experience. Referential Theory (Bunnin and Yu, 2004) draws attention to music's ability to remind us of another event – like a smell or taste, it is able to take us back to an earlier experience. Referentialists would argue that music's value or meaning lies outside a composition or performance. On the other hand, Expressionist Theory (Collingwood, 1938) suggests that it is in the aesthetic qualities of a work that music's meaning and value lie. Expressionist theory can be traced to 19th century Romanticism, with its reaction against the Enlightenment's emphasis on empiricism. Interestingly, Kant's conception of 'beauty' in art appears to link Expressionism and Formalism:

Above all the natural source of Beauty in Art is identified with expressive power rather than with formal excellence (Gotshalk, 1967: 253).

Gotshalk concludes that the shift from formalism to expressionism in Kant's aesthetics is understandable when viewed from Kant's desire for harmony between Nature (form) and Freedom (expression). Tia DeNora (1986) refers to the 'paradoxical aspect of musical meaning' (p84) and cautions against attempts to simplify issues through polarising formalist and expressionist positions, which in themselves reflect a diversity of perspectives.

In the mid-1990s, the world of music education was subjected to a protracted debate on two theories of music education and their application to teaching and learning in music. Very soon, the discussion became polarised – the 'music as aesthetic education' camp, inspired by the writings of an elder statesman of music education, Bennett Reimer (1970), being set against the 'music as praxial education' camp, led by a former doctoral student of Reimer, David Elliott (1995). At times, the arguments seemed to go beyond a plea for a suitable and vibrant music education, suggesting that individual academic identity and professional reputation were at stake – that one side had to be defeated in order for the other to be vindicated. Such gladiatorial spectacle, reminiscent of an earlier and bloody period of history in a Roman amphitheatre, focused largely on 'argument'. It is not

always the case that compromise or a middle ground approach provides a better way; there are times when one position might be more 'correct' than another (or at least, more *useful* in its particular social and historical setting).¹ However, when arguments become heated, when issues become polarised, when hostile camps form around one or other ideology or leader, we are in danger of simplifying matters and overlooking any value or positive feature in the position of an opponent. Perhaps that is one reason why Reimer's appeal for a more comprehensive, 'synergistic' approach to music education in his revised text (Reimer, 2003) was not taken up in the published symposium on his philosophy of music education (Bowman, 2003).

The educator, Edward de Bono (1985), offers some interesting perspectives on the role that argument is afforded in determining thinking and practice. Much of our approach in education is based on carefully constructed arguments, in the spirit of Aristotle, Plato and Socrates ('the gang of three', as de Bono terms them). De Bono considers an emphasis on argument (reflected in Greek philosophy and medieval scholasticism) to be deficient, advocating instead the role of 'exploration' in our approach to thinking and practice. He observes that western civilisation is in danger of stagnation unless we move from argument to developing explicit thinking skills. For de Bono, argument (of the type that leads to taking sides rather than engaging with issues) is deemed primitive and inefficient, as it limits perspective and focuses on judgements. At one level, this is another example of polarisation – between those who advocate making a case through 'argument' and the more creative possibilities suggested by 'exploration'. Nevertheless, de Bono's advocacy for critical thinking offers some interesting perspectives on recent and current debates in music education theory and practice. What, for example, would the 'aesthetic versus praxial' argument look like when considered under each of de Bono's 'Six Thinking Hats' (Objective thinking; Emotional thinking; Judgemental thinking; Positive thinking; Creative thinking; and Organisational thinking)? Instead of feeling a need to defend one's position or ego, the hats would offer protection through role-play, allowing positions to be taken without threat to one's personal or professional integrity.

Question 1: Which theoretical and philosophical positions best provide for the needs of contemporary music education?

Music for all

The promotion of a creative, composition-based music education in the 1970s

owed much to visionary music educators such as Murray Schafer (1976) in Canada and John Paynter (1970) in the UK. The 'music for all' movement, as it became known, impacted curricula in many countries. During this period also, Edward de Bono (1970) advocated creative approaches to teaching and learning, through highlighting the importance of lateral thinking in our personal and educational development. 'Music for all' was based on egalitarian principles – a desire that all children should be exposed to a vibrant music education. Interestingly, the emphasis on avant-garde contemporary music, art and poetry that featured in the writings of Schafer and Paynter offered models of teaching and learning far removed from the popular music diet of the majority of school students. Schafer's and Paynter's approach reflected their compositional background; it placed improvising and composing at the centre of the curriculum. 'We're all creative beings; we are all musical', was a common mantra of the time, and one that is still at the centre of much educational thinking and practice. The new *Curriculum for Excellence* (2004) in Scotland,² for example, encourages spontaneity and creativity; the development of imaginative learning that focuses on individual needs more than the acquisition of knowledge; the growth of skills for life more than following a prescriptive curriculum. As such, there are many resonances with the 1970s in the way learning and teaching is conceived. What is different today is that we have lived through seismic changes in the design and delivery of education and music education.

The so-called 'elitist' classical music education of the 1960s, which was criticised for catering for a minority of students, was replaced by a more comprehensive music curriculum in the 1970s, initially derived (paradoxically) from *avant-garde* classical music! If classical music is deemed 'elitist', then *avant-garde* classical music should be considered even more so. The fact that it became a natural basis for encouraging school students to engage with music challenges the notion that any musical genre should be dismissed as 'elitist'. Such a simplistic view would place classical music at one end of a continuum of perceived relevance and popular music at the other. Polarisation of this type is not helpful to developing musical understanding. To some extent, a sociological approach to the curriculum (for all its benefits in linking community with school) may appear to support such a perspective, by relegating classical music to a minority position in the classroom. Education – from 'educare' – means 'to draw out'. Like a journey, it should take the learner on a path of discovery from the known to the unknown, the familiar to the unfamiliar. If education is governed by a political agenda of perceived relevance, then curricula will remain at the level of functionality (that which is applicable to the world of work) or immediacy (that which is deemed popular). To

restrict music education in this way will lead us nowhere; it will not challenge the mind with new ideas and alternative perspectives. Ultimately, like a curriculum based on 'argument', such a position will lead to stagnation.

Question 2: To what extent do our curricula reinforce familiar positions or challenge individuals to consider new perspectives?

Increasing complexity

The 'music for all' movement of the 1970s encouraged exploration of sound and the parameters on which all music is constructed. Just as John Cage had proclaimed in his 'silent' composition, *4' 33''* (1952), that music consists of the patterns of intentional and unintentional sounds all around us, so the new music education encouraged students and teachers to explore everyday objects for their sound-producing potential. The process of putting the sounds together resembled the way composers worked, focusing on the elements of listening, creating and music-making. This creative approach to music education gathered momentum in the UK, leading eventually to the incorporation in the curriculum of popular music (in the 1970s), world musics (in the 1980s) and music technology (in the 1990s). As a result, the music teacher of today is presented with a vast array of musical cultures and with different models of teaching and learning – and the possibilities keep on increasing. Like Topsy in *Uncle Tom's Cabin* (Stowe, 1852: 348), music education just 'grow'd'. The increasing complexity of today's music curricula is evident in both content and methodologies. Teachers have to come to terms not only with a range of musical cultures, but also with an attendant diversity of ideas that inform the study of music and education. Lucy Green (2008) has highlighted the benefits of informal learning within the formal environment of the classroom. In an earlier text (2001), Green investigated ways that popular and rock musicians learn, as a basis for suggesting a review of the way classroom music teachers engage their students in learning about music. Green contributed also to the *Musical Futures* initiative (launched in 2003 by the Paul Hamlyn Foundation), which offers an approach to teaching and learning based on informal strategies derived from community music settings and the practices of popular musicians. Formal music teaching and learning can be enriched also through investigating the ways that music is understood and experienced in a range of indigenous cultures.

With so many perspectives on teaching and learning, together with possibilities for including different types of music in the classroom, it is no wonder that contemporary music educators often feel overwhelmed. Like a child in a market,

each stall seems to offer a new experience to the observer – the sights and smells dazzle. When Miranda, in Shakespeare's *The Tempest* (c.1610-11), was confronted by more people than she had ever seen in her sheltered existence, she exclaimed:

O, wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world,

That has such people in't!

(Act V, Scene 1, lines 181-184)

For Caliban, the deformed slave, Prospero's island is a place of magic where there is nothing to fear:

Be not afeard; the isle is full of noises,

Sounds, and sweet airs, that give delight and hurt not.

(Act III, Scene 2, lines 136-137)

Some music educators are Mirandas (amazed by the array of possibilities): 'O brave new world, that has such *music* in it!' Others are Calibans (who witness the beauty and possibility in all that surrounds them); while still others, like Mole in Kenneth Grahame's *The wind in the willows* (1908), are overwhelmed by the selection of food in the fat, wicker luncheon-basket, and exclaim: "This is too much!" (p13). However, unlike Mole, when faced with such a bounty of music in the classroom, their plea, "O stop, stop," may be more in despair than 'in ecstasies'...

Question 3: In what ways might we review the content and methodology of our culturally representative music curricula in order to simplify and focus music teaching and learning?

Diversity versus depth

Whilst the ingredients available to the music educator have increased, the time allocated to exploring them has not. Many secondary music teachers in the UK are still expected to deliver a general music curriculum in one or two periods of 30-40 minutes per week. To do justice to any one musical genre is impossible in the time available. The danger, of course, is that in trying to cover a wide range of music, students will gain only a superficial grasp of music. The music curriculum might seem like a smorgasbord of tastes or a palette of colours that, at its worse, could lead to caricature or misrepresentation of the music we would wish to value. To take my culinary metaphor further, the creative chef or the competent dietician may ensure that the variety of food caters for our dietary needs, that the

ingredients are so balanced to enable us to gain maximum benefit rather than develop indigestion or worse! Moreover, care in preparation should avoid food poisoning... Nevertheless, the issue of musical diversity in the classroom raises certain questions concerning the purpose of music education and whether or not we show proper regard for the cultural identity and traditions of others. Patricia Shehan Campbell (2004) has written helpfully on the interrelationships between music, culture and education, suggesting strategies that ensure respect for indigenous musical cultures in the curriculum. Even the listing of geographical and cultural examples highlights a problem of generalisation; we speak of African drumming, but *which* region, *which* music do we mean? Such all-encompassing terms may convey – even unintentionally – a lack of sensitivity to the rich variety that is represented in the diversity of African musics.

What is the educational basis for our selection of music in education: a random putting together of musical cultures (those that happen to be available or in vogue - 'the flavour of the month'), or a purposeful attempt to develop and broaden musicianship and cultural understanding? Indonesian gamelan, African drumming, Caribbean steel pans and South American samba / salsa are familiar in many of today's music education programmes.³ Aspects of Indonesian and African music inspired Orff's 'Schulwerk' in the 1920s, the music being adapted to classroom percussion.⁴ Such community musics from Asia and Africa have an immediacy that fit well into the classroom. They are readily adapted to require few technical skills – unlike the solo traditions of Indian sitar and tabla performance or Arabic singing. Undoubtedly, the selection of musical traditions for the classroom owes something to their ease of translation from community to school. Whilst an exhaustive survey of the music of the world is neither possible nor necessary, we should ask if the musical diet experienced by our students is properly considered and balanced. If music education is to be meaningful, students should be presented with 'authentic' musical experiences that reflect musical cultures in an appropriate way. The question of how best to structure authentic musical experiences continues to challenge music educators; the issue goes beyond trying to reflect something of music's social and historical context.

The ethnomusicologist, John Blacking observed that:

Folk or folklore music is a staged performance that has very little to do with the real local music of a country because it is displaced from its real setting and context (Blacking, 1987: 133-34).

This observation raises questions concerning *what* exactly we convey of music's authentic character when we transfer it to the classroom. While the issue has direct relevance to indigenous musical cultures in a multi- or intercultural music curriculum, the problem is not confined to folk music. The classroom itself is an artificial environment and any musical tradition presented in this context is 'displaced from its real setting and context'. The problem is compounded by what we *do* to the music when we introduce it to students. Often, music is presented in manageable chunks of anything from a few seconds to a few minutes. A comparable approach in teaching literature would be to present students with extracts from a poem or novel; or in art, to consider parts of a picture. Again, our intention and approach in presenting incomplete works require careful consideration. Do we hope, for example, to develop musical understanding through examining parts of a composition, to consider specific elements so that we can recognise them in context? If so, we have to acknowledge that this is alien to the way music is presented in its natural setting and contrary also to the way we develop appreciation of an object by considering it holistically. To counter this perspective, we may observe that many people experience music partially, as background to other activities in our sound-saturated environment. Does it matter, then, if we adopt a similar fragmentary approach to music in education? After all, we live in an age of 'sound bites'... Musical analysis requires a later synthesis to make sense of what is studied, to put back together what is taken apart. In making a jigsaw, it is usually better to have seen the whole picture before we try to reconstruct it from its pieces.

The challenge of trying to do justice to a musical tradition within an educational system that advocates diversity raises fundamental concerns over what effectively can be achieved. Making students aware of differences between musical cultures is beneficial, but if a music programme is only a display of contrasting examples, the student may lack deeper understanding of the nature of music. Looking at someone's holiday photographs is no substitute for experiencing the sights and sounds of another place. At its heart, a music curriculum should encourage musical *understanding*. With this in mind, it is possible to view musical authenticity from the perspective of the different functions that music serves in its original setting (such as ritual and celebration). With this perspective, musical understanding can be encouraged through a consideration of how music operates in its social and cultural context – even though we may be unable to replicate an original setting.

Question 4: In what ways could musical sensitivity and understanding be developed through an in-depth study of a few musical cultures rather than attempting a musical world tour?

Musical identities

Whilst music is not strictly a 'language' (Graham, 1997: 80), it does share certain features with language. Even the way we develop language skills (from listening, imitating, babbling and improvising, to forming meaningful sounds and extended phrases and sentences) has its counterpart in the way we develop musically. But to ascribe the term 'language' to music belies the fact that music has many dialects, that each of us hears and understands different things when we listen to music, that the sounds are imprecise in their meaning. The 'message' of music is not reducible to common or literal statements, any more than the 'meaning' of music is constant. Even language, for all its precision, is subject to a range of interpretations; we speak of 'inferred meaning', of 'constructed meaning'. Ultimately, music's variety and ambiguity gives it strength and 'meaning' that for some people can be deeper and subtler than language.

When we consider music as a general phenomenon, the question of its identity poses even more tantalising questions. Each performance of a work differs from that of another. Even a recording can sound different depending on when and where it is heard – as well as with whom it is heard. This may lead some to deduce that the music score is the real identity of a work. To understand a complex music score, however, requires a high level of internal hearing and aural skill, beyond that of most people. To define music's identity by its visual representation would limit its appreciation to a few; rather, a score has to be realised to be understood, for music is an *aural* art, and its identity lies in the pattern of sounds and silences as they unfold in time. Much music is experienced by the listener as an interpretation by a performer; the composer's intentions are filtered through the musicianship and technique of a third party, and then reconstructed or interpreted further by the listener.⁵ Like the wind blowing through the leaves of a tree, the resultant aural display is never constant; the sounds are never perceived in quite the same way. Nevertheless, the identity or character of a work remains recognisable, even when performers take extreme liberties with a composer's notation. If that is the case with documented music, how might we perceive the identity of non-notated and improvised music that forms the larger part of our musical world? What, in fact, is an 'authentic' musical performance? Improvised music, by its nature, is far more fluid than western classical or 'art' music, and yet we recognise national and local identities in the transmitted musical cultures of our multicultural society. Where such music is performed by its creator (or where an improvisation moves far beyond its original compositional idea), the role of improviser / composer and performer may be one and the same. In such situations, the music is not filtered for the listener in the way a music score is realised.

'Fixing' the identity of improvised music in recordings offers a brief glimpse into another transient musical identity. Like a photograph, any recording captures a moment in time from a particular perspective or vantage point, frozen yet able to communicate character and memory of another place and occasion, as well as conjure its own memories. But an authentic performance is not simply one that is fixed; rather, it is one that is true to the intentions and context in which the music was conceived. The extent to which that context is dependent on its cultural and historical setting has informed numerous debates on the realisation of classical music over the past half-century. 'Period' instruments and 'authentic' performances undoubtedly offer interesting insights into former practices, notwithstanding the problem that contemporary listeners can no longer *experience* the music as originally heard because they live in a different time and have been subjected to a greatly expanded sound world. Authenticity, therefore, can be interpreted more widely than a sincere attempt to be true to cultural or historical context; an authentic performance should be true to itself, to the integrity of the music's inner 'message' or identity.

In a world where commercial interests erode local identities, indigenous musics may be devalued within an all-pervasive pop culture. Recordings, therefore, have another important function: they provide a means of *preserving* musical cultures for future generations. Paradoxically, as uniformity threatens cultural diversity, cultures may be preserved also through their displacement (notwithstanding Blacking's concerns over the authenticity of displaced musics); we tend to appreciate and value home when we are far from it, and many cultures are strengthened when placed in a foreign land. The classroom, as a place of displacement from what some sociologists call the 'real world' (Lyng and Franks, 2002), can operate like a nature reserve, and become a safe habitat for valuing cultures. The challenge for music educators is to represent all musical cultures in an appropriate way, true to the spirit and identity of an original – rather than as a caricature or approximation of music's identity. Perhaps the University ethnomusicology department is a safer environment for such cultural preservation...

Question 5: In what ways can an appreciation of the varied identities of music help learners acquire meaningful musical experiences and understanding?

Music for all – revisited

In recent years, there has been a challenge to a multicultural agenda in education – not on the basis of racial conflict, but rather as an assessment of whether it has

delivered what it promised. In 2005, Michael Portillo (a former British Member of Parliament) wrote an article in *The Sunday Times* entitled *Multiculturalism has failed but tolerance can save us*:

“Multiculturalism is of another era and should be scrapped.” That conclusion, expressed last year by Trevor Phillips, caused a sensation. The Commission for Racial Equality (CRE), which he chairs, was founded to promote multiculturalism and governments of both parties pursued that policy since the 1960s. Phillips went further: “We need to assert there is a core of Britishness.” He lamented the “loss” of Shakespeare. “That sort of thing is bad for immigrants,” he said, who come here not just for jobs but because of Britain’s tolerance and parliamentary democracy.”

In response, Portillo commented:

“Multiculturalism may, as Phillips says, belong to a bygone era. But magnanimity and understanding must shape our future.”

(Portillo, 17 July 2005)

‘Tolerance’ is portrayed as a positive thing in many societies; it is well to remember, however, that the injunction ‘to tolerate others’ may result merely in *putting up with* (‘tolerating’) rather than *valuing* other cultures. ‘Tolerance’ can be *passive*, whereas Portillo’s advocacy for ‘magnanimity and understanding’ encourages an *active* response to others. The issue not only affects people of different cultural backgrounds, but also those from differing economic and educational circumstances. Both segregation and integration can present social problems. The former may provide security for a displaced community, but it can lead to mistrust between communities; the latter has the potential to provide a better sense of community, but it can result in tensions between neighbours with different traditions. We are more likely to respect customs that differ from our own if we view them as culturally enriching rather than threatening an indigenous identity – although there may be occasions where conflicts arise from a clash of value systems relating to core beliefs (for example, on human rights).

The ‘separated versus integrated’ perspective is relevant also to our music education programmes and the debate on multicultural and intercultural approaches. To do justice to multiculturalism in music education (that is, valuing and representing individual cultures appropriately) requires far more time to develop suitable teaching and learning schemes than is currently available in school music

curricula. An intercultural approach, however, where students are encouraged to see and hear connections between different musical traditions, is more manageable and can (if undertaken in a sensitive manner) result in a sympathetic view of different musical genres, with at least some understanding of cultural similarities and differences. Whilst a sensitive intercultural approach avoids musical caricature, or reducing individual cultures to a few basic concepts, it tends to focus on similarities (those things that connect) rather than on differences that exist between musical traditions. As in many other areas of life, compromise is a necessary part of education; music educators have to weigh up the factors that inform each approach and decide on the most appropriate course of action in a situation.

As we survey the changes in music education over the past forty years, it is appropriate to ask: Has a diverse music curriculum delivered improved standards of musicianship and musical understanding for our particular cultural context and purpose? In recent years, University Music Departments in Scotland have raised concerns about the school music curriculum and its lack of ability to prepare students adequately for music study in higher education. Many university music courses today are vastly different from those of the 1960s, where programmes were constructed on a traditional approach to musicianship, and where harmony, counterpoint, history and performance were set within a mainly classical music framework. Given the diverse range of music included in many contemporary university music courses, widespread concern over a lack of preparedness for university study raises some interesting issues. Perhaps the legacy of a western classical model of musicianship underlies concerns that many have over a perceived lack of musical skills; or perhaps the way that music has been addressed in formal education has not sufficiently developed musical understanding and skill in any musical genre. In response to concerns over the standard of musicianship displayed by many applicants to Scottish universities, the University of Aberdeen, together with the Incorporated Society of Musicians (UK), hosted a national conference in April 2008, entitled *Bridging the Gap*. Delegates from schools, educational advisory services and institutions of higher education gathered in Aberdeen to discuss the issues affecting music in schools and higher education. Conference delegates considered the place of music literacy and classical music in school, as well as matters affecting accessibility (including popular music in formal education). Discussion was set within the context of the overall learning experience in music. Subsequently, a meeting was arranged with the Scottish Qualifications Authority (SQA) to discuss possible adjustments to music education provision in schools that would better prepare students who wish to study music at university. In spite of our cultural pluralism, we cannot escape from our

tradition. We argue, properly, that all musical cultures should be valued, and so we should not devalue the rich musical and cultural legacy of western classical music that has not only shaped and reflected western culture, but also impacted on cultures across the world. Indeed, it appears disingenuous to disregard the musical and cultural heritage of western classical music and the important contribution it brings to education.

At one level, there is a danger that the debate could become polarised, simplified to a 'classical versus popular music' conflict, and therefore deemed to be out of touch with developments in music education since the 1970s. These developments have affirmed that, within the constraints of a music curriculum, all music should be valued in the way it is taught and experienced. The Press Release for the 2008 Aberdeen conference mentioned the importance of engaging 'the interest of young people', to which I would add 'challenge' – for if education is to be effective in preparing young people for life, it should challenge perspectives through exploring the less obvious rather than merely reinforcing the obvious. Even the familiar world of pop music should move beyond its entertainment focus, to encourage critical thinking, to educate and inform perspective and practice. One of the challenges for music teachers is how to make *all* music accessible to students, not only the more obvious candidate of popular music. Categorisation of music serves a purpose, but it can easily become a means of polarising music's different expressions: 'classical versus popular', 'popular versus folk'... Moreover, the term 'popular music', like the designation 'African music', can be misleading, for popular music covers a diversity of music from jazz to musicals to easy listening to film music to the latest examples of commercial pop. It is the last of these areas, that of commercial pop music, that would appear to be the main target for advocates of a 'back to basics' music education.

My own assessment of the state of music education is that diversity in and of itself is not a problem, but rather that the issues are often more deep-seated in the way that music is taught and experienced in schools. In 1995, Malcolm Ross wrote an article entitled *What's wrong with school music?* In his article, Ross revisited research undertaken in the early 1970s and reported in Robert Witkin's *The intelligence of feeling* (1974). In spite of developments in the UK music curriculum in the intervening twenty years, which included the introduction of pop music and composition, Ross observed that pupils remained 'bored'. Ross's conclusion that music education was 'a failed arts subject' did not go unchallenged; Vic Gammon, for example, emphasised a more positive perspective on music in schools in his 1996 article entitled *What is wrong with school music? – A response to Malcolm Ross*.

The case for music education's failure, as identified by Witkin and Ross, rested on students' ratings of music in secondary schools. Underlying Ross's conclusions, however, was a more fundamental problem – namely that music, art and drama cannot be 'taught' as such (1995: 192). Whereas art and drama teachers had come to terms with this, by teaching 'school art' and 'social skills, moral judgement, political awareness and therapeutic techniques', the problem with music education (according to Ross) was that music teachers continued to try to teach music as craft, techniques and 'knowledge about'. Recent concerns over the state of music education in Scottish schools, as reported in *Bridging the Gap*, echo those of the 1990s, although the focus today is more on musical content and methodology than student response. In the 1990s, UK government ministers and education managers considered inadequacies in music education to be due to poor management and ineffective teaching; as a result, there was pressure to return to teaching a 'musical heritage' based on western classical music (Ross, 1995: 188). Interestingly, discussion at the *Bridging the Gap* conference would suggest also that many musicians and music educators would support a return to a more traditional music curriculum based on western notions of musicianship. However, the problem is more complex than that; it is not only *what* is taught, but also *how* it is taught and experienced by students that determine the effectiveness of a music curriculum. And the solution is more complicated than simply returning to a diet of classical music.

Question 6: How can we best prepare teachers to deliver a vital, musical curriculum that is both culturally relevant and true to underlying educational values?

Concluding remarks

Security in one's identity provides a constructive basis for appreciating and valuing other identities, provided that such security does not engender feelings of superiority. Just as being fluent in one language enables us to communicate with other native speakers and, through translation, with those from other cultures, so a foundation in one musical genre can enable us to relate to other musical styles. At its best, such security in our musical identity can encourage us to value the musical cultures of others. My own music education was based on classical music. The way it was taught and my own creative and compositional interests enabled me to develop a wide appreciation of music and a respect for and engagement with other musical traditions. Studying one musical tradition, therefore, need not result in a limited perspective on music. The task of the music educator is to provide appropriate opportunities for students to develop a broadly based musi-

cal understanding and musicianship. Whilst some musical cultures offer richer potential than others for achieving this goal, the starting point for the musical journey has to be where the student is located.

In a mobile, urban society, some have lost touch with their native musical culture. For many others, commercial pop music is the music of the masses, and therefore may be considered best placed to fulfil the role of a common 'language' in music education. Classical music attracts a smaller, albeit cross-cultural, audience, while folk music reflects more local and distinct musical identities. Music education, however, is not simply about reinforcing the obvious, but exploring the less obvious – expanding horizons, and considering musical identities that take individuals beyond a native culture. Exposure to world musics, therefore, can open up new ways of perceiving and relating to music, while a study of classical music can expand and elevate understanding through a consideration of the rich diversity of its musical, historical and cultural legacy. An intercultural curriculum offers the student a way of engaging with music where the focus is not primarily on the musical traditions, but rather on the compositional, performance and listening procedures that underpin them – the musical skills and musicianship that inform musical expression. Managing the diversity of an intercultural music education is undoubtedly challenging for the contemporary music educator, but in the challenge there is an opportunity also to create a unity within a rich cultural diversity.

Effective music education recognises that what unites us as human beings is far greater than what divides us in our cultural expressions; exploring the music of other cultures can then become a source of enrichment, through highlighting common threads and celebrating differences. Our first objective as music educators, therefore, should be to promote individual and collective musicianship that enables learners to appreciate music in all its variety. Since music *making* lies at the heart of the musical *experience*, it should, therefore, occupy a central place in our school music programmes. Such music-making, as John Paynter (2000) advocated, should include *making up music*, not only as a natural part of our human identity, but also as an opportunity to link the elements of listening, composing and performing in a meaningful way across cultural and historical boundaries:

It is the most natural thing in the world for human beings to make up music. Even now, as we look back on the twentieth century with its extraordinary record of scientific achievement, all over the world people continue to create songs and dance intuitively more or less as they have done for thousands of years (Paynter, 2000: 6-7).

Authentic musical practice is not only about representing the music of others in an appropriate manner, but also being true to one's own inner musical life. Human creativity and imagination binds all cultures together and allows us to make connections between diverse personal and musical identities. The task of the music educator, therefore, is to tap into a natural disposition, to encourage and develop understanding and skill, and to support learning with appropriate knowledge.

Intercultural competence requires cultural competence, for if we are to go beyond mere superficial association and benefit from making connections between diverse musical traditions, we need security in our own musical and cultural identity. The challenge for each one of us is how best to promote a creative musicality in the lives of those in our care. Perhaps the best way to start would be like seven-year-old Nathan, in Campbell's inspirational account of the creative musical world of young children:

Every morning, when I wake up, I have songs in my head (1998: 3).

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Notes

1. This aspect was largely ignored in the attack on 'music education as aesthetic education', which had served to unify much of the music education world for a quarter of a century.
2. Inclusion of the word 'excellence' in the title raises some interesting issues. It is extremely unlikely that anyone would advocate a '*Curriculum for Mediocrity*'!
3. The use of such collective geographical terms in this article is not intended to convey a lack of sensitivity to the diversity of musical cultures or traditions represented.
4. Orff's approach links music with movement, dance and speech in what he termed 'elemental music' (that is, music that is pre-intellectual, based on simple structures). Orff's 'Schulwerk' encourages improvisation and creativity – although some have turned it into a system or method that focuses on tuned percussion arrangements (familiar in many Scottish music classrooms in the 1980s and 90s).
5. In much electronic music, the roles of composer and performer are one and the same; the recorded basis of this music further reduces its interpretative and unpredictable nature to the acoustic environment of the concert hall, arrangement of speakers, and any 'live' sculpting of sound by the composer-performer / technician.

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Collaborative research in music teacher education: Taking a cue from research approaches outside music education

When starting this project, I intended to present research on a sociological approach to music teacher education implemented at the University of North Carolina at Greensboro (UNCG). After working awhile, I observed ways that teams of my colleagues in the Music Research Institute¹ at the UNCG School of Music were approaching research and noticed efficiency of labor and effectiveness in transforming research results into practical application, all different from the one-shot approach² most common to music education research. Consequently, the two purposes of this paper are to present a collaborative research model from which the music education community might benefit and present, as an exemplar of this model, research already conducted and future work planned at UNCG exploring music teacher education.

The current state of music education research

Music education research is a recent phenomenon, with most dissemination outlets having formed since the mid-20th century. As such, research activity has not yet settled into an efficient mechanism for informing music education practice (Mark, 1992). One characteristic of our field's current formative stage is the paucity of intentional "programs" of coordinated activity. Reimer (2008) emphasized this point with a distinctive tone of exigency.

If music education research is ... to be, finally, useful... we will need to attend seriously to the weakest characteristic of our research: that is, our lack of a viable unifying structure within which to carry out our work. Ladies

and gentlemen, we simply cannot go on deceiving ourselves that what we do is central to effective practice while being as directionless as we are, as fragmented as we are, as disunified to the point of chaos as we are... These characteristics are demonstrated painfully by the tables of contents of our many research journals.... All of them ...consist of a random scattering of single studies that - however skillfully accomplished (and many are extremely skillfully accomplished) – are unconnected in substantive ways to others equally as isolated. All of them taken together, therefore, are inadequate to be meaningful for the complexities of practice. As a result, the high level of research expertise we have so admirably achieved largely goes to waste. We cannot afford this squandering of precious opportunity. (p. 200)

Reimer's point can be illustrated by comparing patterns of output in the *Journal of Research in Music Education* (JRME), with that of similar journals in other fields. *Figure 1* displays number of studies and number of authors per study for three groups of 100 consecutive studies in JRME beginning at various points in time (i.e., 1975, 1989, and 2003), and displays the same type of data for 100 consecutive studies of two science journals (i.e., *Quarterly Journal of Experimental Psychology* and *Cerebral Cortex*) beginning in 2007. In JRME, substantial drops occur from one- to two-author studies and from two- to three-author studies.

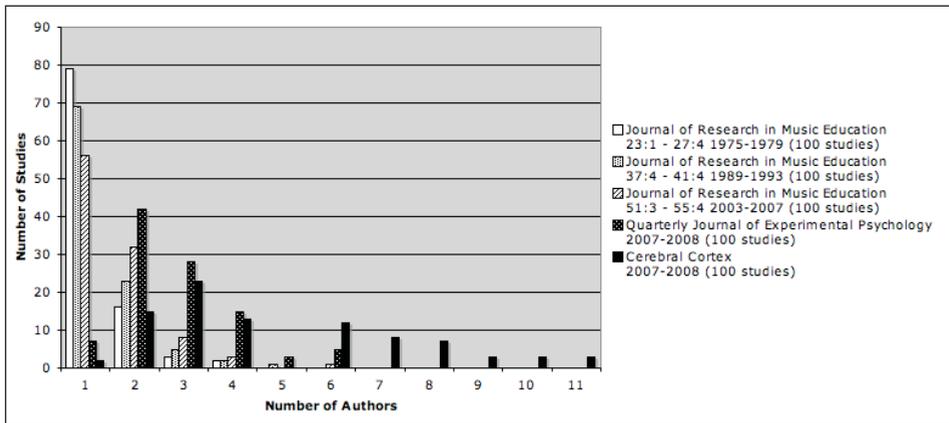


Figure 1. Comparison of Author Output Between Music and Science Research Journals
 Note. Data for *Figure 1* provided to the author by Dr. Donald Hodges, September 28, 2009.

While the more recent period of JRME studies include fewer one-author pieces and more two-, three-, and four-author studies than in earlier periods, overall, the science journals include substantively fewer one-author studies and substantively greater numbers of multi-authored studies, beginning with three or more authors, than does JRME for any of the three time periods.

In the science world, a shift from an individual-based to a teamwork-based model of knowledge advancement began almost a century ago (Wuchty, Jones, & Uzzi, 2007). Jones, Wuchty, and Uzzi (2008) examined collaborative efforts by reviewing 4.2 million papers published across a thirty-year span in the Web of Science database. They found collaborations (a) to be the fastest growing type of authorship structure, (b) produce the highest-impact papers when they include a top-tier university, and (c) are increasingly stratified by in-group university rank. This third point is especially important, signaling a shift in faculty reward to recognize rich contributions that collaborative endeavors offer for increasing numbers of junior faculty. According to Wray (2002), "Scientists involved in collaborative research have been very successful in ... (realizing) the epistemic goals of science more effectively than other scientists, thus creating a research environment in which collaboration is now the norm" (p. 151). Music education researchers may learn much from a collaborative research model, currently ubiquitous in science.

A collaborative model for research in music education

There exist a limited number of collaborative research efforts in music education that promote intra- and inter-institutional collaborations and seek to systematically explore a small but well-defined set of topics. Recognizing substantive promise for moving the profession forward, Reimer (2008) offered a vision for such efforts.

We need to develop ways for individual researchers, steeped in a particular research methodology by their training and experience, to work in close cooperation with others who are expert in their particular mode of research, all of them focusing on the very same issue, aiming for the very same goal – each in his or her way but in close contact and coordinative interactions with each of the others – with at least some of such projects (perhaps many) being longitudinal. That would allow us to tackle the larger issues, rescuing us from our tendency to deal only with those small enough to be handled in single, one-shot studies. Meaningful research projects, because of their complexities, will entail various combinations of expertise... being carried out under the supervision of a project committee responsible for coordinating the work, nourishing a constant interplay of ideas and findings that influence what each researcher is doing. (pp. 200-201)

Building on common elements found among Reimer's description, research approaches in science, and effective collaborations in music education, the following guidelines are proposed as a model for pursuing future collaborative research in music education.

1. Topics are investigated by multi-member teams. The variety of perspectives emanating from groups of individuals all interested in the same topic creates a rich productive environment, conducive to an acceleration of ideas building upon one another.
2. Effective teams often include interdisciplinarity. Similar to rich environments in multi-member teams, members bringing a diversity of backgrounds and knowledge bases working collaboratively often uncover ways to view a topic not considered when each member approaches the topic from his or her perspective only.
3. Each member brings unique research strengths. One member may have expertise in research design, while another's expertise may be in statistics. Still, another may bring a ready command of the related literature.
4. Typically, one or more team leaders oversee the big picture. These people assume responsibility for maintaining the "bird's eye view," keeping all the components of a project moving forward. At a macro level, team leaders manage coordination of several projects as each project provides a contribution toward uncovering a broad understanding of a particular issue.
5. Single issues are examined via multiple studies. Research teams pursue a greater number of studies with increased efficiency than do individual researchers. Such acceleration facilitates efficient verification of theoretical models, thus generating new knowledge at a pace that informs and possibly shapes current practice.

Applying the model to research in music teacher education at UNCG

The Music Research Institute (MRi) in the UNCG School of Music was established in 2004 to promote research advancing the understanding of music. Research in the MRi falls under six broad categories: BioMusic, brain imaging studies of musicians, music-related hearing loss, music performance, ethnomusicology - ecocriticism, and music education. In early 2009, Dr. Donald Hodges, Director of the MRi, approached me about forming an area of research under the broad category of music education. In late Spring 2009, I organized a day-long retreat that included seven colleagues and a doctoral student from the UNCG Music Education Department. At this meeting, interest became apparent in developing projects under a subcategory of music education, labeled music *teacher* education. Specifically, my colleagues expressed the desire to explore particular music teacher education topics, which included undergraduate teacher preparation, in-service teacher prac-

tice, cultural diversity, graduate level instruction, preparation of university music education faculty, and sociological approaches to music teacher development.

Several characteristics of the collaborative model were evident in the retreat work and since. In particular, groups of individuals have come together comprising research teams, each with a degree of interdisciplinarity regarding background and specific research skills. Since the retreat, eleven projects have been initiated with several reaching “in press” status. Although a collaborative approach at UNCG is showing initial signs of forward momentum, a mature, fully functioning version of the process will most likely manifest only after several years of responsible consistent attention. For the remainder of this paper, I will describe ways that an inter-institutional research team, anchored at UNCG, is utilizing a collaborative research model to explore a specific sociological approach to music teacher education.

Investigating social role development theory in music teacher education

Beginning 2004, music education faculty members at UNCG initiated a thorough exploration into various theories and practices of music teacher development as part of restructuring the Bachelor of Music in Music Education degree program. Reaching consensus regarding theoretical underpinnings, the faculty settled on a common understanding of Social Role Development Theory (SRDT), an umbrella term for a group of related theories asserting that social interaction precedes development (Raiber, 2005). From this foundation, the faculty began constructing curricular and co-curricular practices guided by SRDT. From Spring 2007 to Spring 2009, experimental versions of courses and co-curricular experiences were offered prior to official implementation of the new program in Fall 2009, providing initial opportunities to investigate aspects of the new program empirically.

There exists an interdependent relationship shared among the broad areas of research, theory, and practice. What follows are descriptions of how music teacher development work at UNCG has evolved in each area, including (a) the theoretical foundations for the new program, (b) several critical components of the new program, and (c) research investigations, both implemented and planned, exploring effects of the new program.

Theoretical underpinnings

Broadly speaking, SRDT is any theory explaining ways people are socialized to particular roles acted out in daily living. In music teacher development, SRDT explains how undergraduates learn roles as music educators and mature in their

practice through interactions with others in the profession. Three theories forming the foundation for subsequent practice in the new program at UNCG include symbolic interactionism, occupational socialization, and teacher role development.

Symbolic interactionism (Blumer, 1969) explains that humans interact with each other by responding to the *meaning* ascribed to each other's actions and that social processes mediate behavior and facilitate understanding. By socially constructing meaning, people identify with a reference group sharing similar understandings through common gestures anchoring the group (e.g., bird-watchers, car enthusiasts, music teachers, etc.). Such common gestures take the form of specialized knowledge (e.g., repertoire, score memorization, etc.), skills (e.g., conducting technique, instrument proficiency, etc.), behaviors (e.g., attendance at professional meetings, use of technical vocabularies, etc.) and physical accoutrements (e.g., the conducting baton, professional dress, etc.). Those seeking entry to the group adopt common group gestures, thus becoming group "insiders." Group members epitomizing a reference group's gestures are seen as professional significant others (PSO) and are accorded deference by group members.

Students entering music teacher education programs typically come from band, orchestra, or choir programs and are socialized as "performers" rather than as "teachers." Further, their PSO tends to be their secondary school ensemble director. When the PSO is allowed to go unexamined during the undergraduate program, young music teachers entering the profession teach as their secondary school ensemble directors did regardless of undergraduate training. Symbolic interactionism can explain why professional practice in music education has continued to operate with an unconscious disregard for alternatives to the status quo. Conversely, symbolic interactionism can guide curricular design intended to facilitate a re-conceptualized approach to music teacher education.

Occupational socialization depicts a particular type of reference group development in which one assumes the mind set and actions of a particular occupational group (Becker & Carper, 1970). Becker and Carper claim role development occurs when people (a) embrace their occupational title, (b) commit to learning professional knowledge by performing tasks of the profession, (c) accept particular institutional positions common to the profession, and (d) accept the social position of the group accorded by society. Activities in each of these areas can be implemented strategically throughout a program to facilitate students' professional identity formation.

Teacher role development (Fuller, 1969), a specific type of occupational socialization focused on professional teaching, is comprised of three ordered stages and associated teacher concerns: self-survival, teaching tasks, and impact on students. Glickman (1985) identified three ordered conferencing styles (i.e., strategies men-

tors employed when interacting with pre-service teachers) and found each to be effective with student teachers at a corresponding Fuller level. By recognizing an undergraduate's stage of role development, a teacher educator's ability to facilitate effective role transition may be greatly enhanced.

From theory to practice

In Fall 2009, the new program was initiated at UNCG. The program organizes courses under three broad categories: foundational, developmental, and synthesis. In foundational courses, students learn healthy, accurate, forward-thinking gestures helping them create an appropriate "music educator" social reference group, à la Blumer (1969), as a template through which all subsequent coursework and professional experiences are perceived. Four components imperative to the success of this foundation include (a) active learning, (b) early field experience, (d) professional peer community formation, and (d) individual self-reflection.

Active learning

For gestures to be internalized, class members partake in activities purposely utilizing those gestures, placing class members in the "teacher" role. Peer teaching simple 5-7 minute tasks provides experience eliciting meaningful discourse about general teaching constructs such as Schwab's (1969) four common places (i.e., learners, teachers, subject matter, and milieu), Becker, Englemann and Thomas' (1971) sequential patterns of instruction, delivery skills (e.g., eye contact, facial expression, physical gesture, vocal inflection, pacing, etc.), planning and evaluation, and use of a technical language. After initial presentation, these constructs are developed continually throughout the rest of the program.

Early field experience

Observation, rather than field teaching, is needed most at the earliest developmental stages. Further, model teachers, exemplifying music education's highest ideals, can become catalysts for expanding traditional concepts of success to include measures rewarding pupils' individual development (e.g., pupils' portfolios of compositions, improvisational skills, solo and small ensemble participation, knowledge of music theory and history, etc.). Early exposure to such innovative reward paradigms provides undergraduates opportunities throughout their program to assimilate new ideas of success as music educators and provides students with PSO alternatives.

During early field teaching, groups of students prepare and present scripted lessons to classes of beginning band, string, and choral students. Sociologically,

such freshman-year teaching experiences facilitate early development of one's occupational title and identity as a "teacher," à la Becker and Carper (1970). The undeniable reality of a young pupil requesting help with an instrument fingering or counting a rhythm influences professional identity formation far more powerfully than most discussions *about* teaching occurring on university campuses. Further, working in groups allows members to value each other for their "teacher" accomplishments, reinforcing reference group formation (Blumer, 1969) and promoting a genuine need to develop one's professional skills and knowledge (Becker & Carper, 1970).

Formation of a professional peer community

As music education undergraduates coalesce around common gesture sets and use shared meanings as a foundation for assumptions across the group, the "insider" dynamic emerges (Blumer, 1969). Undergraduates feel like "insiders" when valuing each other for their expertise, however the dynamic can be accelerated through co-curricular and service learning opportunities providing informal teaching opportunities. Complementary to in-class peer teaching, less formal teaching opportunities (e. g. rehearsing a senior citizen choir or leading pre-school students in music activities) give pre-service teachers practice presenting themselves in front of groups, prompting them to formulate new questions about music teaching. During one's program, co-curricular experiences become increasingly important opportunities to try out ideas uncovered in formal coursework.

Self-reflection

Incoming freshmen rarely bring established habits of self-reflection. However, in a program promoting ownership for professional development, self-reflection is imperative. Pre-service teachers' beliefs influence a broad range of outcomes including how they approach teacher education, what they learn, and how (and if) they change (Calderhead & Robeson, 1991). Further, pre-service teacher's beliefs are tenacious (Carter & Doyle, 1995) and are among the strongest predictors of future behavior (Weinstein, 1989). Often, however, such beliefs are so engrained they constitute unconscious assumptions. Regular practice of self-reflection can help to make explicit pre-service teachers' beliefs about music education. Once implicit beliefs become explicit, they are available to be examined, refined, and re-shaped.

Beyond foundational courses

Those continuing in the program tend to operate with an enhanced sense of professional purpose. Rather than a collection of catalogued courses, one's program becomes the list of authentic questions he or she develops regarding skills,

knowledge, and dispositions needed to be effective. This profound shift moves the burden of responsibility for learning away from professors and onto students, or more accurately, pre-service teachers. Developmental courses provide pre-service teachers opportunities to apply the orientation initiated in foundational courses across a wide array of specific skill sets, content, and pedagogical knowledge needed for successful teaching. The program culminates with a set of synthesis courses providing music teacher candidates opportunities to fully integrate and apply all prior learning with increasing levels of autonomy. In these experiences students typically exhibit behaviors aligning with Fuller's (1969) teacher role development theory and are mentored according to Glickman's (1985) conferencing styles.

Current research

Although official implementation of the new program was initiated in Fall 2009, earlier iterations of foundational courses were offered as electives. These early offerings provided opportunities for several initial research investigations.

Effects of the first course

To determine effects of the first foundational course, Teachout and McKoy (in press) compared junior-year participants having previously taken the first foundational course ($n = 9$) with juniors who had not taken such a course ($n = 9$). Dependent variables included teaching effectiveness, level of concerns for teaching, attributions for success and failure in music teaching, and confidence to continue pursuing music education as a career. No significant differences were found between groups across all dependent variables. The authors asserted non-significant results did not indicate success or failure of role development training. Rather, experiences and activities provided in one course were insufficient to sustain an effect for the sample tested. Perhaps instruction provided across more foundational courses might offer the underpinning needed to sustain an effect. Future research is planned to investigate effects of all courses in the sequence.

Effects of the second course

The second course of the sequence provides freshman-year field teaching experience preparing and teaching tonal and rhythmic awareness lessons to 6th and 7th grade pupils. During the spring semesters of 2009, 2010, and 2011, data are being collected to determine whether aural skill development and attitude toward aural skills coursework is affected by the second foundational course. Results could have implications for substantiating Becker and Carper's (1970) commitment to professional tasks and knowledge in music teacher education.

New research planned

Moving forward, plans are being made to substantiate whether or not particular tenets of SRDT are applicable to music teacher development and subsequently test extensions of SRDT specific to music teacher development. Symbolic interactionism posits the existence of a “music teacher” reference group, associated gestures, and a PSO figure. Research questions may include: Does a “music teacher” reference group with associated gestures exist for undergraduates at various stages of their program? Do particular “gestures” accelerate formation of a music teacher reference group? Does a PSO figure exist for incoming music education majors? Can the PSO be shifted? If so, what pivotal experiences might affect such shifts?

Occupational socialization (Becker & Carper, 1970) should be examined to determine whether undergraduates respond to the theory's four components. Research questions may include: To what degree do undergraduates consider themselves “teachers” or “performers?” Do particular experiences in the program affect how they label themselves? Do early field experiences or other components of the program affect one's commitment to professional tasks and knowledge? How much does each occupational socialization component contribute to one's undergraduate success and beyond?

Fuller's (1969) teacher role development theory has been investigated widely in general teacher education, however only Campbell and Thompson (1997) explored Fuller's theory across multiple points of professional development in *music* teacher education. Employing a self-report close-ended questionnaire requiring participants to respond from a post-facto perspective to general concerns about music teaching, the researchers found a marked departure from Fuller's theoretical sequence. Perhaps results might have been different if in-situ concerns data were analyzed. Additional questions may include: Does increasing early field experiences facilitate preservice teachers' development toward Fuller's high level (i.e., impact concerns)? Do particular types of experiences accelerate one's progress? Do Glickman's (1985) conferencing styles affect those in early field experiences similar to the way he found they impacted student teachers?

With a research agenda poised to investigate practices in music teacher development based on a substantive theoretical framework, the stage is set to apply the five-component collaborative model. Researchers from UNCG have invited colleagues from two other universities to form a team to investigate SDRT in music teacher development. The team includes experts in instrumental, choral, general music education, and in sociology. Further, members bring expertise in quantitative and qualitative methodologies, statistics, and research design. At the start of the project, two members will serve as team leaders. As the agenda progresses and new questions arise, anticipated adjustments will necessitate rotations in the

team-leader role. Finally, the project will be pursued over many studies, using a variety of methodologies, across numerous participant samples. Project planning will begin late spring 2010 with initial data being gathered Fall 2010. Beyond that, research activity will alternate between periods of planning and periods of data collection and dissemination.

Using the collaborative model to further music teacher education

Rather than reporting on activity that has already occurred, I present ideas in this paper that are prospective in nature. Although we cannot guarantee a successful outcome, we anticipate several advantages in pursuing a collaborative research model. We will utilize the expertise of each team member and share the workload among all team members. Regarding funding, the MRi at UNCG will provide initial support to implement early investigations. As our project matures, we hope to tap additional sources including those more common to disciplines of the non-music team members. Likewise, having team members from outside music education allows opportunities for publication and dissemination in an increased number of outlets. Most importantly, we anticipate our collaborative approach will enrich each team member's perspective on research and practical applications of that research.

Through this project, we hope to learn more about specific ways SRDT might be applicable to and possibly impact the practice of undergraduate music teacher development. Findings from this project will be melded with research from other strands to form a more comprehensive view of music teacher education. From a larger perspective, however, we hope to affect how future research might be approached throughout music education. My work has been inspired by what I witnessed in the MRi. In turn, I hope this work inspires other music education researchers to explore collaborative strategies in their research.

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Notes

1. Hodges (2009) provides a detailed description of the MRi. For additional information about the MRi, please visit <http://www.uncg.edu/mus/mri/index.html>
2. A one-shot approach refers to practice of pursuing a research problem or area with one or more unconnected studies typically conducted in isolation from any sort of deliberately pooled research consortium.

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Facilitating for future colleagues – sharing of experiences in the field of music teacher practicum

A task for the mastering guru or
the mentoring critical friend?

Introduction

In the last four years I have been involved in a research project about educational quality in Nordic music teacher education, where the subject of *musikdidaktik* constituted a case where teachers' and student teachers' perceptions of teaching and learning quality offered a bottom-up perspective (Ferm, 2008; Ferm Thorgersen, 2009; Ferm & Johansen, 2008). The specific areas that were treated in the interviews were student teachers' learning, identity, and choice of content. The interview material was analysed from different angles based on different ontological starting-points, and one outcome of that research is that practicum is closely connected to the *didaktik* subject, and that learning in *musikdidaktik* demands longer periods and more relevant parts of practicum that are connected to the *didaktik* education. My interest in the combination of action and reflection, not at least in professional education, together with a common interest in how learning in and between different areas constitutes music teachers' professional competence, and not at least curiosity about how practicum functions as a teaching subject, led to the development of the research project. To interview supervising teachers and student teachers, engaged in instrumental and classroom practicum, became a natural way of continuing the project.

Teacher education is in continuous change and nowadays questions are common about what role practicum should play in teacher education, what learning should be encouraged there in what ways, and how it should be evaluated and by whom. At the same time syllabuses and other governing documents are changing as well as expectations from school leaders, pupils and parents. In other words, the everyday professional life of music teachers, where the practicum takes place, is a changing world. Therefore it is interesting to shed light on supervising in that area from a supervisor perspective. What are the stories about supervising future colleagues about? I believe such stories may be interesting and make up a basis for a nuanced discussion about what supervising in those situations may be like and what consequences different approaches may have for music teacher education and future music teachers. This paper will communicate the result of a narrative analysis of eight teachers' stories about supervising music student teachers in practicum.

The aim of the study was to illuminate, analyse and try to understand the stories about the function, task, and aim of supervising practicum in music teacher education from a life-world phenomenological perspective, through supervisors' perceptions and experiences related to teaching and learning quality.

Ontological points of departure

The study presented in the current paper is based on a life-world phenomenological way of thinking about the world. This kind of thinking implies that human beings are indissolubly connected to the world. Consequently the one and only access to the world is through human beings' lived experiences. To understand the world, it is crucial to understand how it is experienced, and that is why it is important to access the lived worlds of human beings. Life-world phenomenological research wants to come close to the things themselves, to let them show themselves, through human beings' varied experiences of them (Husserl, 1970; Merleau-Ponty, 1945). This kind of research has to be turned towards the things, and to be adapted to the things themselves (Bengtsson, 1998).

The phenomenon studied in the current presentation is supervision within the field of practicum. Using interview and narrative analyses seemed to be relevant methods in relation to this phenomenon, as access to a varied number of lived experiences of supervision in the specific context was demanded. The study is designed in accordance with this way of thinking. The interviews aimed to come close to the lived world of the supervising teachers and contribute to a varied and wide picture of the phenomenon. The narrative analysis attempts to be open for and adaptable to the phenomenon and through variation and reduction help to

show the phenomenon from two rich perspectives. Bowman (2006) underlines that narrative inquiry also attempts to understand music and music education from the bottom up and from the inside out, which harmonizes well with a life-world phenomenological way of thinking. He emphasises that it draws its force from everyday details that highlight events and experiences rather than logic.

Related research

Research concerning music teacher education has internationally been investigating program evaluations and case studies of future and newly appointed teachers in music, often connected to general teacher education (Colwell, 1992; Leglar, 1993; Lehman 1992). Several of these investigations (Franke & Dahlgren, 1996; Zeichner, 1986; Yourn, 2000) stress that the practical part of teacher education is the most important one.

International research (cf. Conway, 2002) shows that the number of tasks for supervisors in practicum has increased and developed, since the practicum is seen as a more and more important part of teacher education. The supervisors are more or less expected to have oversight, to be able to supervise and to organise the professional development of future music teachers. They are e.g. responsible for organising the school experience within the school setting, advising on teaching practices, making links to theory, introducing trainee teachers to wider roles for teachers in schools and society, observing trainee teachers, commenting upon their work, and evaluating and reporting on their actions in practice (Sinclair, 1997).

Dahlgren and Franke (1996) performed a phenomenographic study of conceptions of mentoring, paying attention to practicum as an occasion for practice versus an object for reflection, which gives implications for the supervisor's role. They stressed that the teacher apprenticeship model dominated research in Sweden and USA at that time. The discussions concerned how teaching should be and is planned and carried out, and questions about why teaching is conducted in this way are more rarely discussed. According to this view, trainee teachers are trained in mastering methods and techniques without connected reflections.

It has also been stated that the influence from the supervising teacher is strong when it comes to how student teachers develop their practical theory of teaching (Kettle & Sellars, 1996). Tensions in the relations between student teachers and supervising teachers have been of interest to educational research connected to practicum, as well as social role-taking and critical friendship (Kettle & Sellars, 1996; Reiman, 1999). The mentoring role of the supervisor is underlined and defined as involving instructing, teaching, counselling and assessing, which im-

plies real power and responsibility in the educational processes (Jaques, 1992). The mentoring includes offering the student teachers insights into the teaching profession as a multifaceted skill.

One way of categorizing supervisors into two groups is the “guru” and the “critical friend”, as Handal (2006) suggests. The guru is a model who handles the activity in the first person, which is updated and knows how. This kind of supervisor is skilled in the profession and is able to model, show and demonstrate. S/he shows and instructs, lets the student teacher try and then confirms or corrects. The guru is fairly specialized when it comes to subject and level and gathers her/his learners around her/him. The focus is directed towards action and the conversations are concerned with practice. Steering, instruction, and authoritative counselling influence the relations between the guru and her/his student teachers.

The critical friend, on the other hand, is more analytical and interpretative in relation to professional practice. S/he uses concepts, theoretical tools, models and perspectives to make the student teacher reflect upon and gain an insight into the profession and the personal learning. The critical friend is a skilled practitioner as well, but s/he does not use her/his knowledge in the same way. Her/his experience and expertise are used to make student teachers understand the challenges and choices of the professional role. The focus is directed towards reflection and the conversations are concerned with practice. Such conversations are also seen as important in the supervising activities. One aim of this tradition is that the student teacher develop both action and reflection skills. The relations between the critical friend and her/his student teachers are influenced by questions, challenges, support and problematizing (Handal, 2006).

Method – from interview to story

To get access to the life-world of supervising music teachers within the field of practical music teacher education, eight supervising teachers from Norway and Sweden were interviewed. The intention was that the supervisors should represent classroom as well as instrumental practicum, both genders and variation regarding ages and amount of supervising experience. The interviews concerned the themes of student teachers' learning, identity and choices of content and lasted for about one hour each. The conversations were recorded and transcribed and constituted a material that in turn communicated stories about supervising. The interviews with the chosen supervisors' different experiences were about supervising done in 2009 in ordinary schools, music schools and training schools connected to conservatoires in Norway and Sweden. They communicate a variety of values concerning teaching, learning and music connected to and developed in different cultures.

My intention was to write out the constructed stories close to the stories of the interviewees in an unreduced way, and at the same time communicate strict results. The risk is that the constructed narratives communicate two extreme types of supervisors. Therefore I have tried to use the language of the interviewees, to guarantee that they recognize their values, intentions and actions, which are crucial in a result of narrative analysis (Bowman, 2006). My intention is to not connect the two types of supervisors to one specific situation or culture each. Instead I aim to lift them up to make it possible to connect them to any supervising situation and make reflections in relation to quality, views of teaching and learning as well as possible organisation.

Result – the mastering guru and the mentoring critical friend

Two different stories, which appeared in the collected material, clarify some values, traditions, choices and approaches to supervising in the field of practicum. The concepts of *the guru* and *the critical friend* (Handal, 2006) in combination with the concepts *mastering* and *mentoring* (Jaques, 1992) seemed to define the types of supervisors that the stories uncover. I present the stories one by one to make it possible to grasp them as whole stories. To facilitate the reading, the two stories follow the same structure. The stories concern involvement in the same issues: roles and relationships, functions and goals, and frustrations, but they communicate different perspectives and different ways of approaching. First I present the story of the mastering guru, and then the story of the mentoring critical friend. The stories are told in the first person and the quotations are exact expressions from the interviewees.

The mastering guru

Roles and relationships

My role as a supervisor is first and foremost to be a role model. My task is to show how teaching of music can, or should, be done, in other words to mediate a bank of repertoire and tools. It is crucial for the student teachers to acquaint themselves with the material I use, and the actions I perform. I also think it is really important for me to be clear about my standpoints, I believe that is an important prerequisite for a developing discussion between me and the student teachers. "I think I am employed here to pour out my cleverness. I tell them that they have to value all I say, and I don't hide what I think is bad teaching. / . . ./ They have to defend themselves, and of course I motivate my comments." My task is also to enthuse the student teachers, by being a committed role model. The role of the student

teachers is to define the problems, and develop their way of teaching from my modelling.

Functions and goals

The function of the practicum is to let the student teachers become inspiring skilled teachers who like their job. The practicum functions as an arena where the student teachers can get access to methods and models, primarily through observation of “the best teachers”, who are also active musicians. It is crucial for the student teachers to acquaint themselves with the actions and experiences of these teachers. “They learn my ideas and rules and hopefully make them their own”. It is important that the student teachers learn methods, and in what order different aspects of music should be learnt before they do their own teaching. They have to collect a variety of ingredients to be able to choose their own best medicine for each pupil. The ingredients may for example be techniques, embouchure or ways of reading pupils. But the function is also that the student teachers get an opportunity to try teaching at different levels, to become safer in their role, to believe in themselves, and to be able to be present in the situation. They need to learn to be kind but clear, to read and meet the pupils, their different learning styles and behaviour, and to reflect on their own actions. In other words “the goals have not changed very much since I did my own practicum 20 years ago”.

Frustrations

When it comes to what frustrations I struggle with as a supervisor in music teacher practicum, one aspect among others is that the trainee teachers have to teach before they know how to do it. “When they start fumbling I think, poor pupils, I would never put my children there”. And I would never let them take over my pupils, never. They have to study real teaching in practice first, and that is connected with another dilemma, which is that the student teachers haven't had very good role models themselves. I see that they have problems with reading their pupils. To learn to teach music is a slow process, and the time scheduled for practicum is too short. We just have time to concentrate on the details, at the expense of the larger visions. And in addition, I experience observing student teachers' teaching as really boring: I have problems with just sitting there.

This is connected with the problem that it is unclear what we are examining. What should the student teachers be able to do when they finish their practicum and are allowed to teach music as a profession? The criteria make it almost impossible not to let the student teachers pass.

The mentoring critical friend

Roles and relationships

My task as a supervisor is to teach the student teachers to teach through adapting the teaching situation to the trainee teachers' needs, interests and abilities. It is all about creating a secure, but also challenging milieu where they feel they can try out and develop their teaching skills. "They learn from most of their 'near' mistakes". So I don't want any observers, I want them to be in practice as quickly as possible. Of course it may be rewarding to have them watching my actions as a teacher as well, to have new eyes looking at my teaching. But if they don't have any experience of observation or any educational studies, they do not know what to look for. My philosophy is that we share experiences through dialogue. I want to get them "infected", to understand how fun and inspiring it is to be a music teacher.

I investigate what the student teachers' strengths are and what they think they do not master. That is a balancing act; to see what a human being can handle. "Should I throw them out into deep water, or should I steer them through in an elegant manner, so that they feel that they handle the situation, even if I have helped them?" I think they learn a lot by being close to the mistake, so they can see where their limits are, but still have the chance to experience the feeling of mastering. My task may also be to play the role of a pupil, to ask questions that make the trainee teachers become really conscious of their actions towards the pupils.

In addition to that, my task is to take care of pre- and post-supervising. I am aware that they have a lot of experience from music teaching, which makes them able to ask critical questions as well. I tell them what is going to happen, what the group of pupils is like, and I also try to choose the groups that I think will suit the student teachers' level. I start the lesson by being a teacher, and then step back and take more or less the role of supervisor, which forces the student teachers to take the teachers' role. I encourage them to own the stage as a performing teacher. It is important to have a chat about what happened directly after the lesson, how they felt, what functioned and what could have been done differently. It is important to be sensitive and careful, especially in the beginning, and to make them aware and able to see their actions and their consequences in a structured way. I use my analytical skills that I myself developed at the conservatoire, to create distance and offer tools for reflection. We also talk a lot about what it is like to be a teacher, which we do as equals. But what I have, which they don't, is the whole picture of what it means to be a music teacher, and it is my task to share that knowledge. It is also important to connect the instructions from the conservatoire to each lesson. In the end my task is to evaluate if they will pass or not.

The task of the student teacher is to be prepared and involved in the content in advance, which is a prerequisite for good and meaningful pre- and post-supervising." I try to guide them in the current moment. They are in a specific place, they have been in a place, and they are directed towards a place. That is three places at the same time. I try to encourage them to be where they are and use their experience." And then their task is to figure out the smart things themselves.

The student teachers can and also do use one another in the learning processes. They can encourage each other in the planning phase, they can use one another as teachers and discussion partners, they can share tasks, observe one another, and function as one another's mirrors.

Functions and goals

The function of practicum is to be an arena for real practising – for doing. Through being in the teaching and learning of music together with me and the pupils, they get the opportunity to feel what it is all about. It is also very important that they recognise what it means to teach music as a whole, to be a part of the whole setting, including the organization, all the professional tasks and communities. It is here they understand what they are educated for, and that's why it is important that they get the chance to try teaching themselves as fast as possible.

Practicum is a place where the student teachers should learn to organize music teaching, through participating at a suitable level. It may be about how to get attention, and how to adapt their musical knowledge to the level of the pupils they meet, to different stages in school - to use their knowledge as a school subject in a teaching situation. They must have an opportunity to try different aspects of teaching and different content in a safe milieu, where they gradually learn to relate to and adapt to different kinds of frameworks, such as time, syllables, semester plans, school codes and group constellations.

One goal is also that they learn to be aware of themselves, their reactions, and their musical and educational choices, to reflect upon what they say and what they do, in what way and why, in the teaching situation. Therefore continual reflecting chats and discussions between co-students and supervisors should be a part of practicum.

Frustrations

My frustrations concern that I do not always have time or conditions for good conversations before and after the student teachers' teaching sessions. It is frustrating not to have the chance to get deeply involved in the student teachers' teaching plans in advance. The other way round it is also frustrating not to have time to tell the trainee teachers about the pupils they are going to meet, or how the activities

are organized and why. We should in addition to that be more aware when we observe the student teachers; we have to develop our observation abilities to be able to give really good response.

It is also hard to succeed in meeting the different student teachers where they are. Some have to be tightened up, and others have to be pushed forward. (I have a feeling that practicum is organised based on a master - apprentice way of thinking, and that influence the preconditions for what is possible to do.) There is one aspect connected to organisation that frustrates me; the trainee teachers have very small "holes" in their schedules where they have time for doing music teacher education, and of course that influences the quality in several ways. I have done my bit to organize time for the teaching, but that is not enough.

Also frustrating is the relation between practicum and the subject of *didaktik* at the conservatoire. There is a great gap between us and I am afraid that the student teachers don't assimilate some parts of what they should learn. We don't know each other's practices, and too seldom does anyone from the conservatoire come and visit us. There are no goals from the conservatoire concerning what they are supposed to learn from being here in practicum; there are some instructions for what they are to do, but no goals for what to learn. It is hard to assess when you do not know what to assess; I do not really know what is expected of me, and on top of it all there is so little time the student teachers spend with me.

Discussion

Two common main issues have become obvious in the material, namely a desire for long, continuous and varied occasions for practicum within music teacher education, together with clear goals and frameworks for the activities. The issues are also connected to functional relations between the conservatoires, not least the *didaktik* courses, and the practicum arenas. These demands create new questions. What are the goals for the practicum? What should be learnt in what ways on these occasions? On an overarching level the trainee teachers are supposed to learn how to teach music and function in a profession as a music teacher. The question is what competences they need to be able to do that, and the next question is which of these competences are most relevant and important in order to get the chance to develop in the field of practicum. The following question, which is the most relevant to this paper, is: What is the role of the supervisor, or in other words, what kind of supervisor do we need? We have to discuss what competences supervisors need, and how these competences can be used in the best ways in relation to trainee teachers' learning of how to teach. What models for supervision should be taken up and used as examples? Sharing of responsibility

is viewed differently by the two kinds of supervisors. What is relevant, what is good? The issue has to be discussed, as all trainee teachers are expected to manage to teach themselves after they have finished their teacher education. Maybe we need both mastering gurus and mentoring critical friends, or supervisors who can choose between the roles depending on the situation.

It could be interesting to go further into what ideologies that lie behind and steer the different approaches and kinds of commitment of the different kinds of supervisors. This would not least be useful, as research has proved that the student teachers adapt supervisors' approaches and philosophies (Kettle & Sellars, 1996). In the result there is a loss when it comes to what Franke & Dahlgren (1992) call principle-oriented supervising, in other words reflections upon why and how the student teachers act as they do in teaching. How can student teachers' views of learning and musical knowledge become the focus in practicum? And how can the discussions become more concept-based? The mentoring critical friends are much more into reflection than the mastering guru, but the reflection mentioned by them may also be said to be episode-oriented. It is relevant to ask what supervisors need to be able to manage supervising which is oriented towards episodes as well as principles.

It has been stated through out this paper that sharing of experiences can take place and lead to professional competence in different ways. It is important that the ways experiences are shared should be consciously dealt with and reflected in music teacher education of good quality.

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Note

- 1 *Musikdidaktik* is a central subject within music teacher education where theories of teaching and related learning of music are treated.

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Doctoral music education research at Auburn University

Introduction

Symposia such as Research Alliance of Institutions for Music Education provide opportunities for international colleagues to present research completed or in progress at their particular research institutions. Such conversation lends insight into the structure and organization of doctoral programs in music education such as the development of research agendas. Through the sharing of research studies' designs and their accompanying findings, international research collaboration may be promoted.

Auburn University is a comprehensive land-grant university located in the Southeastern United States. The music education program is administered through the College of Education but both the Department of Curriculum and Teaching and the Department of Music cooperate in providing courses for music education students. Music education doctoral students also complete courses in education foundations and educational research from the College of Education. Many of the courses are available through distance learning technology. The first doctoral degree in music education from Auburn University was awarded in 1993 when Robert Johnson was program coordinator. The program continued under leadership of Nancy Barry and then continued under direction of Kimberly Walls. Since 1993, seventeen dissertation studies have been completed. *Table 1* presents the authors, dates, and titles of dissertation studies.

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- Barber, D. L. (2003). *Initial motivations of songwriters: Four southern singer/guitarists.*
- Canfield, J. K. (2009). *Middle and junior high school choral repertoire: Directors' criteria for selection, quality, and appropriateness.*
- Council, T. M. (2000). *A study of the relationship between Alabama secondary school choral directors' beliefs regarding selected choral music methods and festival scores earned at Alabama Vocal Association music festivals.*
- Cox, B. E. (2000). *Factors associated with success in sight reading four-part chordal piano music.*
- Crum, J. T. (1998). *Attitudes and opinions toward beginning through intermediate piano instruction among Florida State Music Teachers Association piano teachers.*
- Daniel, T. D. (1993). *A statistical power analysis of the quantitative techniques used in the "Journal of Research in Music Education," 1987 through 1991.*
- Davis, R. B. (2000). *A study of the relationship between rehearsal procedures and contest ratings for high school marching band.*
- Eakes, K. W. (2009). *A comparison of a sociocultural and a chronological approach to music appreciation in online and face-to-face instructional formats.*
- Farmer, W. D. (2009). *Relationships of dimensions of the meaning of the choral experience to high school students' preferences for concert vs show choir.*
- Granbury-Gordon, T. A. (1994). *An investigation to determine if rhythmic dictation improves second- and fifth-grade students' recognition of rhythm patterns.*
- Hearn, S. T. (2008). *Career longevity among southeastern band directors: Environmental, personal, and educational factors.*
- Hickok, S. C. (2008). *The relationships of parental involvement, motivating factors, and socioeconomic status to high school all-state choir and band membership.*
- Jinright, J. W. (2003). *Factors associated with teacher computer use in kindergarten through grade 12 school music classrooms in Alabama, Georgia, and Florida.*
- Jones, L. E. (2009). *Instrumental jazz ensemble programs in Alabama high schools.*
- Samuels, S. (2009). *Alfred Watkins and the Lassiter High School Band: A qualitative study.*
- Sichivitsa, V. O. (2001). *College choir members' motivation to persist in music: Application of the Tinto model.*
- Walker, C. J. (2004). *Relationship of literature performed at spring concerts to concert band state festival ratings.*
-

Table 1. Auburn University Music Education Dissertations Available from UMI

Auburn music education doctoral students represent a wide range of professional specialties. Few students receive financial grants for doctoral study and

all of them work either full- or part-time, teaching at the elementary, secondary, or tertiary level. Although some students intend to hold professorships in music education, others are university ensemble conductors, college general music studies teachers, or secondary school music education specialists. Doctoral students are mentored by contributing to their major professor's research studies, but students are encouraged to choose dissertation topics according to their interests (not necessarily within the professor's laboratory agenda). Methodologies from qualitative, historical, survey, and quasi-experimental designs have been used. The broad scope of research questions and designs presents a challenge for identifying an institutional agenda, but it is possible to define unifying themes among clusters of studies.

Although each music education doctoral student followed their own particular research topics, their dissertations may be grouped under three central questions of music education research that could lead to comparative studies: Who teaches music?, Who learns music?, and How does teaching and learning of music occur?

Who teaches music?

Several Auburn University music education projects were designed as status studies of school music teachers. The projects focused on environmental aspects of teaching music and their relationships with job demands and career longevity. An important finding of a status study of women band directors in Alabama was that women band directors tended to teach younger-aged students, often teaching several different grade levels or different combinations of music specialties (Walls & Mills, 2008). Some participants reported choosing to teach in situations involving different age levels or music specialties because their family obligations demanded a balance between work and home responsibilities. The study generated additional research questions for doctoral students Sid Hearn and Jeff Gilbreath. At MENC's 2005 Symposium on Music Teacher Education, Hearn and Gilbreath heard Richard Ingersoll speak on the difficulties in recruiting and retaining the teacher work force in the USA. Ingersoll's speech and the formation of a Society of Music Teacher Education special interest group for recruiting and retaining teachers added impetus to Hearn and Gilbreath's music teacher status research questions.

Sid Hearn (2010) examined music teacher attrition by investigating why some band directors remain in the profession longer. Middle school and high school wind band conductors ($N = 226$) from the Southeastern states of Alabama, Florida,

Georgia, South Carolina, and Tennessee completed an online questionnaire. The questionnaire was designed to measure variables suggested by related research as contributing to teacher turnover: job commitment, work relationships, professional roles, musical and general working environment, educational background, personal factors in music education, and longevity in school band conducting. Confirmatory factor analysis and multiple regression analyses were conducted to determine Environmental, Personal, and Educational factors and their relationships to longevity in school band teaching. Participants' years of band directing was $M = 16$ ($SD = 10.23$), and the mean and median number of years at a particular position was 7, however, the majority of respondents had taught at their current schools 3 years or less. The school work environment accounted for 10% of variance in career longevity, that is 3.5 years per standard deviation. Personal variables such as commitment to the profession or employer and stress from role ambiguity were related to longevity but accounted for only 2% of variance.

Hearn's dissertation indicated it may be common for southern band directors to change jobs often, perhaps seeking better working environments. It is unknown if there are other significant factors but one might conjecture that musical fulfillment plays a role in longevity. The unique place of the school band in American society may inhibit comparative studies since results would highlight cross-cultural differences but it would be interesting to compare the transiency of American music teachers to music teachers in other parts of the world. Such studies might suggest organizational structures or societal patterns that are conducive to long-term job satisfaction among school music teachers.

Jeff Gilbreath (2010) wanted to know the prevalence of medical problems related to voice use among music teachers and he wished to determine if school environmental variables associated with music teaching or personal habits related to vocal problems. Music teachers from Alabama, Florida, Georgia, Mississippi, and Tennessee ($N = 101$) responded to an online cross-sectional survey of teaching conditions, personal habits, and vocal damage symptoms. Thirty-two percent of participants reported they had been diagnosed with vocal problems. An additional 41% reported they had experienced problems but had not sought medical help. Out of 10 common habits and environmental factors that are thought to impact vocal health, the amount of water consumed daily was the only variable showing a significant moderate relationship. Participants also completed the Vocal Handicap Index (Jacobson et. al., 1997), yielding a moderate difference in scores between participants who reported vocal problems and those who reported no vocal problems. Among general music teachers, choral teachers, band teachers, or

orchestra teachers, no group was more likely to report vocal problems. Although the prevalence of vocal problems among various groups has been investigated internationally, comparative international levels of vocal handicap for music teachers remains to be studied.

Who learns music?

Auburn doctoral students Dale Farmer, Steve Hickok, and Veronica Sichivitsa researched the roles of music student backgrounds, experiences, and meanings in motivating students to participate or excel in music ensembles. Veronica Sichivitsa (2001) tested a modification of Tinto's (1993) longitudinal Theory of Individual Departure from Institutes of Higher Education as applied to collegiate choral music participation. One hundred and fifty college choir members completed the Choir Participation Survey which provided measures of parent support, music experience, music self-concept, music valuing, academic integration, and social integration. A path analysis procedure accounted for 50% of the variance in whether students planned to continue volunteer participation in music. Valuing music ($\beta = .57$) and social integration ($\beta = .34$) were the strongest predictors of intention to continue musical participation.

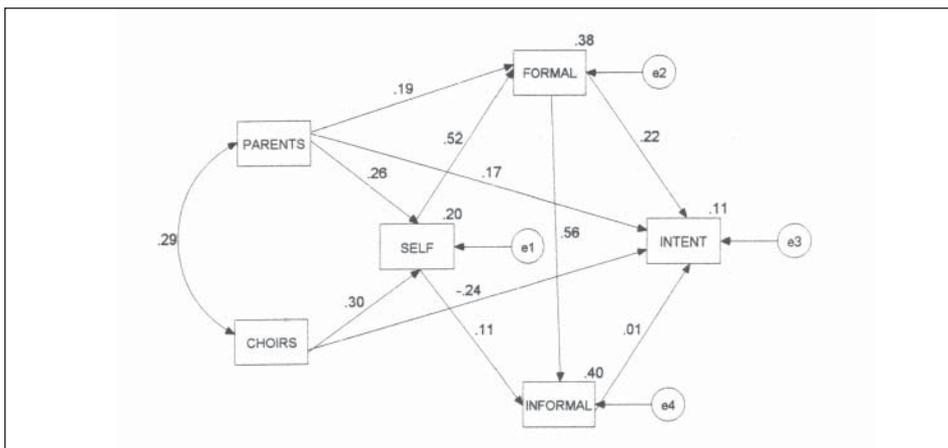


Figure 1. Results of the path-analytical model: Influences of parental musicianship and support in music, previous music experience, self-concept of musical ability, value of music, academic integration, and social integration on musical intentions. Reprinted from *College choir members' motivation to persist in music: Application of the Tinto Model*, by V. O. Sichivitsa, 2001, (Doctoral dissertation) by permission of author.

Higher levels of academic integration ($\beta = -.14$) were negatively related to intent to continue. Variables of prior training, parental musicianship, and support all contributed indirectly to value of music but they more strongly contributed to music self-concept, which in turn indirectly impacted intent in a positive direction

through social integration, but in a negative direction through academic integration. (See *Figure 1* for path analysis model.)

For the respondents in Sichivitsa's study, parental support that contributed to valuing music was more likely to lead to continued music involvement. Parental support and musical experiences that indirectly contributed via music self-concept to higher academic integration actually yielded less likelihood to continue in formal and informal learning. However, indirect effects of parental support and music experiences through music self-concept and value of music leading to higher social integration increased the likelihood of intent to continue. For the participating college students, enjoying singing and the social interactions with the group and conductor reinforced intentions for future musical participation. Sichivitsa (2004, 2007) has continued researching applications of the model of motivation. It would be interesting to study whether the model applied well in international settings. Would intrinsic value of music and social aspects of music be positively related and would academic integration be negatively related to intent to continuing music participation among volunteer musicians?

The participants in Steve Hickok's (2010) study were students ($N = 403$) from six high schools in Alabama, Georgia, and Tennessee that were selected due to the relatively high numbers of both band and choir students chosen for all-state ensembles. Hickok's inquiry focused upon what aspects of home life and personal motivation might relate to music performance achievement among school musicians. (Individual music achievement was classified as selection for an all-state ensemble.) Students completed a survey that was a combination of Asmus Motivating Factors (AMF) scale (Asmus, 1986) and Zdzinski's (1992) Parental Involvement Measure (PIM) to determine motivational factors and parental involvement. The survey also included questions to determine socioeconomic status according to Hollingshead's Two-Factor Index of Social Position.

Nine factors (Parental Involvement-Frequency, Parental Involvement-Degree, Parental Involvement-Categorical, Musical Ability, Effort, Affect for Music, Classroom Environment, Background, and Socioeconomic Status) were determined through exploratory and confirmatory factor analysis. Discriminant function analysis showed significant differences between band and chorus students. Socioeconomic level was higher for choir students and musical ability attribution was higher among band students. Background, frequency of parental involvement, degree of parental involvement, and parental provisions for the home musical environment were all predictive of music achievement, but frequency of parental

involvement was the strongest indicator for achievement, supporting Sichivista's (2001) finding that parental support is positively related to academic integration. In Hickok's study, attributions of success varied between instrumental and vocal ensemble students. Would that difference be maintained in international settings for adolescent bands and choirs?

Dale Farmer (2010) replicated Hylton's 1981 dissertation. Farmer asked what is the meaning of choral experience for students who simultaneously participate in both traditional concert choirs and show choirs. (American show choirs incorporate movement, dance, and costume into the performance of popular music and Broadway tunes.) High school students ($n = 66$) completed an open-ended survey concerning the meaning of the choral experience. Analysis indicated additional themes that were not previously found by Hylton: dance, movement, travel, and competition. High school students ($N = 307$) from seven schools in Alabama and Georgia completed the resulting instrument that contained Hylton's items plus the ones Farmer developed. Participants also rated on a continuum responses to two questions: "I would prefer participating in concert choir" and "I would prefer participating in show choir."

When participants were grouped by their most highly preferred type of choir, 71% preferred show choir. Principal components analysis provided evidence for six factors: Social Interactivity, Musical-Artistic, Spiritualistic, Dance, Physical Activity, and Travel. Social Interactivity combined Hylton's Achievement, Communicative, Psychological, and Integrative factors. Discriminant function analysis showed that only the Dance factor predicted preference ($F(2, 262) = 12.12, p < .001$). Farmer hypothesized that the impact of communication technologies may contribute to the merging of Hylton's Achievement, Communicative, Psychological, and Integrative dimensions. Replication in various international choral settings may reveal different factors in the meaning of the choral experience. Measures of participants' immersion into social technologies may be a variable worthy of consideration.

How does teaching and learning of music occur?

Two Auburn doctoral students, John Jinright and Kevin Eakes, investigated the role of digital technology in music learning. School music teachers in Alabama, Georgia, and Florida ($N = 556$) completed John Jinright's (2003) survey, completing questions concerning appropriate software, computer availability, attitude, training, age, teaching experience, and computer use. The majority (80%) of participants reported that they were unlikely to use technology in their classrooms on

a typical day. A factor analysis indicated that classroom and school environment influenced the use of technology in music classroom. In particular, the typical general music environment was significantly more supportive of technology integration than the environments of choral and instrumental classrooms. Higher levels of positive personal attitudes, external support, training, and computer availability also increased the likelihood of teacher's use of technology. The age of the teachers was not associated with the amount of computer use. An international survey of how computer technology is used in general music classes may provide information about successful ways of supporting music teachers' use of instructional technology.

In a quasi-experimental study Kevin Eakes (2010) researched how distance learning and a novel instructional approach impacted learning in two online and two face-face sections of a college music appreciation course. A chronological approach to instruction was used with one online section and one face-to-face section; a sociocultural approach was used with the remaining two sections. A pretest-posttest design employed an instructor-designed test to measure music achievement ($n = 91$) and the Music Self-Perception Inventory (Vispoel, 1994) to measure music self-perception ($n = 86$). After accounting for prior musical experience, gains in music achievement test scores were greater for the sociological approach. Self perception of listening skills was higher for face-to-face sections. A concert critique assignment also measured music achievement. Average scores in the sociological groups were significantly higher (small effect size) on each subcategory of music achievement: technical terms, value statements, descriptive terms, and extramusical references. Course satisfaction was higher for sections utilizing the sociological approach, with the online-sociological condition yielding higher scores than the face-to-face sociological condition. For the chronological approach, face-to-face instruction yielded higher satisfaction than did online instruction. This study invites the question of how successful would Eakes' instructional techniques be for international distance learning students.

Potential for comparative studies

The virtual *smörgåsbord* of research questions presented in this report offers several possible delicacies for pan-Atlantic studies centered around the themes of who teaches music, who learns music, and how teaching and learning of music occurs. Forty to fifty percent of new teachers in the USA persist in the profession five years or less (Ingersoll, 2003). Persisters develop coping strategies for work environment stressors, dealing with common social or medical implications

of school music teaching. Hearn (2010) found that school environment, which includes parental support and student achievement, was important for retaining music teachers. Being valued by others in the environment led to more job satisfaction. Gibreath's (2009) study indicated that the majority of participating music teachers were coping with vocal handicaps. By comparing the status of social stressors and vocal handicap among teachers in various countries, valuable information may be gleaned concerning better ways to accommodate or eliminate factors that impact career longevity.

Although Sichivitsa (2001) found that college choir members' interest in music achievement did not motivate intent to continue participation, there was evidence of indirect effects for parental involvement. Hickok's (2010) data showed parental involvement to be predictive of music achievement among high school music ensemble students. Farmer (2010) found that the dimension of Social Interactivity in which choir members express and develop self-determination and identity was an important aspect of music experience. Taking the three studies into account, one may find evidence that parental support is important for building a child's musical skills and musico-social self-concept. Personal identity can be reinforced through positive social interactions in ensembles, leading to meaningful ensemble experiences. It would be interesting to find out whether there is universal evidence for the melding of personal identity and expression within a social context for various choral setting as use of social technologies increases.

In the aforementioned dissertations the perceived value placed on a music activity by others impacted motivation to remain in a teaching position or participate in an ensemble. Similarly, Jinright (2003) found that external encouragement for technology integration increased the likelihood of computer use in the music classroom. Eakes' (2010) findings might be interpreted from a view that personal identity and social interaction was better facilitated by a sociological instructional approach than a chronological approach, resulting in better achievement and attitude measures. Music participation, either in the form of teaching music, learning about music, or performing in an ensemble, can be a valuable outlet for personal expression and a provider of external social validation. Collaborative studies to expand our knowledge and ability to facilitate the musical, personal, and social growth of music teachers and learners could lead to increased motivation for continued excellent music teaching, learning, and performance.

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2009 RAIME Symposium Program

OCTOBER 13TH, TUESDAY EVENING

Opening reception
Artisten House
Academy of Music and Dance
Göteborg Universitet
6:30 p.m.

OCTOBER 14TH, WEDNESDAY MORNING

9:00-9:20 a.m. Conference opening remarks

Teresa Lesiuk, Ph.D.
University of Miami

USA

Bengt Olsson
Göteborg Universitet

SWEDEN

9:20-10:20 a.m.

Opening paper:

Research in and about higher music education: An overview

Harald Jorgensen, Ph.D.

Norges musikkhøgskole

NORWAY

10:20 – 10:35 a.m. *Break*

ROOM 1

10:35-11:15 a.m.

Incentives and Barriers for Online Music Education Doctoral
Students: A Comparison Study

Jay Dorfman, Ph.D. and Diana Dansereau, Ph.D.

Boston University

USA

11:20-12:00 p.m. *Considerations for Teaching Music Education Assessment*
Ed Asmus, Ph.D.
University of Miami
USA

12:00-1:30 p.m. *Lunch*

ROOM 2

10:35-11:15 a.m. *Research on Music Teacher Pedagogy: Exploring the Impact of Innovation on Music Teacher Thinking and Practice*
David Teachout, Ph.D.
University of North Carolina at Greensboro
USA

11:20-12:00 p.m. *Students' and Teachers' Expectations – Matches and Mismatches in Learning and Teaching in Higher Music Education*
Cecilia Hultberg, Ph.D.
Royal College of Music Stockholm
SWEDEN

12:00-1:30 p.m. *Lunch*

OCTOBER 14TH, WEDNESDAY AFTERNOON

ROOM 1

1:30-2:10 p.m. *Encoding specificity effect in musical memory*
Jennifer Mishra, Ph.D.
University of Houston
USA

2:15-2:55 p.m. *Improvisation and composition: two merging practices*
Goran Folkestad, Ph.D.
Goteborg Universitet
SWEDEN

2:55-3:10 p.m. *Break*

3:10-3:45 p.m. *Boy choirs vs. girl choirs: Can listeners tell the difference? A replication and cross-cultural comparison*
Jessica Napoles, Ph.D.
University of Utah
USA

ROOM 2

- 1:30-2:10 p.m. 'Astonishment' in research and education of music teachers
Kirstin Fink-Jensen
University of Aarhus
DENMARK
- 2:15-2:55 p.m. Appreciating different aspects of professional knowledge in music education
Sven-Erik Holgersen, Ph.D.
University of Aarhus
DENMARK

OCTOBER 15TH, THURSDAY MORNING**ROOM 1**

- 9:00-9:40 a.m. Stories about facilitating colleagues to be – sharing of experiences in the field of practical music teacher training
Cecilia Ferm Thorgersen, Ph.D.
Royal College of Music in Stockholm
SWEDEN
- 9:40-10:20 a.m. An Investigation of pre-service music teacher development and concerns
Margaret Berg, Ph.D. and Peter Miksza, Ph.D.
University of Colorado at Boulder
USA
- 10:20-10:35 a.m. *Break*
- 10:35-11:15 a.m. Implicit music knowledge and music teacher's professional profile. An empirical investigation in the nurseries of Bologna and Paris
Anna Rita Addressi, Ph.D.
University of Bologna
ITALY
- 11:15-11:55 a.m. Informal learning sequences in primary school teacher education – effects and challenges
Charlotte Frohlich
University of Applied Sciences Northwestern Switzerland
SWITZERLAND
- 11:55-1:15 p.m. Lunch

ROOM 2

- 9:00-9:40 a.m. Teacher education as a place for individual interpretation for teacher competencies
Eva Georgii-Hemming, PhD
Orebro University
SWEDEN
- 9:40-10:20 a.m. Recent Research at Auburn University
Kimberly Walls, PhD
Auburn University
USA
- 10:20-10:35 a.m. *Break*
- 10:35-11:15 a.m. Student music teachers' deep and surface learning and its relations to identity
Geir Johansen, PhD
Norwegian Academy of Music
NORWAY
- 11:15-11:55 a.m. Professional self-perceptions of future music educators: A nationwide study
Charles R. Ciorba, PhD
University of Oklahoma
USA
- 11:55-1:15 p.m. *Lunch*

OCTOBER 15TH, THURSDAY AFTERNOON**ROOM 1**

- 1:30-2:10 p.m. Relationships among achievement goal motivation, impulsivity, and the music practice of collegiate brass and woodwind players
Peter Miksza, PhD
University of Colorado at Boulder
USA
- 2:10-2:50 p.m. A neuropsychological case study of a chromesthetic with absolute pitch
Stephen Zdzinski, PhD and Susan Ireland, PhD
University of Miami
USA

- 2:50-3:05 p.m. *Break*
- 3:05-3:35 p.m. The use of music education/therapy to support the positive development of youth: a re-framing of the bullying issue.
Kerry Byers, PhD fellow
University of Western Ontario
CANADA

ROOM 2

- 1:30-2:10 p.m. Children through adults' responses to 20th century music: Investigating a model for meaningful listening
Clifford Madsen, PhD
Florida State University
USA
- 2:10-2:50 p.m. Professional teaching and learning in higher music education: musicians as experts and competence nomads
Karin Johansson, PhD
Lund University
SWEDEN
- 2:50-3:05 p.m. *Break*
- 3:05-3:35 p.m. The impact of formal and informal learning on students' compositional processes
Sylvana Augustyniak
University of New South Wales Sydney
AUSTRALIA

Thursday evening

- Baroque organ presentation*
Gothenburg Organ Art Centre (GOART) research presentation
In a church 15 minutes walk away from the Artisten
6:30 p.m.

OCTOBER 16TH, FRIDAY MORNING**ROOM 1**

9:00-9:40 a.m. Utilitarianism in American Music Education in the Early
Twentieth Century:
A Confluence of Social and Political Philosophy
William Lee, PhD
University of Tennessee at Chattanooga

USA

9:45 – 10:25 a.m. Music in Compulsory Schools
Jere Humphreys, PhD
Arizona State University

USA**ROOM 2**

10:40-12:10 a.m. *Closing paper:*
Intercultural Competence?: Philosophical, Curricular and
Practical Issues for
Music Education - Part I
Lori Dolloff

*University of Toronto***CANADA**

Intercultural Competence?: Philosophical, Curricular and
Practical Issues for Music Education - Part II

*Jonathan Stephens, PhD**University of Aberdeen***SCOTLAND, UK**

12:10-1:30 p.m. *Lunch*

OCTOBER 16TH, FRIDAY AFTERNOON

1:30-3:15 p.m. RAIME meeting

RAIME DINNER*At a local restaurant**7:00 p.m.*



Research Alliance of Institutes for Music Education (RAIME) is an international organization with member institutions and individual members representing different educational and research cultures.

RAIME was established in 1991 and organizes symposia every second year. October 14th-16th 2009, the tenth RAIME symposium took place at the Academy of Music and Drama, University of Gothenburg, Sweden.

28 papers were presented 22 of which are included in these Proceedings.