

**I am a Music Student: I am a Musician**  
**The Educator/Learner Partnership**

by

Lorna Ramsay  
Bachelor of Arts, University of Victoria, B.C., Canada, 1976

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## APPROVAL

**NAME** Lorna Louise Ramsay  
**DEGREE** Master of Arts  
**TITLE** I am a Music Student: I am a Musician The Educator/Learner Partnership

### EXAMINING COMMITTEE:

**Chair** Allan Mackinnon

---

Yaroslav Senyshyn, Associate Professor  
Senior Supervisor

---

Stuart Richmond, Professor  
Member

---

Dr. Celeste Snowber, Assistant Professor  
External Examiner

**Date** July 27, 2004

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## **ABSTRACT**

I have written this thesis to investigate relationships with music and the awareness of personal learning styles and musical development within the context of social and formal educational contexts. The understanding of oneself in terms of musical experience influences relationships with others both as a learner and an educator. As musical identity is a very complex topic current research outlines the importance of music psychology, music sociology and aesthetics in music education in order to better understand potentially creative musical exploration through strong, reciprocal teacher/student communication.

In the first chapter musical development and music psychology are discussed in terms of learning theories, musical learning and musical ability.

In the second chapter the sociology of music explores identity theories and musical identity in particular. Both the British and British Columbia music curriculums are provocative examples of current expectations of formal music education. Research and surveys outline responses to curriculum and musical development and effects on educator/learner relationships.

In the third chapter teacher/student relationships are discussed in the context of aesthetics. Personal understanding of individual thoughts, feelings, and attitudes form the basis for creative, meaningful exchanges between student and student, student and teacher and between members of other subject areas within and outside the school environment.

I conclude with the fundamental idea that students need community, peer, family and teacher support to learn more about themselves in music experiences. I hasten to

add that this support is only helpful if the teacher is aware of the importance of knowing himself/herself as a social entity with specific psychological components which are embodied in aesthetic qualities. In a reciprocal exchange of musical communication the educator appreciates his/her own background in the context of musical development and goals for professional and artistic development. As such there is, with an understanding of curriculum objectives a creative coming together of thoughts, feelings and knowledge. Through listening, thinking and responding the students view musicality, their attitudes and motivations in creative interchange, within various environments, that shape their perceptions of themselves as musicians.

## **DEDICATION**

My parents, Mary and John Ramsay, give light to my world of words, music, colour, thought, caring and believing.

My four sons sustain my light with love.

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Slava Senyshyn offered his wisdom and direction. Stuart Richmond introduced me to a community of aesthetic vision and artistry where possibility and hope are our strength. For all of this I am very grateful.

# TABLE OF CONTENTS

<b>Approval</b> .....	<b>ii</b>
<b>Abstract</b> .....	<b>iii</b>
<b>Dedication</b> .....	<b>v</b>
<b>Acknowledgements</b> .....	<b>vi</b>
<b>Table Of Contents</b> .....	<b>vii</b>
<b>List of Tables and Figures</b> .....	<b>viii</b>
<b>List of Abbreviations</b> .....	<b>ix</b>
<b>Introduction</b> .....	<b>1</b>
<b>Chapter 1: Psychology of Music and Music Education: A Summary of Key Links</b> ..	<b>3</b>
1.1 Music Development in Children .....	3
1.2 Understanding Learning .....	6
1.2.1 Theories of Intelligence.....	11
1.2.2 Musical Learning.....	13
1.2.3 Musical Ability.....	18
<b>Chapter 2: The Role of Social Psychology of Music and Music Education</b> .....	<b>24</b>
2.1 Identities Theories and Musical Identity .....	24
2.2 Musical Identity and the Student Musician .....	26
2.3 Government Music Curriculum and the Student Musician.....	31
2.3.1 British Music Curriculum .....	31
2.3.2 Research in British Music Curriculum .....	33
2.3.3 British Columbia Music Curriculum .....	35
2.3.4 Teacher Response to Government Survey .....	39
<b>Chapter 3: Aesthetics in Music Education</b> .....	<b>43</b>
3.1 Aesthetics and the Teacher-Student Relationship .....	47
3.1.1 Background and Self-Perception .....	47
3.1.2 Strategies in Teaching: Leadership and Support.....	50
3.1.3 Research and Reform.....	53
3.1.4 Learning Partnerships in Creative Music Education .....	61
<b>Chapter 4: Conclusion</b> .....	<b>68</b>
<b>Bibliography</b> .....	<b>72</b>
Works Cited.....	72
Works Consulted .....	77



## **LIST OF TABLES AND FIGURES**

Table 1: Swanwick's Four Layers of Music Knowledge .....	14
Figure 1 Influences on Musical Identity .....	67

## **LIST OF ABBREVIATIONS**

<b>DfES</b>	<b>Department of Education and Skills (United Kingdom)</b>
<b>GCSE</b>	<b>General Certificate in School Education (United Kingdom)</b>
<b>ICT</b>	<b>Information and Computing Technology</b>
<b>IIM</b>	<b>Identities in Music</b>
<b>IOE</b>	<b>Institute of Education (University of London, England)</b>
<b>IRP</b>	<b>Integrated Resource Package</b>
<b>ITE</b>	<b>Initial Teacher Education</b>
<b>MII</b>	<b>Music in Identity</b>
<b>OFSTED</b>	<b>British Government Education Inspection</b>
<b>ONS</b>	<b>Office of National Statistics (UK)</b>
<b>SIT</b>	<b>Social Identity Theory</b>

## INTRODUCTION

Vikram Seth, author of *An Equal Music*, created the character Michael, a violinist. Michael speaks about playing The Trout Quintet by Schubert: "When I play this I release myself into the spirit of the quartet. I become the music of the scale. I mute my will, I free my self."<sup>1</sup> Seth chooses to write my self, not myself. He has Michael accept the total breadth of emotional experience of his 'self' and allows a free-fall of sensual absorption, intuitive self-absorption. He believes in the importance of his music and allows his involvement to be totally encompassing and releasing. This fits in with Abbs' determination that arts thrive not in the private cul-de-sacs but "... at the busy cross-roads of symbolic life."<sup>2</sup>

Michael's thoughts continue: "It wasn't my work, though, that made me hum that song. I have not played Schubert for more than a month. My violin misses him more than I do.... I tune it and enter my soundproof cell. No light, no sound comes in from the world. Electrons along copper, horsehair across acrylic create my impressions of sense ..... The Tononi (violin) seems to purr at the suggestion.... I am the trout, the angler, the brook, the observer... The Tononi does not object..."<sup>3</sup>

Michael is an accomplished artist, a professional in society with the label, 'Musician'. There were circumstances throughout his life, conscious and unconscious, which directed him to the awareness of his thoughts and feelings so that he could say, "I

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<sup>1</sup> Seth, V. (1999). *An equal music*. London: Phoenix House. (page 10)

<sup>2</sup> Abbs, P. (1989). *Aesthetic education: An opening manifesto*. In P. Abbs (ed.). *The symbolic order, A contemporary reader on the arts debate* (page 8). London: The Falmer Press.

<sup>3</sup> Seth, 1999, page 5.

release my will.” He expresses himself through his violin as if the instrument was alive. He has a very true and strong ‘voice’ or purposeful belief in himself as a musician. This paper examines research and investigates the many factors involved in understanding and taking ownership of individual thoughts, feelings, musical abilities and attitudes, in general, in the community of sound in which we live and, more specifically, in the framework of music education. Psychological, social psychological and aesthetic influences are discussed in reference to the roles of teacher and learner as musicians. Research findings discuss self concept, musical identification and the role of the teacher/learner relationship in the development of motivation and attitude. Curriculum expectations are documented. There are research and survey responses to the curriculum. When pedagogy of curriculum outcomes meets the aesthetic the question of process versus product reveals issues of flexible teaching strategies, negotiable curriculum outcomes and creative integration with other interest areas within and outside of the school.

Personal and professional goals of the teacher sustain a philosophy of the educator/learner partnership in a life-long learning process of becoming a musician and finding ownership in the belief that teachers too are, in fact, musicians.

# CHAPTER 1: PSYCHOLOGY OF MUSIC AND MUSIC EDUCATION: A SUMMARY OF KEY LINKS

## 1.1 Music Development in Children

“A shout is as good as a symphony.”<sup>4</sup>

Music education is an understanding not only of music but also of an expanding awareness about individuals. Howard (1991) writes, “Being educated about music is to create the conditions of music educating us in turn.”<sup>5</sup> Howard sees music education as an understanding that ranges from physical dexterity to an understanding of emotions, perception, pattern recognition and logic. Teaching strategies are developed with a thorough understanding of the main features of music education. The educator appreciates the importance of feeling, listening, thinking, knowing, responding, listening again and assessing. Learners are guided through the analysis of ‘process and product’ in music education experience. The process begins with an appreciation of music development in children. Without appreciating what music can reveal about us, our students cannot call themselves musicians but noise-makers with some musical training and Howard is correct, a shout is as good as a symphony.

The vibrations and sounds which impact our lives from before birth shape into tonal structures which, just by their presence, demand response. Langer (1953) claims that the essence of music is “the creation of virtual time, and its complete determination by the movement of audible forms.”<sup>6</sup> The audible experience incorporates tone, pitch,

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<sup>4</sup> Howard, V.A. (1991). Useful imaginings. In R.A. Smith and A. Simpson (ed.), *Aesthetics and arts education* (p.344). Chicago, Illinois: University of Illinois Press.

<sup>5</sup> Abid.

<sup>6</sup> Langer, S. (1953). *Feeling and form*. New York, N.Y: Charles Scribner & Sons (page 125).

timbre, duration, intensity, volume, rhythm, meter and tempo, all perceptible qualities that makes music accessible. Sparshott (1987) makes the assumption that music is “the art of listenable sound, available material for music will be the available means of varying, combining, and separating sounds.”<sup>7</sup> With this information relationships to music are formed through decisions about preference and response to particular experiences.

The child learns his/her role in relation to the reactions and communications of the others around. Interactive musicality in infants is researched by Trevarthen (1999). Early interactions between parent and child develop into ‘narratives’ with the child displaying interactive musicality in anticipatory movements and emotions. More specific examples of musicality in infants are described by Trehub et al. (1997). Research suggested a biological predisposition to listening where babies display sensitivity to rhythms, melodic contours, octaves, and some aspects of harmony.

Kagan (1965) discusses infant response to changes in environment and reaction to auditory stimulus. Real musical awareness begins only when the child is able to notice sequencing patterns of different sounds. Sensitivity to sequential structure begins in babies as young as five months (Chang and Trehub, 1977b). A six-note atonal melody was repeatedly presented to babies. Changes in heart rate measured the perceived novelty of the melody, and as the same stimulus was repeated the infants ‘habituate to’ or, get use to, the stimulus with a corresponding stabilization of heart rate. After the babies had habituated to the first melody, a second melody was played that had the same starting note as the first but a different up-down contour of pitches, or it could be the same melody transposed up or down to a new pitch level. By five months it appeared that changes in sequential pattern are already salient, whereas simple changes in pitch level are not.

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<sup>7</sup> Sparshott, F. (1987). Aesthetics of music: Limits and grounds. In P. Alperson (ed.) *What Is music? An introduction to the philosophy of music* (p. 67). University Park, Pennsylvania: Pennsylvania State University Press.

Kessen, Levine, and Wendrich (1979) investigate the first signs of intentional music-like behaviour found in some babies' abilities to imitate sung pitches. A group of three-to six-month-old babies were trained for forty days to match a pitch sung by their mothers. Most commonly, musically relevant sounds from babies are related to mimicking the intonational contour of speech or babbling (Gardner & al., 1981). In an extensive longitudinal study on symbolic development the researcher found that children do not produce discrete pitch intervals until the age of 18 months.

Spontaneous singing begins at 18 months. Words are not usually used but pitches are joined in sequence to form simple intervallic patterns.<sup>8</sup> Evidence from research by Moog (1976) indicates that the children are not trying to imitate heard songs; rather they are experimenting with melodic intervals. At the age of two to two-and-a-half children imitate parts of the songs they hear (Gardner et al., 1981) By the age of five, children use underlying tonal and metric structure in singing without a reflective awareness of the structures. Sloboda (1985) cites a five-year-olds inability to identify gross dissonance in simultaneously sounding notes.<sup>9</sup> Spontaneous singing occurs much less frequently at this age as the child is more self-conscious and concerned with accuracy and making errors (Gardner & Wolff, 1983). Changes in musical awareness between the ages of five and 10 have been often attributed to intellectual change. Psychological theories of development are incorporated into interpretative frameworks for understanding musical learning. Sloboda presents argument against acceptance of Piagetian investigations of cognitive development summing up the main developmental trend in music between five and 10 as "the increasing reflective awareness of the

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<sup>8</sup> Sloboda, J. (1985). *The Musical mind: The cognitive psychology of music*. Oxford: Clarendon Press (page 202).

<sup>9</sup> Sloboda, 1985, page 214.

structures and patterns that characterize music and which are already implicit in the child's enactive repertoire."<sup>10</sup>

## 1.2 Understanding Learning

Learning, according to Greene, is to "empower individuals to confront art forms, rely on his/her capacities, in some sense creating his/her meanings constructing, reconstructing his/her world."<sup>11</sup> In criticism of some music education programs Andress (1980) questions the music teacher who "relies on intuition coupled with their own musical background and observations of children" (where the teacher comments) "... I feel this is good for children, but I'm not sure why!" Intuition has many interpretations which are discussed throughout this paper. Andress suggests that teaching intuitively may involve acting without deep consideration and this may be effective for the educator who has a well-defined relationship with processes and products of their musical experiences that he/she can transfer to an effective music curriculum. Andress concludes that music educators must seek "more reasoned direction"<sup>12</sup> for curriculum choices by considering theories proposed in psychology of cognitive development. Understanding the psychological framework of learning is necessary in understanding the individual's perceptions and responses to musical experiences. Swanwick (1979) emphasises personal selection, relation and intention in the process of musical development. He writes, "The key to understanding what we mean by a musical experience is to be found in psychological processes..."<sup>13</sup> Swanwick, while supporting the need for psychological understanding in musical development, does not make

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<sup>10</sup> Sloboda, 1985, page 210.

<sup>11</sup> Greene, M. (2001). *Variations on a blue guitar*. New York: Teachers College Press, Columbia University (page 62).

<sup>12</sup> Andress, B. (1980). *Musical experiences in early childhood*. New York: Holt & Winston (page 131).

<sup>13</sup> Swanwick, K. (1979). *A basis for music education*. Slough: National Foundation for Educational Research/Nelson (page 9).



reference to many other factors involved in forming identification with music, thus, presenting an obvious oversimplification.

### **Cognitive Development**

Jean Piaget was a child psychologist educated as a biologist who, in the early 1900's, began applying biological principles and methods to study human development. The Piaget theory of cognitive development made assumptions about the way children learn; the type of learning we are capable of at any age is determined by the general features of our intellectual equipment at that age. The growth of all understanding allows for two complementary and interactive processes, assimilating or being able to relate experiential data to our internal systems of meaning and accommodation, being able to modify these systems when they cease to be adequate to interpret experience and sustain coherence.

Piaget views the development of a child's cognitive abilities dependent in large part on the child's manipulation of and active interaction with the environment. The child progresses through four stages of cognitive development between birth and adulthood:

Sensorimotor – birth to 2 years- using their senses and motor skill the child progresses from reflexive behaviour to goal-directed behaviour.

Preoperational – 2 to 7 years- children learn mentally to represent things.

Concrete operational -7 to 11 years- children develop skills of logical reasoning and conservation but use these skills only in familiar situations.

Formal operational -11 years to adulthood- abstract and symbolic thinking is possible.<sup>14</sup>

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<sup>14</sup> Slavin, R. (1986). *Educational psychology: theory into practice*. Needham Heights, Massachusetts: Allyn and Bacon (page 34).

The Piaget theory includes the following:

1. The child does not think like an adult.
2. The child learns by becoming involved with concrete objects.
3. The child learns intrinsically (from within) not extrinsically (from without).
4. The child learns through the adaptation of new schemas.
5. The child evolves intellectually through the generative nature of the prior experience and the quality of the current experience.
6. The child uses two interdependent activities, assimilation and accommodation, in his adaptive process. Assimilation is the taking in of perceptual data; accommodation is the modification of the way of thinking to accommodate perceived data.<sup>15</sup>

In terms of appreciating oneself as an evolving musician, Piaget supports the necessity of focusing on the process of children's thinking, not just its products. Understanding how the learner arrives at an individual response necessitates a building of cognitive awareness. This can be practically interpreted as feeling comfortable with the response by understanding the origins of the idea. This level of comfort is indicative of finding a place in the musical learning environment and feeling confident in musical expression. The Piagetian learning environment encourages self-initiation through spontaneous interactions with the environment. The final application of Piagetian theory in a learning environment is the most important and the most misused concept, the acceptance of individual differences in developmental progress. Progressive educational approaches encourage individual differences and must move beyond the limitations of Piaget's sequential development expectations. Educators cannot assume limitations of learning possibilities due to pre-conceptions established by following strictly to developmental theorists. Modern music education researchers, for example, are

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<sup>15</sup> Andress, 1980, page 133.

sceptical about specific staging in creative development such as expectations in improvising and composing.<sup>16</sup>

Lev Vygotsky, a Russian psychologist and contemporary of Piaget, was not studied in depth until the 1970s and 1980s when there was interest in his theory of developmental psychology that emphasized the socio-cultural nature of learning, i.e.; children work with their zone of 'proximal development'. Wertsch (1986) discusses this zone as one that a child cannot yet do alone but could do with the assistance of an adult. According to this theory, children have a private speech which eventually incorporates into the speech of others to help them solve problems. The support from others diminishes over time as children assume responsibility for their own learning. This is called scaffolding.

Erickson (1980) hypothesizes that people pass through eight psychosocial stages in their lifetimes and they resolve crises or critical issues satisfactorily before moving on. These stages are:

Stage 1: Trust versus mistrust (birth to eighteen months)

Stage 2: Autonomy versus doubt (eighteen months to three years)

Stage 3: Initiative versus guilt (three to six years)

Stage 4: Industry versus inferiority (six to twelve years)

Stage 5: Identity versus role confusion (twelve to eighteen years)

Stage 6: Intimacy versus isolation (young adulthood)

Stage 7: Generativity versus self-absorbed (middle adulthood)

Stage 8: Integrity versus despair (late adulthood)<sup>17</sup>

From the early theories of cognitive development important advances were made into the area of constructivist theories of learning. Bruner (1966) advocates discovery

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<sup>16</sup>.Durrant, C. & Welch, G. (1995). *Making sense of music: Foundations for music education*. London: Cassell (page 21).

<sup>17</sup> Erickson, E. (1980). *Identity and the life cycle* (2<sup>nd</sup> ed.). New York: Norton (page 178).

learning, a product of the constructivist theory that learners must individually discover and transform complex information if they are to make it their own.<sup>18</sup> He states, "We teach a subject not to produce little living libraries on that subject, but rather to get a student to think.... for himself, to consider matters as an historian does, to take part in the process of knowledge-getting. Knowing is a process, not a product."<sup>19</sup> Metacognition is the knowledge about one's own learning. The learner develops a unique appreciation of him/herself as a musician with the incorporation of metacognition in the unravelling of general concepts of personal musical ability and specific skill acquisition. (See Musical Ability)

Bruner (1971) suggests that readiness is indicative of the young child's intrinsic motives for learning. This includes acting, sensing, and doing in his/her interaction with music. Bruner states that there are three sequential stages of translating a child's experiences:

1. Enactive stage –action: the child knows many things for which there are no imagery-words; thus, we cannot teach using only picture diagrams. The child must move, do, sense, play, and act upon the environment.
2. Iconic stage –imaging; the second system depends upon visual or other sensory organization and upon summarizing images. This is a stage of internalization: the individual can retain the image when it is no longer present. An icon is the instructional device to help the child internalize. An image in music is internalized through a visually descriptive representation of the sound. A long line means a long sound and a short line means a short sound. A curved line indicates melodic contour.
3. Symbolic stage –representation: at this stage communication of thought takes place through language and visual systems; certain images and words stand for an idea or object. Musical notation on a musical staff is an example.<sup>20</sup>

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<sup>18</sup> Slavin, 1986, page 225.

<sup>19</sup> Bruner, J. (1966). *Toward a theory of instruction*. Cambridge, MA.: Harvard University Press (page 72).

<sup>20</sup> Bruner, 1966, page 149.

Bruner concludes that intrinsic motives for learning includes curiosity, the drive to achieve competence, admiration of competence models and reciprocity, the human need to respond to others and experience with them. Educators who appreciate Bruner's conclusions and understand psychological frameworks presented by other theorists have a knowledgeable framework for learning development. This assists in relating to student's motivations, responses and attitudes in particular learning environments although educators must be aware of critical responses to learning theories and the limitations associated with following one specific theorist.

### **1.2.1 Theories of Intelligence**

The Multiple Intelligences Theory presented by Gardner and Hatch (1989) includes seven separate abilities: logical-mathematical, verbal, musical, spatial, bodily-kinesthetic, inter-personal, and intra-personal. Each category is relevant to music conceptualization. 'Musical' is the abilities to produce and appreciate rhythm, pitch, timbre and appreciation of forms of musical expressiveness Hallam categorizes the other six intelligences with ways they may be used by musicians.<sup>21</sup> The 'logical/mathematical' is a sensitivity to, and capacity to discern, logical or numerical patterns: performance of rhythm, sight reading of rhythm, analysis of music, composition. 'Linguistic' is sensitivity to the sounds, rhythms, and meanings of language: reading music, critical analysis of music and performance, understanding the historical and cultural contexts of music. 'Spatial' is the capacity to perceive the visual-spatial (such as notation) and perform transformations on one's initial perceptions: reading of notation, identifying and understanding the structure of works. 'Bodily/kinesthetic' is the ability to handle objects skilfully: technical skills, movement involved in the

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<sup>21</sup> Hallam, S. (1998). *Instrumental teaching: A practical guide to better teaching and learning*. Oxford: Heinemann (page 29).

communication of interpretation. 'Interpersonal' is the capacity to discern and respond appropriately to the moods, temperaments, motivations, and desires of other people: communication with an audience, teaching and working with other musicians.

'Intrapersonal' accesses to one's own feelings and discriminates among them and draws upon them to guide behaviours with the knowledge of one's own strengths and weaknesses, desires, and intelligences: understanding emotions, composing, developing interpretation.

Gardner also views the psychology of learning in three categories. Gardner states that the *intuitive learner* reflects neurobiological and developmental constraints that determine how they initially refer to the world, categorise and interact. The *intuitive learner* (also naïve, natural or universal) is birth to age seven. 'Intuitive' in this context refers to knowledge learned in the earliest environment in development. The *traditional learner* (scholastic) is school age and seeks to master literacies, concepts and disciplinary forms of school. The *disciplinary expert* (skilled), who can be any age, masters concepts and skills of a description and can apply knowledge to new situations appropriately.<sup>22</sup>

Sternberg (1990) presents a triarchic theory of intelligence: intelligence, wisdom, and creativity. Intelligent behaviour is applying thinking strategies (acquiring knowledge, thinking, planning and executing strategies), adapting them to contexts, and then solving problems through experience, insight and creativity.

Later theorists like Reimer (2003) also include creativity in his definition of intelligence. He suggests that education has historically viewed intelligence within the cognitive domain and divided curriculum into the academic subjects that require intelligence and those that are dependent upon children with ability, talent, and, aptitude.

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<sup>22</sup> Gardner, H. (1991). *The Unschooled mind and how children think and how schools should teach*. New York, N.Y.: Basic Books (page 3).

These subjects include the arts. Reimer notes the move away from Bloom's Taxonomy of Educational Objectives (1956, 1971) in educational programming where the cognitive supersedes the affective domain and intelligence within the arts are not validated. There is, according to Reimer, a musical intelligence that he defines within the aspects of discriminations and connections. 'Discriminations' involve a person's capacity to determine differences in an increasingly acute level of precision, nuance, refinement, particularity, and meticulousness. 'Connections' involves interrelations, ability to perceive how and what degree entities are interrelated. The key component for the making of connections among discriminations is accepting the creative aspect of musical intelligence through imagination.<sup>23</sup>

### **1.2.2 Musical Learning**

Musical learning is changing what one knows about information, rules, beliefs, and attitudes towards music. Learners must access information about musical knowledge and specific skill acquisition. During these processes beliefs and attitudes work together in the internalization of musical experience.

Swanwick (1994) discusses musical knowledge in terms of the merging of analysis with intuition, taking things as we first find them and assimilating them directly to our view of the world.

Swanwick places four layers of musical knowledge, value, form, expression and materials as encompassing a polarity between 'assimilatory' and 'accommodatory' tendencies, terms he borrows from Piaget.

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<sup>23</sup> Reimer, B. (2003). *A philosophy of music education: Advancing the vision*. New Jersey: Pearson Education (page 205).

**Table 1: Swanwick's Four Layers of Music Knowledge**

<b>INTUITION</b>	<b>ANALYSIS</b>
aesthetic	artistic
imagination	intellect
impressions	conceptions
individual things	relationships
"romantic"	"classical"
subjective	objective
appearance	underlying form
integration	separation
creation	tradition
play	imitation
<b>ASSIMILATION</b>	<b>ACCOMODATION<sup>24</sup></b>

Swanwick has the growth of knowledge at any level emerging intuitively and nourished and challenged by analysis, particularly in musical knowledge through the four layers of musical structure: *materials*, *expression*, *form* and *value*. The *materials* level involves the sensory: There is evidence of pleasure of sound and exploration with instruments. Organization is spontaneous, possibly erratic, with no appearance of structural or expressive significance. Another level within *materials* is the manipulative: The handling of instruments showing some control and repetitions are possible. There is a regular pulse and compositions tend to be long and repetitive.

*Expression* involves personal expressiveness, changes of speed and loudness levels with little structural control which leave us with the impression of spontaneity without any development of ideas. Also in this level is the vernacular: Patterns appear – melodic and rhythm figures that can be repeated. Compositions will be fairly predictable and show influences of singing, playing and listening.

*Form* includes the speculative: Compositions go beyond the deliberate repetition of patterns. Deviations and surprises occur which explore structural possibilities. Another element of this level is the idiomatic: Structural surprises are integrated into a

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<sup>24</sup> Swanwick, K. (1994). *Musical knowledge, intuition, analysis and music education*. London:Routedge (page 87).



recognizable style. There is contrast and variation, answering phrases, call and response with technical, expressive and structural control is demonstrated in longer compositions.

*Value* is becoming consciously aware of the importance of music as symbolic discourse, beyond sensory and expressive enjoyment. It is, according to Swanwick, “explicit celebration of ‘quality’”, the symbolic level: technical mastery serves musical communication.<sup>25</sup> There is coherent and original musical statement with particular groups of timbres, turns of phrase and harmonic progressions. Personal commitment is strong. Another level in value is the systematic: beyond the qualities of the previous level where works may be based on sets of newly generated musical materials, scales or note rows, electronically produced or computer generated composition.

Chomsky (1968), in his study of the structure of language and music, presents the view that human organism is biologically pre-disposed to excellence in a few specific cognitive skills, language and music sharing behavioural as well as formal features, and that the special mechanisms for acquiring these skills are not part of a ‘general’ cognitive capacity but specially confined to the skill in question. Further research by Gardner and Wolf (1983) argue that human development is supported by both the Chomsky stream of specific skill acquisition and the Piaget view of invariant sequences of musical development possibly being linked to general changes in other cognitive domains. Gardner and Wolf suggest that special biologically determined mechanisms and common ‘waves of symbolization’ cause new achievement in one stream to ‘spill over’ into apparently unrelated streams. The streams are linked to and supported by specific cultural roles like singer, artist, craftsman and Sloboda (1985) suggests that there exists, “...some mental medium abstract enough to provide the means of passing general skill

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<sup>25</sup> Swanwick, 1994, page 88.

between two different specific skills.”<sup>26</sup> Recognizing continued research into developmental theories as they relate to cognitive psychology, Sloboda follows the view that musical development can be understood by ‘enculturation’, following spontaneous acquisition of musical skills throughout childhood, and, training, the later development of specialized musical skills typically in a self-conscious educational milieu.

Referring to music instrumental teaching, Hallam considers three stages in skill learning the cognitive-verbal-motor stage; the associative stage; and the autonomous stage.<sup>27</sup> Hallam states that learning a new skill initially requires conscious cognitive control where the learner gives instructions to him/ herself internally or aloud in concentrated, deliberate effort. Teachers must provide subject specific vocabulary so that the learner develops a mental template of what they are aiming to achieve. This may be aural (knowing the sound), visual (knowing what a movement looks like) or kinesthetic (knowing what a movement feels like). The teacher is a verbal prompter as the child tries the skill. In the associative stage the internal template is developed and the learner no longer needs to check progress at each stage and performance becomes smoother. Feedback is important either from the execution of the skill or from the teacher. The autonomous stage finds the learner executing the skill with less conscious effort. Naturally occurring feedback provides evidence that the skill has been produced appropriately. New skills are added to the repertoire although the teacher monitors how many skills are introduced to avoid overloading the processing of information.

Researchers have been interested in the effect of practicing a musical instrument in musical achievement. According to Hallam, there is considerable individual variation in practicing to achieve certain aims of instrumental playing. There are a number of factors that may affect what is required in practicing:

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<sup>26</sup> Sloboda, 1985, page 195.

<sup>27</sup> Hallam, 1998, page 119.

- their own strengths and weaknesses
- the quality of their practice and whether it is effective or not
- the quality of the teaching they are receiving, which may directly affect their level of attainment regardless of the quantity of practice
- the nature of the instrument they are learning
- the nature of the repertoire for the instrument
- whether they are involved in playing in groups, which may improve some aspects of playing without individual practice.

In a study of 109 violin and viola students aged 6-16 years Hallam examined the relationship between practice and ability. Measures were made of:

- the length of time spent learning to play an instrument
- how much time was spent practicing
- personal motivation to practice
- the support for practicing received from parents, teachers and friends
- measured aural ability
- musical potential as assessed by the teacher
- verbal ability
- logical reasoning ability
- the teacher's assessment of their ability to understand instructions
- level of attainment (level of examination taken)
- the quality of attainment (mark obtained in examination).

Time was a major factor in predicting levels of attainment, both the length of time the individuals had been playing the instrument and the cumulative measure of the amount of practice they had undertaken. Also important was their class teacher's rating of their ability to understand instructions and their own attitude towards practicing.

Considering playing quality, the significant predictors were their teacher's rating of their musical ability, the overall attitude and influence of their parents, their own personal intention to practice and the extent to which they were not influenced by the

attitudes of their friends. Aural tests did not feature in the analyses of musical ability with the assessment of the teacher being more valuable with the presence of more knowledge about the child.<sup>28</sup>

### 1.2.3 Musical Ability

Historically, musical ability was linked only to aural perception but now more skills must be accepted to predict success in music. Seashore et al. (1960) believed that musical ability was a set of loosely related basic sensory discrimination skills, which had a genetic basis and would not change over time except for variation due to lapses of concentration. A profile of musical ability, according to Seashore, should be obtained which clearly defined unrelated characteristics: pitch, loudness, rhythm, time, timbre, and tonal memory. Sloboda (1996) disagrees with genetic talent theory of musical ability indicating that the 'talent' account of individual differences in musical expressivity should not so much be 'disproved as dissolved into a whole set of complex interacting factors and causes, each of which has its own logic and determining conditions'.<sup>29</sup> McPherson (1996) researched relationships between different types of musical performance with children of differing ages and identified five distinct skills: sight reading, performing rehearsed music, playing from memory, playing by ear, and improvising. This research all supports a multifaceted developmental conception of musical ability that parallels thinking about intelligence.

Hallam concurs with McPherson's findings outlining the following skills, some of which may be required for all musical activities, and others may be applied more

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<sup>28</sup> Hallam, 1998, page 25.

<sup>29</sup> Sloboda, J., Davidson, J., Howe, M. & Moore, D. (1996). The role and practice in the development of performing musicians, *British Journal of Psychology*, **87**, 123.

selectively to particular tasks. They are categorized as aural, cognitive, technical, musicianship, performance, and learning skills.<sup>30</sup>

Aural skills are required for developing:

- rhythmic accuracy and a sense of pulse
- good intonation
- the facility to know how music will sound without having to play it
- improvisational skills

Cognitive skills are required in the processes of:

- reading music
- transposition
- understanding keys
- understanding harmony
- understanding the structure of music
- the memorization of music
- composing
- understanding different musical styles and their cultural and historic contexts

Technical skills are required for developing:

- instrument specific skills
- technical agility
- articulation
- expressive tone quality

Musicianship skills are concerned with:

- being able to play expressively
- being able to project sound
- developing control
- conveying meaning

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<sup>30</sup> Hallam, 1998, page 3.

Performance skills include:

- being able to communicate with an audience
- communicating with other performers
- being able to co-ordinate a group
- presenting to an audience

Learning skills concern being able to learn, monitor and evaluate progress independently.

Hallam suggests that although these skills will be readily recognized by those working in music education the least familiar will be the category of learning skills. She writes, "Historically, much school learning has developed a dependence culture, where it is expected that the teacher will convey a body of knowledge to pupils which they will then learn. There has been little attempt to facilitate learning skills or to encourage learners to learn for themselves."<sup>31</sup> Hallam cites Perkins (1995), research into intelligence suggests the importance of changeable, learnable or reflective intelligence. Perkins encourages teachers to create a curriculum centred on reflection to encourage pupils to think about their own thinking and about their own learning.

Research findings conclude that understanding of musical learning is about how a learner appreciates their style of learning and his/her ability to reflect on the necessary components of specific musical skill development. Only through a conscious connection with personal learning style can appropriate reflection adequately assist the processes required to build strong attachments to musical experiences.

Hallam cites Sternberg et al. (1981), research into people's implicit theories of intelligence through the generation of descriptions of musical abilities. A qualitative methodology allowed participants to freely express their thoughts, feelings and experiences regarding musical ability. The categories included musicians, educators,

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<sup>31</sup> Hallam, 1998, page 26.

adults (non-musical or educational employment), young musicians, and young people not actively involved in music making. The sentence 'Musical ability is .....

was completed by 415 participants and Sternberg's research concluded that there are six super-ordinate categories of musical ability with several sub-categories:

**1. Aural skills**

- i) having a musical ear**
- ii) having rhythmic ability**

**2. Receptive responses**

- i) listening to and/or understanding music**
- ii) being actively responsive to music**
- iii) appreciation of music**
- iv) declarative knowledge about music**
- v) being able to evaluate music and performance**

**3. Generative skills**

- i) being able to play or sing**
- ii) being able to read music**
- iii) technical skills**
- iv) emotional sensitivity**
- v) communication and interpretation**
- vi) ensemble skills**
- vii) being able to compose or improvise**
- viii) organization of sound**
- ix) being creative**

**4. Integration of skills**

**5. Personal qualities**

- i) metacognition**
- ii) motivation**
- iii) personal expression- immersion in music – total commitment to music**

## 6. The origins of musical ability

- i) innate
- ii) learned
- iii) an interaction between what is innate and learned
- iv) progressive development<sup>32</sup>

Conceptions of musical ability in this study were complex and multi-faceted. Most respondents cited making music through singing or playing an instrument indicative of musical ability and many acknowledged the importance of receptive activities such as listening, appreciating and responding to music.

Students uninvolved in extra-curricular musical activities held the simplest perceptions of musical ability, that they were able to play or sing (88%) and have an appreciation of music (21%). Adults who were not musicians and educators also perceived that musical ability was being able to sing or play. Other aspects included having a musical ear, a sense of rhythm and appreciating music.

Students involved with extra-curricular activities stressed as most indicative of musical ability the importance of playing or singing. They also stressed appreciation of and responsiveness to music, interpreting and communicating. Relatively few young musicians cited the importance of technical skills for musical ability. The emphasis was on involvement and the emotional aspects of music. This supports findings in studies exploring the role of listening to music in adolescent lives and music's importance in satisfying their emotional needs (North et al., 2000).

Educators emphasized musical appreciation more than the musicians. Educators were interested in the meaningful communication of feeling by the appreciation of sound

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<sup>32</sup> Hallam, 1998, page 6.



elements such as pitch, tone, rhythm, melody and harmony. They emphasized technical skill, much practice, creative flair and aesthetic sensibility to perform at high levels.

Musicians gave greater prominence to motivation, personal involvement, learning skills, metacognition, emotional expression and communication skills. Musicians did not support the idea of musical ability being inherited, learned or an interaction between these. They emphasized the way ability developed as they learned more about music.

Sternberg et al. conclude with adults (non-musical or educational employment) focused on being able to sing or play an instrument, to produce personally satisfying sounds from an instrument or voice or by whistling. Musical ability was also seen as being able to recreate sounds exactly and high levels of competency in instrument playing or singing.

Having summarized these key links in a psychology of music and music education, one can proceed to my next chapter to understand the necessity for implications related to a social psychology of music and music education.

## **CHAPTER 2: THE ROLE OF SOCIAL PSYCHOLOGY OF MUSIC AND MUSIC EDUCATION**

Society has made vast advancements in technology and the mass availability of music to the population. Musical experience has changed and interactions with music and individuals have become more diverse. People are consumers, fans, listeners, or critics. From every cultural pocket of society and every socio-economic level individuals appreciate music in ways that form relationships with music. We present ourselves to others through musical tastes and preferences, a statement of who we are.

Nicholas Cook (1998) writes, "In today's world, deciding what music to listen to is a significant part of deciding and announcing to people not just who you 'want to be'.... but who you *are*." <sup>33</sup> Active music participants may be composers, arrangers or performers and some of these participants are music students or music educators in the process of making sense of individual differences within social contexts.

### **2.1 Identities Theories and Musical Identity**

Since the founding of psychology the concept of identity has been analyzed. William James (1890) discusses two components of identity, the 'I' and the 'me'. The 'I' is the 'real and unchanging self' for James and the 'me' is subject to change with various social components. According to James the 'me' has four aspects: the spiritual self, the material self, the social self and the bodily self. All these come in different forms. The concept of the reflexive 'I' is founding the theories of Cooley (1902) who writes of the 'looking glass self'. Individuals' identities are formed by what others see of us. George

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<sup>33</sup> Cook, N. (1998). *Music: a very short introduction*. Oxford: Oxford University Press (page 5).

Herbert Mead (1934) values language as the symbolic system of communicating and negotiating interactions where people carry on 'internal conversations' with themselves and as anticipation of responses of others. This 'symbolic interactionism' is determinate of social constructionist theory. Williams builds the foundation and Erik Erickson (1980) coins the term 'ego identity' or the new sense of self that is associated with ages twelve to eighteen years. Teenagers have an alignment of basic drives (ego) based on past experiences and opportunities. Tajfel (1978a) proposes that individuals are fundamentally motivated to develop and maintain a high level of self-esteem by associating with groups of positive image. Thereby, social identity and personal identity are linked. Social constructivism suggests that people have many identities linked to social interactions and these identities are ever changing and evolving. Bruner (1990) suggests that we 'make ourselves' and our identities through our autobiographical narratives, stories we tell others and ourselves.

MacDonald and colleagues (2002) support the social constructionist theory with communication being an integral part of the narratives people create for themselves to fit into the Western ideas of what people 'are'. They write: "Music is a fundamental channel of communication, and we argue that it can act as a medium through which people can construct new identities and shift existing ones in the same way as spoken language."<sup>34</sup> These researchers also refer to identity as a self-system made up of a number of self-concepts or self-images which can be context or situation-specific (like coping under stress), or domain-related (how one sees oneself as a musician). Different self-concepts integrate to form a self-identity.<sup>35</sup>

MacDonald and colleagues (2002) discuss two areas of musical identity: 'identities in music' (IIM) and 'music in identities' (MII). Identities in music are discussed

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<sup>34</sup> MacDonald, R., Hargreaves, D., & Miell, D. (2002). *Musical Identities*. Oxford: Oxford University Press (page 10).

<sup>35</sup> MacDonald, Hargreaves & Miell, 2002, page 7.

in terms of the culturally defined features of musician, composer, performer, improviser or teacher as central to common concepts of professional or skilled musicians. This concept is derived from the nineteenth century value system which placed the creator at an unreachable level from the performer or listeners. These culturally defined roles encourage an acceptance of the musical personality (Kemp, 1996) including distinctive traits such as introversion, anxiety and pathemia (sensitivity and imagination).

MacDonald et al. conclude that, in IIM, personality traits are closely associated with musical identity which are both constructed in relationship to other people and various situations. The reference is either general or specifically related to instruments and genres.

The MII theory refers to how people use music to develop other aspects of their personal identities such as gender identity, youth identity, national identity and disability and identity.

## **2.2 Musical Identity and the Student Musician**

David Hargreaves, Director of the Centre for International Research in Music Education, in a January, 2003, lecture at the IOE, outlined his *identity theories* in the social psychology of music education research. The three identities overlap to form the concept of *self-identity*. Three intertwining identities include the *personal*, the *musical and artistic* and, finally, the *social cultural*. Personal Identity includes the self system made up of various self-concepts or self images in the context of a specific situation. Self-esteem is the evaluative component of the self and is related to the perceptions one has of their *musical identity*. This identity is encompassed by a *social cultural identity* that was developed by the social functions of music in everyday life.

An interpersonal relationship is created between the individual and cultural musical experiences of the society within which he lives. In 2000, the total number of

Compact Discs (CDs) that were sold numbered 200 million. In Britain, 8:10 people regularly listen to music on CD, tape and /or records, and, in 2001, some 17 million discs of DVD's were sold in Britain.<sup>36</sup> With the secondary student entering upper level learning with a predetermined socio-cultural musical identity, Hargreaves suggests that the best learning for the older student is not at school or at home but in a 'third environment' where friends gather and jam, enjoying their music free from prescription and expectation. This speaks to an apparent drastic decrease of interest (compared to the period of childhood) in upper level music education and highlights British Government inspection reports that express concerns about creativity problems and music 'remote from pupils' interests' in some secondary schools.<sup>37</sup> To promote relevance in upper level secondary music programming Hargreaves observes an increase of teachers entering this level of music education in Britain who are bringing with them an alternative background of rock or jazz performance. There is a suggestion that this may link the 'third environment' with actual curriculum goals.

To understand the importance of social identification as it relates to a student's perception of himself/herself as a musician Susan O'Neill (2002) suggests that because there is an uncertain definition of 'musician' in western cultures young people come to understand categories of musician/non musician and identify with groups within society in ways "that sustain and perpetuate these differences." Evidence shows that once a young person accepts a certain positioning labelling their relationship with music, for example, "I am not really a musician", he/she begins to live from that perspective.<sup>38</sup>

Students assign roles to themselves and others and their behaviour is determined by what they think of themselves as a musician. Roberts (1993) explores

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<sup>36</sup> ONS, 2002 (Office of National Statistics)

<sup>37</sup> OfSTED 1999-2000 (Office for Standards in Education)

<sup>38</sup> O'Neill, S. (2002). The self-identity of young musicians. In MacDonald, R, & Hargreaves, D. (ed.) *Musical identities*. (page 79). Oxford: Oxford University Press.

'symbolic interactionism' by claiming that the 'role identity' of a student has been achieved to an extent before entrance to a music class through the influence of parents, friends and previous music tutors. Once accepted into a program or class, however, the student has to reformulate this identity. According to Roberts, there is a continual negotiation between the student and others he/she comes into contact with in the class. The learner wants to be seen as a musician by identifying with an important normative reference person, the expert tutor or the 'applied instructor'. The student musician then views the interaction with the applied instructor as a legitimate claim that they "work for the applied instructor".<sup>39</sup> If that claim is perceived to be denied the learner may try to get another teacher.

Social Identity Theory (SIT) assumes that we all have earned a membership into a particular social category, either a large-scale group such as gender or race or a smaller scale category such as peer groups (Tajfel, 1981). This categorization creates a sense of self, which is defined in terms of personal, idiosyncratic attributes such as personality, and/or physical and intellectual traits or personal identity. When people interact and are guided by mainly personal identity this constitutes an interpersonal behaviour. When people interact based on acknowledgement of each other's group membership this is known as intergroup behaviour (Tajfel and Turner, 1979). The importance of this social behaviour is the attitude of the individuals regarding their perception of the interaction. If the interaction is interpersonal there will be social comparisons and behaviour will attempt to make their group appear to be more positive. This fulfils the need for positive social identity and self-esteem (Tajfel, 1978a).

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<sup>39</sup> Roberts, B. (1993) *I, Musician. Towards a model of identity construction and maintenance by music education students as musicians*. Memorial University of Newfoundland (page 67).

“Individuals are wary of considering themselves as ‘musicians...’<sup>40</sup> Welch and Durrant contend that people have inaccurate perceptions of themselves as musicians or even being musical due to a historical emphasis on mastery and the nineteenth century Western concept of virtuoso playing. The authors cite Eric, who spent four years at a music conservatoire studying the piano and being told how inadequate he was, he came to believe it. He, however, had developed as a musician, just not the standard of famous virtuosos like Rubenstein or Ashkenazy.

Lamont (2003) studies children’s self-descriptions in terms of musical identity. She finds that musical identities in children change over time and, that younger children have more positive musical identities than older children. Younger children over-estimate their own abilities and the older children provided more accurate self-descriptions. The younger children base their ideas on more personal aspects of their identities while the older children make more group comparisons.<sup>41</sup>

Even though all the children studied play a musical instrument, only a small percentage of the respondents admit to playing an instrument. Some of these children take extra-curricular musical activities either at school or outside. There are, however, between one- and two- thirds of the children who describe themselves as playing musicians at secondary school level who do not take part in extra musical activities.

Lamont continues that children’s musical identities develop in different contexts and at different stages of development. In the context of school, girls are more likely to hold positive attitudes towards music and develop more positive musical identities than boys. There is a suggestion that lower socio-economic backgrounds support a less positive attitude toward musical activities due to a lack of financial support. Children who have the opportunity for more inclusive musical activities such as “the hidden extended

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<sup>40</sup> Durrant, & Welch, 2002, page 12

<sup>41</sup> Lamont, A. (2003). Musical identities and the school environment. In MacDonald, R & Hargreaves, D. *Musical identities*. (page 48). Oxford: Oxford University Press.

curriculum of extra-curricular musical activities<sup>42</sup> have a more positive attitude about themselves in musical context. Music lessons offer another point of analysis in musical identity and, if the private lessons are not available at school, many factors determine the attitude the student brings to school music class. These include gender, home, and school influences. Lamont suggests that the attitude towards music held by particular schools influence the children's attitudes. This may influence the child's liking of the music teacher but, according to Lamont's findings, in general, the influence of the peer group is more defining than adult involvement. Children who define themselves as musicians without experiencing extra-curricular musical activities encourage Lamont. This suggests that the influence of teachers and the values they transmit within the classroom and beyond plays a role in influencing children's attitudes and encourages a more positive musical identity. She concludes that having a strong musical identity is "clearly an important step on the way to becoming a more sophisticated 'musician', whether this be in the realm of listening and understanding or in more active forms of music-making."<sup>43</sup>

The majority of research on children's self-perceptions in music is focused on competence beliefs and expectation of further performance abilities. O'Neill notes that Eccles and colleagues (1993), however, combine competence beliefs with subjective values such as interest in or enjoyment of the activity; perceived importance of being good at or involved in the activity; perceived usefulness of the activity for short- and long-term goals; and the cost of engaging in the activity.<sup>44</sup> Their expectancy-value model of achievement motivation show findings that, because children's competency beliefs

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<sup>42</sup> Lamont, 2003, page 55.

<sup>43</sup> Lamont, 2003, page 56.

<sup>44</sup> O'Neill, S., 2002, page 83.



and values become established during the elementary school years<sup>45</sup> (Wigfield, 1994), children as young as six years of age can distinguish between their sense of competence for an activity and its value for them. These ability-related self-perceptions have also been found to vary across domains.

## **2.3 Government Music Curriculum and the Student Musician**

There are many similarities in the British and Canadian, specifically, British Columbian music curriculum. Research and teacher response reveal similar problems in outcome-based curriculums and the need for relevant research into the teaching and learning of music, and those issues which directly affect educator/learner relationships and a personal understanding of musical development.

### **2.3.1 British Music Curriculum**

Historically, British music education has not been a priority and has often been similar to the present Scottish system which has no statutory curriculum, having music part of the expressive arts with arts and drama in an expected 15% of curriculum time.<sup>46</sup> In England and Wales a formal music curriculum was phased in from 1988 to 1992 (Version 1), 'Performing and Composing with Listening and Appraising'. In 1995, Version 2 was again 'Performing and Composing with 'Listening and Appraising' but the two were to be brought together 'wherever possible'. In 2000, Music Curriculum Version 3 was published embracing 'Knowledge, Skills and Understanding' with four elements: controlling sounds through singing and playing; creating and developing musical ideas; responding and reviewing; and, listening and applying knowledge and understanding. Examples of Version 3 curriculum design are:

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<sup>45</sup> Wigfield, A. (1994). Expectancy-value theory of achievement motivation: A developmental perspective. *Educational Psychology Review*, 6, 57.

<sup>46</sup> DfES (2001) Department of Education and Skills

- Age 5/6, level 1: "Pupils recognize and explore how sounds can be made and changed ... use their voices in different ways ... repeat short rhythmic and melodic patterns and create and choose sounds in response to given starting points..."
- Age 7, level 2: "They sing with a sense of the shape of the melody and perform simple patterns and accompaniments keeping a steady pulse....."
- Age 11, level 4: "Pupils identify and explore the relationships between sounds and how music reflects different intentions while performing by ear and from simple notations they maintain their own part..."
- Age 14, level 6: "Pupils identify and explore... different processes and contexts..... selected musical genres and styles."<sup>47</sup>

Less than 1% of the total upper-level examination entries in England (GCSE, age 16, entries) were for a music exam in 2000/2001. Music exams for advanced levels (A level, age 18 entries) totalled .9% of total 'A' level entries, the interest and participation in school music declining rapidly in secondary years when music is not compulsory.<sup>48</sup> These startling government statistics suggest that there may be serious problems in establishing and maintaining effective music programming in the development of the three versions of the national Music Education Curriculum.

Common underlying trends concerning the aims and objectives for music in the various countries of the UK are evident in the many documents since the 1980's. Graham Welch, Department Head of Arts and Humanities, Institute of Education, University of London (IOE), outlines four main curriculum trends:

- 1) a general movement to 'outcomes-based' curriculum design with aims and objectives being written uniformly in terms of teacher as well as pupil behaviour, i.e., 'pupil should be taught to....' specifying what the pupil should be able to do as opposed to being taught to do.

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<sup>47</sup> DfES, (2000).

<sup>48</sup> DfES, (2001).

- 2) promotion of musical learning through action...performing, composing, appraising and listening and applying...
- 3) reintroduction of attainment levels... which support the notion of 'norms' in musical attainment...
- 4 (the observation that) there is little obvious link with data from music education research nor with findings from the Psychology or Sociology of Music....<sup>49</sup>

### **2.3.2 Research in British Music Curriculum**

Research conducted by Welch finds that the normative nature of the National Curriculum design assumes musical developments sequential and encompassed by official wording. Welch finds no fundamental principles in the curriculum where the 'what' is explicit, but the 'why' is not.<sup>50</sup> Other issues that concern Welch include a gender imbalance, for example, music achievement in girls is more evident than in boys and that there is an instrumental bias in 'gender appropriateness'. The singing development model is too simplistic and the pedagogic model is insufficiently reflexive or aesthetic. Musical development, Welch determines is more complex than the National Curriculum model, for example, children aged 8-10, (level three) are expected to compose rather than perform.

Teachers come to the school system ill-prepared to meet the curriculum requirements. Welch comments that teachers have limited abilities as 'composers' because the English Primary (elementary) school system is replete with non-specialist teachers who often find themselves positioned as music teachers. Initial Teacher Education, ITE, has time, staffing and resources in favour of core subjects, English, Maths, Science and ICT (information and computing technology) which reflects the

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<sup>49</sup> Welch, G. In a pamphlet distributed at the IOE, February, 2003, based on information from Welch, G., (2002), *Musical Development and Learning: The UK Perspective. A consideration of policies, practices and cultural traditions.* In Hargreaves, D. and North A. (ed.), *Musical development and learning. The international perspective.*

<sup>50</sup> Abid.

National Curriculum bias and UK government priorities. A one year ITE route equals 16 hours on the average of musical training and, in the four year ITE route, time for music equals an average of 30 hours (Welch, 2001). There are 7,533 full-time secondary school music teachers in England, whereas there are only 600 university level lecturers with higher musical qualifications. The limitations of the teachers, therefore, affect the success of a system that is teacher-focused, and one where a teacher's expected professional behaviour is defined in terms of 'pupils should be taught to...'<sup>51</sup> Students must meet standard requirements in national assessments.

Lamont (2003) comments on her research findings, "Turning to the specific influence of school as a context, the official curriculum (class music lessons in the National Curriculum) does not help every child develop a positive musical identity."<sup>52</sup> Lamont summarizes that there is more to children's musical identities than the activities in which they engage.

There is a need for more research into all areas of music development; research that could be utilized by the British Education Ministry in developing programming which best suits the needs of children. Teachers in training require appropriate information from studies exploring the multi-levelled components of musical identity. Teachers in training relate to their own school music experiences and are made aware that there are changes in young people's perspectives in musical identity. In determining the many social changes teachers and researchers recognize the increased vast media availability and increased consumerism in social music experiences. Researchers in music identity and musical development recognize problems in approaching different topics and in choosing appropriate methodology. O'Neill comments, "There is an increasing evidence to suggest that a gulf in meaning exists between ourselves as researchers and the

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<sup>51</sup> DfES, (2000).

<sup>52</sup> Lamont, 2003, page 55.

young people we study when considering what it is to be a musician.”<sup>53</sup> Interpretation of the meaning of ‘musician’ for young people changes over time according to the focus of research, therefore, critical review and evaluation is necessary when considering topics, methods of study and, weighing evidence. Questions occur, for example, when considering the number or sampling of children in the study, possible bias in wording (possibly, gender or cultural), and the length of the study.

### **2.3.3 British Columbia Music Curriculum**

The following excerpt from the British Columbian Music Curriculum provides the Canadian approach to music education. Details are provided in order to appreciate the subsequent survey of teachers’ opinion of government Integrated Resource Packages. Comparisons to the British music education system follow.

The British Columbia Department of Education provides a document entitled; ‘Prescribed Learning Outcomes’ in the music curriculum with three curriculum organizers:

#### **1. Structure:**

- elements of rhythm
- elements of melody
- elements of expression (including harmony, texture, dynamics, tempo, timbre, and articulation)
- form and the principles of design

When focusing on structure, students create, listen to, and perform music which demonstrates an understanding of the expressive and physical properties of rhythm, melody, harmony, texture, dynamics, tempo, timbre, and articulation. Sounds make music when they are shaped into larger structures or forms according to the principles of

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<sup>53</sup> O’Neill S., 2002, page 93.

design: unity, variety, repetition, emphasis, and pattern. Familiarity with these principles and with common forms is essential to making and understanding the structure of music and its relationship to other art forms.

## **2. Thoughts, Images, and Feelings:**

Music expresses thoughts, images, and feelings. It is through expressing and evoking thoughts, images, and feelings that music is given meaning. By learning to understand and appreciate this aspect of music, students make meaning from the structure of music

## **3. Context**

- self and community
- historical and culture

Students should have the opportunities to participate in and develop a sense of community and their place in it through music experiences; within this context, community is not regarded solely as a place. Giving and receiving are integral to the transformation and balance of community. This includes opportunities to:

- participate in the various roles found in music activities (e.g., solo and accompaniment, ensemble member, leader, follower)
- respect, encourage, support, and honour the contributions of self and others in music activities
- share music in various settings with other classes, the whole school, and the local community as performer, participant, and audience

Music is created, communicated, perceived, and responded to in historical and cultural contexts. Through the study of these contexts, students experience and value

the richness and diversity of the human spirit, resulting in a sense of self-worth and connectedness to other human beings throughout the world.<sup>54</sup>

The B.C. government provides Integrated Resource Packages with Prescribed Learning Outcomes that are designed to provide flexibility in organizing and implementing courses and programs. These are meant to best meet the needs of students, teachers, and communities. The following is an excerpt from Music 9 curriculum in Structure (Elements of Melody):

#### Prescribed Learning Outcomes

“It is expected that students will:

- demonstrate an ability to enhance tuning by altering pitch
- apply understanding of melodic direction and contour to expressive phrasing
- analyze patterns used in melody
- identify and represent melodies in various clefs and keys
- use appropriate music terminology to describe a range of melodic patterns

#### Suggested Instructional Strategies:

- Students listen to a music example and use movement to demonstrate melodic direction and contour, showing beginnings and ends of phrases. In groups, students select a recorded piece of music and create visual representations of the melodic direction and contour. The groups present their representations to the class.
- Teacher demonstrates arpeggios and sequences. Students then identify examples of each in their repertoire and other known music. Students create a short sequence and apply it to a scale. In groups, students perform arpeggios, each performing a different note from the arpeggio.

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<sup>54</sup> The Government of British Columbia, Ministry of Education, revised: 1996. (Copyright permission received)

- Given a reference tone (e.g., from a tuner) and an out-of-tune tone, students identify the pitch of the sample relative to the reference tone (i.e., higher or lower), and indicate or demonstrate how to alter the pitch to correct it.
- Teacher presents examples of scales with an explanation of their structures (e.g., blues scale). Students write and perform examples of scales starting on a given note. Students write simple melodies that use a limited range of pitches (e.g., first five pitches of a major scale), then transpose their melodies to another key. Students transcribe a melody from treble clef to bass clef or vice versa.
- Collect examples of soundtracks from movies and television. Compare melodic characteristics for suspense, humour, romance, and so on. Students create and perform melodic sequences to accompany a chosen television program or movie segment, or as background for a story, play, or poem to be read aloud.

#### **Suggested Assessment Strategies:**

- Give students a short melody to transcribe. Look for evidence that they understand how to transcribe melodic lines from one clef to another. Note whether students put the notes in the correct places and if they use the different clefs correctly.
- Have students present melodic compositions from their portfolios as evidence of their learning. Use this opportunity to find out if students purposefully used tonal centres when writing in a specific style. Have them identify what mood they intended to convey and what choices they made to ensure the mood was achieved.
- Have students listen to audiotapes of their ensembles performing. Ask them to listen for melody as they give feedback to others to see the extent to which they can identify areas that require improvement and can suggest strategies and solutions for fixing problem areas.
- Ask students to perform their melodic compositions for the class. Ask others in the class if they recognize any patterns or sequences in the melodies (e.g., arpeggios, scales, and intervals).



-In a testing situation, ask students to draw two sound waves in tune with each other. Review their work to determine if they understand the physical properties of sound and how to represent this idea visually.”<sup>55</sup>

### **2.3.4 Teacher Response to Government Survey**

The B.C. Ministry of Education published findings of the Assessment & Integrated Resource Package Survey in October, 2002. Respondents to this survey were a self-selected group, approximately 3,000 or more than 7% of the teaching population of B.C. The results are considered by the government to be “reasonably representative” in so far as teachers from all areas of the province (from public, independent and band schools) responded to the survey.

Conclusions were as follows:

1. Teachers use the Integrated Resource Package (IRP) with 4% of respondents indicating that they “never” use an IRP. A small percentage refer to the IRP at least once before teaching a course/grade and 96% of respondents reported that they refer to the IRPs at least once while teaching a course. A smaller percentage, 64% of respondents reported that they used their IRPs two or more times while teaching a course.

Some comments included:

- IRPs are “too broad and general. Too vague...”
- More in-service when IRP released
- One package for each grade level
- More teaching material
- Too many Prescribed Learning Outcomes
- More detailed outline of what is expected
- More practical assessment tools and methods
- Not enough information about level of learning per grade level (achievement standards)

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<sup>55</sup> The Government of British Columbia, Ministry of Education, Music Curriculum, revised, 1996.

- Instructional strategies too vague to be useful
- Make IRPs more practical documents for teaching user friendly

2. To assist teachers in assessing students' achievements teachers

suggested:

- Specific description(s) as to how well a student is expected to perform
- Information on subject-specific assessment tools such as black-line master scoring guides, rating scales, checklists
- Sample assessment items (e.g., objective test questions, performance-based tasks, etc.)
- Samples of actual student work
- Sample assessment plans by unit or by course

3. Respondents rated the prescribed learning outcomes as the most useful of the IRP components. A number of comments suggest that the IRP components would be more useful to teachers if:

- The learning outcomes were fewer in number and more specific in nature
- The instructional and assessment strategies were more concrete, specific and of practical use to teacher
- The recommended learning resources were more current and affordable

General conclusions state that teachers are using all four components of IRPs for different purposes:

- Prescribed Learning Outcomes – Used for parent/teacher interviews, student reporting, and developing course and unit outlines
- Suggested Instructional Strategies – Used for developing lesson plans, in-service activities, and developing unit plans
- Suggested Assessment Strategies – Used for formative and summative assessment as well as student reporting

- **Recommended Learning Resources – Used for ordering learning resources**

Functional changes include reducing the number of prescribed learning outcomes while at the same time making them more specific, providing more subject and grade-specific support material for instruction and assessment, and, streamlining the entire IRP document with an on-line/CD version.<sup>56</sup>

Findings of the Assessment & Integrated Resource Package Survey are significant initially due to the very low percentage of teacher response (7%) which puts into question the government's claim of a 'reasonably representative' sample from the teaching population. The results of the survey are to be taken as information gathering not as qualitative research findings without which research assumptions are made based on a small population of teachers who chose to respond to the survey.

It is significant is that teacher respondents were very concerned with the expectations of the B.C. Ministry of Education, particularly in instructional and assessment strategies.

The underlying trends concerning the aims and objectives for music education in Canada are exactly the same as previously stated in the description of the British National Curriculum design. The movement is to 'outcomes-based' curriculum design where musical learning is promoted through action like performing, composing, appraising and listening and applying. There are attainment levels that support the notion of 'norms' in musical attainment. Most importantly, there is no obvious link with data from music education research on music development, music identity and educator/learner relationships.

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<sup>56</sup> Government of British Columbia, Achievement Standards Branch, Ministry of Education. *Assessment & Integrated Resource Package Survey*, October 2002. (Copyright permission received)

The analytical framework necessary for the development of curriculum clutters the teaching environment with educational jargon and administrative whims; as well, product takes precedence over process. Concerns to meet acceptable standards emphasize analysis and assessment, technical and pedagogical over musical development and relationships from a psychological, sociological and aesthetic perspective.

## CHAPTER 3: AESTHETICS IN MUSIC EDUCATION

Aesthetics is that branch of philosophical activities which involves the critical reflection on our experience and evaluation of art.<sup>57</sup> Crawford (1991) writes that aesthetic inquiry involves "...creative and appreciative activities in the art and learning from the disciplines of the art and art criticism."<sup>58</sup>

Howard (1991) views aesthetic education as the cultivation of the imagination through the development of relevant dispositions. He suggests music students should imagine the level of performance desired, try out new things during instruction and imitate models.<sup>59</sup> If imagination is the 'gateway' through which meanings from past experiences made their way into new experiences then educators and learners must make "the conscious adjustment of the new and the old."<sup>60</sup> There is always a gap between what we have known and what we are living through. Dewey (1934) writes, "Because of this gap all conscious perception involves a risk; it is a venture into the unknown, for as it assimilates the present to the past it also brings about some reconstruction of that past."<sup>61</sup> With imagination individuals make a realization about themselves, as Dewey believes, that renders experience conscious and aware of its existence. Without this realization, "there is only recurrence, complete uniformity; the

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<sup>57</sup> Crawford, D. (1991). The questions of aesthetics. (page 20) Smith R. & Simpson, A. (ed.). *Aesthetics and arts education*. Chicago: University of Illinois Press.

<sup>58</sup> Abid.

<sup>59</sup> Howard, 1991, page 291.

<sup>60</sup> Dewey, J. (1934). *Art as experience*. New York: Minton, Balch (page 272).

<sup>61</sup> Abid

resulting experience is routine and mechanical."<sup>62</sup> Through the imaginative phase of consciousness there is a breaking through of the "inertia of habit".<sup>63</sup>

Maxine Greene states, "We have to break, as much as we can, with the technical, the measurable, with the fearful ideas of effectiveness to efficiency ... to set others free again.... to think of it as the capacity to look at things as if they could be otherwise. The arts nurture that capacity as the arts awaken the process of living itself."<sup>64</sup> Greene suggests that the role of music educator is "... to break through the frames of custom and to touch the consciousness of those we teach."<sup>65</sup>

Teaching music is an opportunity to explore awareness of feelings, a framework for the individual's perceptions of music and personal experience. By developing a consciousness of feeling clarity occurs in understanding imagination and the learning process. The educator guides this process by moving beyond the logical to the realization of the intuitive. He/she may ask: How did you feel when that thought came to you? Did you feel physically heavy? Was your head light? Try to follow the route of how your body felt as the idea was emerging. Follow the route from one idea to another. When did you leave logical deduction? Do you know why you left the logical route? Were you aware of external sounds? Smells? Lights? Tastes? Could you talk us through the experience?

Ross believes, "To become conscious of art is to become conscious –self-conscious- about feeling ... (and) ... perceptual and emotional development would seem to be intimately linked."<sup>66</sup> Feelings, if recognized and appreciated, encourage a consciousness of creative possibilities. Imagination creates new possibilities for students

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<sup>62</sup> Abid

<sup>63</sup> Abid

<sup>64</sup> Greene, M. (2001). *Variations on a blue guitar. The Lincoln Centre Institute lectures on aesthetic education*. New York: Teachers College Press ( page 63).

<sup>65</sup> Greene, M. (1995). *Releasing the imagination*. San Francisco: Jossey-Bass (page 56).

<sup>66</sup> Ross, M. (ed.) (1980). *The arts and personal growth*. Oxford: Pergamon Press (page 107).

to experience music with a more challenging vision. In musical performance imagination allows a continuing re-evaluation of one's abilities and understandings as skills and attitudes that change with, for example, improved facility at the keyboard.

Croce (1909) believes that the creative act gives rise to impressions (pre-cognitive experiences) in such a way that the ensuing creation is a new, individually stated experience. This creation is only in the mind and can be understood by an internalized expression that Croce terms 'an intuition'. Knowledge has two forms. Croce states the knowledge is either intuitive knowledge (obtained through the imagination) or logical knowledge (obtained through the intellect). Intuitive knowledge can exist without intellectual knowledge and often is understood perception, what Croce calls "... the knowledge of actual reality, the apprehensions of something as real."<sup>97</sup> Without expression intuition is merely a "mechanical, passive, natural fact."<sup>98</sup> Real intuition in Croce's view includes making, forming and expressing. Expression cannot be a definition restricted to a verbal medium. Croce includes expressions of any sort, which are manifestations of the person. In visual arts there are considerations of line, colour, light and the encompassing varieties of sound. In every imaginative experience "there is an impression, or sensuous experience corresponding with it and an act of consciousness converting the impression into an idea.... Every imaginative experience is a sensuous experience raised to the imaginative level by an act of consciousness: or, every imaginative experience is a sensuous experience together with consciousness of the same."<sup>99</sup>

<sup>97</sup> Croce, B. Intuition and expression in art. (1909) In Rothenberg, A & Hausman, C.. (1976) *The*

<sup>98</sup> Croce, 1909, page 330.

<sup>99</sup> Croce, 1909, page 342.

Howard understands imagination to be a connector of “our dreams without means and our means without dreams.”<sup>70</sup> Relating this idea to music education Howard cites the process of learning a musical instrument and realizes that there is no fixed way to combine the technical and interpretative abilities to detail, judgment and choice. Howard writes, “...Imagination without practice is empty; practice without imagination is blind.”<sup>71</sup>

Imagination in music education promotes ‘a spirit of inquiry’ to revise, experiment and compare; to take care.<sup>72</sup> The importance of listening is vital within this concept of imaginative reflection. Music students must take time to cultivate the ability to hear themselves independently, to make reflections only on the continuum of their personal musical experiences. A personal identification with the genre of music, the specific technical challenge, an attempt at a certain style of musical expression develops not just a feeling for the music but a disposition towards music. Howard relates disposition to the values and ideals of the discipline of music and determines that these are learned by having dreams, learning from instruction and learning by example. The important point of imagination and music education is the recognition that “the small acts of imagination mediate the many ways of understanding throughout, from running scales to public performances, from merely hearing to learning listening... Such an understanding is not only of music and what it does or means in and of itself, but of what it reveals about ourselves....”<sup>73</sup>

<sup>70</sup> Howard, 1991, page 339.

<sup>71</sup> Abid.

<sup>72</sup> Howard, 1991, page 349.

<sup>73</sup> Howard, 1991, page 344.



### **3.1 Aesthetics and the Teacher-Student Relationship**

This section is divided into four sub-sections, all of which are inter-related. The author suggests that the success of music education grows within the following four concepts of teacher-student relationship.

#### **3.1.1 Background and Self-Perception**

The music student brings to class perceptions of him/herself and their relationships with musical experiences. Within the classroom environment the student will be challenged to consciously question his/her ordinary experience with sound by imagining a new awareness of the nuances of listening and redefining a personal definition of student as musician.

Welch cites an example of 'Composing in Progress' in which he worked with a class of 9 to 10 year old children in Vancouver, Canada. The demonstration was an in-service course for teachers on how to deal with composing as a part of the new British Columbia music curriculum (2000). The children created, improvised and composed a sound picture of rain where they were not just to imitate the sounds of rain, but also to create the atmosphere associated with wetness, and gloominess. Results showed that students with little or no previous vocal or instrumental experience were more inventive and imaginative. Welch considered that the musically experienced (in a traditional sense) were expecting to be told what to do and how to perform.<sup>14</sup> As Durrant and Welch state, "... the notion of music as a technical competence may well put them off the subject, as either they feel inadequate in comparison with the 'musical' children or they think that school music is largely irrelevant to them."<sup>15</sup> Derner and Dweck (1980) carried out studies assessing children's self-perceptions in musical

<sup>14</sup> Durrant & Welch, 1995, page 31.

<sup>15</sup> Durrant & Welch, 1995, page 14.

ability. Their studies show that knowing children's predictions of other's performance allows a clear interpretation of their evaluation of their own performance. They would rate their own performance from 1-10 as 8 but if they thought that most other children would rate a 9 or 10 they considered 8 not to be a success.

Durrant and Welch conclude that the success of an integrated learning process in music education depends on the attitude of the teacher.<sup>10</sup> If there is a strong philosophical base not only for a commitment to achieve standards similar to traditional academic courses such as language skills and reading, then there must be a commitment to the value of aesthetic appreciation in a creative learning environment. A teacher must focus on what is important in musical experience and participation and appreciate the emotional involvement determining how individuals feel about themselves as a musician. This includes the relationship a teacher has with music. A teacher must have a strong awareness of themselves as a musician first and, then, as a music facilitator. Durrant and Welch give an example of a teacher who has a poor view of herself as a music teacher yet in her reading lesson she displayed talented musical abilities that she shared with her students. Educational researcher Manins (1990) observes: "I sat at the back of the classroom and watched the trainee-teacher reading a shared book to about twenty-five six-year olds. The children sat wide-eyed and focused full attention on the book, the story, and the teacher. She read superbly. The story was accompanied by a wide range of vocal effects which told me that she not only knew how to entertain juniors, but also that she had a keen ear for pitch. Her voice went high and low: she buzzed, whistled and droned, and the children were fascinated. There is nothing new in that scene for any Colleague lecturer who visits students during teaching practice, but the odd thing to me was that this student had just apologized for not

<sup>10</sup> Durrant & Welch, 1995, page 14.

teaching music. Her reason was 'the class doesn't like it and I can't do it'. Such talent, which begged to be harnessed for musical ends."<sup>77</sup>

Durrant and Welch confirm such feelings of inadequacy: "Ask a group of non-specialist primary teachers at a music in-service session if any regard themselves as a musician or a singer and the answer is predictably – nobody; yet it is likely such respondents have been engaged and would engage in musical activity."<sup>78</sup> Edward Gifford (1993) studies the effects of teacher training and limited gains in music and teaching skills as a result of a loss of sense of musical value and enjoyment. Institutional analysis produced a seemingly loss of intuitive response. He writes, "It is not a new music curriculum that is being advocated here but a music education which responds to both sides of the dialectic; one where instruction and encounter both have important roles. Institutionalized education cannot escape the pressures that behavioural objectives place upon instruction and this may be advantageous in shifting the focus of teachers towards the behaviour of students and the detail of the activity. However, learning through a pre-determined sequence of fixed objectives may limit the occurrence of possible encounters during which students will respond in their own way and frame learning experiences for themselves."<sup>79</sup>

Smithrin and Upitis (2003) outline the problems of standardizing of curricula and proclamation of national standard by making music an academically important subject. They write, "It may, in fact, be doing just the opposite. They often intimidate the classroom teachers and destroy their confidence in their own ways of music making. They constrain music specialists to limited and often conservative notions of what music

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<sup>77</sup> Durrant & Welch, 1995, page 15.

<sup>78</sup> Manis, S. (1990). Starting music young. In J. Dobbs (ed.), *Music education: Facing the future*. Christchurch, NZ: International Society of Music Education (page 116).

<sup>79</sup> Gifford, E. (1993) .The musical training of primary teachers, *British Journal of Music Education*, **10** (1), 45.

is and what music in for.”<sup>80</sup> They advised a teacher who had very poor control of her music classes and who had a lack of confidence in her teaching and her musical skills to begin learning the guitar with her students. The interaction between the students and between the students and the teacher created a more positive atmosphere where sharing details of skill acquisition helped to refocus the intentions of music education. A reciprocal learning experience was helping to redefine the teacher as educator and redefining all the individuals involved as developing musicians.<sup>81</sup>

### **3.1.2 Strategies in Teaching: Leadership and Support**

With a symbiotic relationship between learners and educators teachers are seen more as mentors allowing students to follow their natural interests. Supporting discovery learning, Bruner (1966) states, “Knowing is a process, not a product.”<sup>82</sup> If the educational approach was one of exploration within the process of musical discovery instead of an approach emphasizing products, levels of competencies at certain stages, the teacher would be less an administrator than a participant. Ross (1984) suggests that the relationship of learning should exist between faculty members and there should be within a school an aesthetic curriculum managed by an *aesthetic group* from all areas of curriculum. Their purpose would be to manage aesthetic development throughout school programming. The following questions would be answered and administered within the categories of assessment, examinations, records and reports, syllabus, inter-departmental structures, time-tabling, and budget and resources: How does the *aesthetic group* –how do individuals within the *aesthetic group* –conceive of a child’s progress or development in the aesthetic area? More particularly, what changes in

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<sup>80</sup> Smithrin, K & Upitis, R. (2003) Contaminated by peaceful feelings: The power of music. In *Canadian Music Educator*, 44, (3),16

<sup>81</sup> Smithrin & Upitis, 2003, page 15.

<sup>82</sup> Bruner, 1966, page 72.

sensibility are discernible/desirable as children move throughout the school? What counts as mature aesthetic perception/judgment and how might the child's prospect of achieving maturity be best promoted?<sup>83</sup>

Sloboda (1985) states, "The engineering of learning is, thus, a hit-and-miss affair. No-one not even the learner himself, can be fully aware of the automatic thought procedures which form the basis of his competence... Teachers and learners evolve broad strategies which, on the whole, seem to produce results."<sup>84</sup>

Barrow (1984) is committed to "giving teaching back to teachers" by ensuring that teachers make personal decisions based on knowledge of the curriculum on what to teach and how to teach.<sup>85</sup> This involves a commitment to the principles of leadership that must be supported by the school administration. Blasé and Anderson promote facilitating leadership by:

- i. "(Providing a) demonstration of trust in teachers (associated with individual teacher's classroom actions, rather than school-wide concerns)....
- ii. Developing shared governance structures (moving a meeting time, involvement of all staff in decision making, attendance and involvement as equal members, support of decisions regardless of personal dispositions etc.)...
- iii. Encouraging and listening to individual input ('hearing' teachers' words and feelings, valuing opinion, creation of non-threatening environments) ...
- iv. Encouraging individual teacher autonomy (teachers feel in control of classroom affairs) ...
- v. Encouraging innovation (creativity/risk taking) ...
- vi. Giving rewards (though praise and recognition of day to day difficulties) ...

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<sup>83</sup> Ross, M. (1984). *The aesthetic impulse*. Oxford: Pergamon Press (page 106).

<sup>84</sup> Sloboda, 1985, page 229.

<sup>85</sup> Barrow, R. (1984). *Giving teaching back to teachers*. London, Ontario: Althouse Press (page 261).

- vii. Providing support (staff development opportunities, determined by teachers, availability of time, materials, finance, assistance in personal and professional problem solving).<sup>86</sup>

Leadership is partnered with appraisal, change and development planning. Some teachers who lack self-confidence in their abilities professionally or as participants who shape change will have problems with appraisal. Development may mean exposing inadequacies for these teachers. Egan (1982) writes that traditional cultures of teaching mean for many teachers that:

- it is not always easy to receive help
- it is difficult to commit oneself to change
- it is difficult to submit oneself to the influence of a helper; help is a threat to self esteem, integrity and independence
- it is not easy to see one's problems clearly at first
- sometimes problems seem too large, too overwhelming, or too unique to share easily
- it is not easy to trust a stranger and be open with him or her<sup>87</sup>

Personal development planning is essential for on-going and effective music education which is aesthetically based. Creative music education is developed through creative personal development, contacting and fulfilling participation with people who are also committed to the lifelong creative process. For the music educator that means collaboration with the professional development required for commitment to teacher learning as a lifelong process. Teacher learning is self-managed in joint responsibility of the teacher and school with written self-assessments, self-evaluations of activities and how they apply to thinking and practice and goal setting with practical examples for the

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<sup>86</sup>Blasé J. & Anderson, G (1995) . *The micropolitics of educational leadership: From control to empowerment*. London: Cassell (pages 111-112).

<sup>87</sup> Egan, G. (1982). *The skilled helper*. Monterey, California: Brooks/Cole (page 296-97).

next set of lessons. This process cannot be completed alone. There has to be discussion with peers and administrative support teams. The system is not too long or time consuming but may be an integral part of a practical aesthetic team as Ross outlined above.

The process of self-assessment in professional development is directly related to the process of self-assessment in student development. An interchange of programming assessment and goals in the necessary negotiation of curriculum strategies is necessary particularly in older grades. Through careful analysis of individual student portfolios of achievement and self-assessment students and teachers can separately or as a group make decisions on continued musical programming.

### **3.1.3 Research and Reform**

Albert Shanker (1989) comments on the school system of the United States, "To walk through our nation's schools today is to go back in time. Most teachers labour, isolated from their colleagues, in self-contained classrooms, forced by unmanageable class sizes to lecture most of the time or put notes on the board to be copied by their students who, for the most part, are expected to absorb chunks of state-mandated curriculums that must be covered in 'X' number of days. For the most part, youngsters are expected to be passive and, on the designated day, disgorge what they fed. Bells ring with regularity and all parties rush off to more of the same. Reflection, doubt, questioning, sharing- all these are reserved for another time and another place."<sup>88</sup>

Reality in the music classroom in England in 2003 was reflected by comments by music educators in a Music Education Graduate course at the Institute of Education, University of London. The author heard reactions from teachers who discussed concerns

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<sup>88</sup> Shanker, A. (1989) Reform and the teaching profession. In Weis, L et al. (ed.) *Crisis in Teaching: Perspectives on current reforms*. (page 110). Albany, N.Y: State University of New York Press.

at their effectiveness as music educators due to time restrictions in time-tabling, fulfilling curriculum criteria, and practical problems like lack of equipment and a shortage of space. They commented on dropping enrolment in later grades and a general lack of support from administrators in their schools and educational councils. There was low morale and little initiative to go beyond the prescribed output according to the assessment measures of their program.

Reform in western music curriculum has to be made from within the philosophical approaches to teaching instead of waiting for administrative answers to practical problems like time scheduling, over-crowded classrooms and budget restraints. Calfee (1989) refers to the teacher being able to 'step aside', employ some metacognition: going beyond thinking. Calfee encourages "... reflection, time to think, discussion with colleagues."<sup>89</sup> Without reflection teachers may become lost to the product of music education rather than the process which distorts the purpose of music education, to encourage a more clearly defined view of a music student as a musician. The reflection necessary must include knowledge of current research in music education. Research, however, must be accepted with critical interpretation understanding that some research falls short in sampling numbers or in the choice of sample population which could create a bias to the research results. There may be other problems in bias derived by the type of questions used in the study. The study may have required more time. Further reading is necessary to determine the reactions of the research from others in the field and to continue to share opinions with colleagues.

Researchers study the role and influence of student-teacher relationships. Barrow (1984) has researched techniques, methods and styles of teaching. He concludes, "What I do not believe to be the case is that we are in any position to

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<sup>89</sup> Calfee, R.C. (1989) Those who can explain, teach. In Weiss, L, Altbach, P., Kelly, G. , Petrie, H. & Slaughter, S. (ed.) *Crisis in teaching: Perspectives on current reforms.* (page 40). Albany, N.Y.: State University of New York Press.



prescribe useful general rules about how teachers should proceed in order to achieve various aims, other than those that follow automatically from an understanding of what we are trying to achieve.”<sup>90</sup> Barrow is critical of research into teaching styles that he refers to as having “...conceptually inadequacies and the inappropriateness of systematic observation techniques to the subtleties of human interaction. In the present state of our ignorance, curriculum theory has no right to draw on alleged rules of teaching, and no cause to demand that students scrutinize the body of meaningless conclusions.”<sup>91</sup> Barrow supports Stenhouse (1975) who prefers research to emphasize teaching strategies although Barrow writes that further, more specific research is required. He writes, “We have to think of teachers as being particular individuals, doing particular things in particular contexts and try to research into these particularities.”<sup>92</sup>

Davis (2003) has conducted further research into the role and influence of student-teacher relationships. There has been an examination of the teacher’s relationship with the student and the influence of the quality of students’ social and intellectual experiences with their abilities to instill values in children such as the motivation to learn (Brophy, 1998); by addressing children’s need to belong (Connell & Wellborn, 1991); by developing a social identity (Alderman, 1999); and by serving a regulatory function for the development of emotional, behavioural and academic skills (Yowell & Smylie, 1999). Research indicates that teachers who can provide a balance between structure and the need for students to pursue and determine their own educational outcomes, increase students’ focus of responsibility for their own learning, their intrinsic motivation for academic tasks, their feelings of competence, and their use of strategies leading to conceptual understanding (Reeve, 1998; Reeve, Bolt & Cai, 1999). Teachers can demonstrate caring and foster a sense of belonging in the

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<sup>90</sup> Barrow, 1984, page 145.

<sup>91</sup> Barrow, 1984, page 213.

<sup>92</sup> Barrow, 1984, page 194.

classroom. Moje (1996) suggests that this caring is reflected in their overall organization and their ability to relate material to the student's own lives. The educator uses modelling and promotes students' use of strategies pertaining to their own learning styles.

Goldstein (1999) blends Nodding's (1986, 1988) views on the ethics of care with Vygotsky's (1978) theory of learning and argues that caring in teaching is an action not a personality trait. Goldstein suggests that teachers can demonstrate caring with scaffolding techniques in the classroom, matching the task demands and the initial support to maximize their likelihood of success. Through 'intersubjectivity' Goldstein describes how teachers can encourage a shared intellectual space by attempting to share with students their own constructions of concept while at the same time attempting to understand students' existing constructions. This requires reciprocity, cognitive involvement and a commitment to supporting students' autonomy in making meaning and solving problems.

Further research is required to investigate teacher-student relationships and the aesthetic nature of music that elicits a natural bonding, an affinity between educator and learner. Tharp et al. (2000) refers to an 'inclination toward relationship', an affinity which promotes 'propinquity', a physical closeness of spending time together in promoting relational development, and, joint activity, common goals and motives. Noddings (1987) distinguishes between truly caring teachers and those who may seem to care but lack a quality of involvement. Noddings termed this quality 'engrossment'. She writes, "Engrossment is the fundamental aspect of caring from the inside. When I look at and think about how I am when I care, I realize that there is invariably this displacement of interest from my own reality to the reality of the other. Kierkegaard has said that we apprehend another's reality as possibility. To touch me, to arouse in me something

which will disturb my own ethical reality, I must see the other's reality as a possibility for my own."<sup>93</sup>

The caring aspect of teaching is a natural reaction when sharing exists with a subject which is personal and emotive with aesthetic and creative potential. If teachers remain closely attuned to their personal and professional goals by always appreciating their own musical development they can work towards the natural processes of sharing, encouraging, observing, listening, modelling and reviewing with their students. Communication and sensitivity to individual backgrounds, development and musical experience encourages a risk free, non-judgmental environment where there can be a 'letting go' of expectation to a more open consciousness, an intuitive imagining within the sounds of an individual musical experience. Rogers describes this state of consciousness as an "openness to experience: existentiality"<sup>94</sup>, an important component of constructive creativity. In this experience there is no psychological defensiveness preventing awareness of any senses. Maslow views this type of creativity as a metaphor to improvisation rather than a great work of art, a quality of the self-actualized person who can play back and forth between the integration within the person and what he/she is doing in the world. The integration of the person determines, according to Maslow, the success of a creativity that is "...constructive, synthesizing, unifying, and integrative..."<sup>95</sup>

Teachers need support to share useful reflection on current research and make reference to personal philosophical, aesthetic and creative approaches to programming. Colleagues and professional organizations, administration and friends can offer support in the area of attitude and personal motivation. Slavin lists factors which influence both the teacher and student:

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<sup>93</sup> Noddings, N. (1987). Caring. *The Journal of Curriculum Theorizing*, 3, 139.

<sup>94</sup> Rogers, C. (1954) Toward a theory of creativity. In A. Rothenberg and C. Hausman (ed.) (1976). *The creativity question* (p.299). Durham, N.C.: Duke University Press.

<sup>95</sup> Maslow, A. (1968). Creativity in self-actualizing people. In A. Rothenberg and C. Hausman (ed.), *The creativity question* (p.90). Durham, N.C. Duke University Press.

#### External Factors:

- characteristics of the environment and other people
- reinforcement
- rewards
- feedback
- praise
- incentives
- expectations expressed by others
- attributions made by others
- goals and standards
- events that trigger, sustain, or heighten internal factors

#### Internal Factors:

- personality characteristics
- past experiences
- need, desires, and preferences
- goal orientations
- levels of anxiety
- self-concept and self-esteem
- self-consistency
- expectations and attributions
- self-efficacy; locus of control
- predictions of success/failure
- curiosity; interest
- self-reinforcements<sup>96</sup>

The predilection of success/failure introduces the problem of assessment that usually places the quality of the product in competition with others. Success is judged by comparison to others rather than appreciating the process of personal musical

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<sup>96</sup> Slavin, 1986, page 368.

development. Sloboda and O'Neill (1997)<sup>97</sup> find that individual motivation to avoid failure is stronger than motivation to succeed. Too often competence in musical skills and test-like evaluation are over-emphasized creating an anxiety to avoid failure and less emphasis is placed on active response to music, to emotional sensitivity, on communication and personal interpretation.

Hargreaves (1997) states, "Competence is perhaps the most important feature in defining the relationships between teachers and students."<sup>98</sup> Competency is a multi-faceted concept and how it is attributed to another person includes imitation and modelling. Research also looks at different kinds of competencies and how competency is valued and experienced in a certain context. Hargreaves suggests that 'competence' should be defined in terms of the normative features of the role a good teacher must play and Taebel and Coker (1980) provide evidence on what constitutes normative standards of teacher competence. Three competencies are emphasized: (1) the teacher relates his or her lesson objectives to student interests and needs; (2) the student initiates verbal interaction with the teacher; and (3) the student gives correct responses to substantive questions by the teacher.<sup>99</sup> The only competence to correlate significantly with pupils' achievements and attitudes is the first competence. Music is unique because it is highly emotive, deeply unique and without personal association and internalization there is little communication verbally or musically. A disposition towards the art reveals the values and ideals of the art. The student, therefore, recognizes what he/she is experiencing in music, appreciates the experience by reflecting and responding, thereby communicating what is important and respected in music.

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<sup>97</sup> Sloboda, J. & O'Neill, S. (1997). The effects of failure on children's ability to perform a musical test. In *Psychology of Music*, 25, 1, 19.

<sup>98</sup> Hargreaves, D. & North, A. (ed.) (1997), *The social psychology of music*. Oxford: Oxford University Press (page 295).

<sup>99</sup> Taebel, D., & Coker, J. (1980) Teaching effectiveness in elementary classroom music: Relationships among competency measures, pupil product measures, and certain attribute variables. *Journal of Research in Music Education*, 28: 260.

Problem issues in assessment may be an avenue to address motivational issues in teacher/learner relationships. Assessment practices remain the weakest part of teaching in most secondary school subjects according to British Government Inspectors.<sup>100</sup> The students were seldom aware of the teacher's assessment objectives and marking is typically a process that is done for, and to, pupils. Student self-assessment is more often a device to save the teacher's time than a way to engage pupils in their own learning. Teachers in Britain are encouraged to become aware of support committees lobbying for policy reform. The Assessment Reform Group supported by The Nuffield Foundation supports assessment that promotes learning in that assessment is embedded in a view of teaching and learning of which it is an essential part; it involves sharing learning goals with pupils; it aims to help pupils to know and to recognize the standards they are aiming for; it involves pupils in self-assessment; it provides feedback which leads to pupils recognizing their next steps and how to take them; it is underpinned by confidence that every student can improve; it involves both teacher and pupils reviewing and reflecting on assessment data.<sup>101</sup>

The music teacher practices appropriate feedback techniques in a dialogue with the student for reviewing and reflecting on negotiated assessment data. The student has an increased awareness of how he/she thinks and feels, what makes him respond to various musical experiences, and how he/she is as a musician both in and out of school.

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<sup>100</sup> OFSTED, 1992 (British Government Education Inspection)

<sup>101</sup> Black, P. & Williams, D. (1999). In a pamphlet from the Assessment Reform Group supported by the Nuffield Foundation, "Assessment for learning, beyond the black box". Cambridge: University of Cambridge.

### **3.1.4 Learning Partnerships in Creative Music Education**

Howard (1992) lists adjectives in the creative domain: "... spontaneous, intuitive, subjective, personal, imaginative, inspired, expressive, emotional and associative."<sup>102</sup>

Music education in all its domains from technical practice to public performance can be the nurturing environment for creative learning as the affective relationship with sound and application meets the cognitive, logical approach to learning. To be able to think critically about what you know Howard includes these qualities for the learner, "... rational, logical, factual, precise, public."<sup>103</sup>

When a music student presents an original composition it can be judged by the precision of the technical skills required. The student logically displays knowledge of the E Flat Major Scale and utilizes necessary musical guidelines of composition such as time signature, bar designations, understandable note symbolism to create a logical musical presentation. In the process of creating music the learner responds beyond the technical and into the affective, a potentially creative integration of fact, form and feeling. How this can occur to promote a meaningful, challenging exploration of potential is already determined by influences of the learner's social history and point of psychological development, their understanding of themselves and their relationship to music in general and, specifically, music in school.

Hornbrook (1989) suggests, ".... by re-casting 'the arts' in the role of expressive agent for the creative faculty..." Hornbrook continues, "Children can best exercise and develop their creativity, it is claimed, in an environment free from the pressures of criticism and correction, where they can discover their own authenticity through the autonomous creative processes in which they are encouraged to engage. The quality of their work is seen as a measure of the authenticity of their relationship with it, of their

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<sup>102</sup> Howard, 1991, page 343.

<sup>103</sup> Howard, 1991, page 344.

spontaneity and sincerity. The teacher can support and encourage but should never interfere.”<sup>104</sup>

Creative teaching strategies within an aesthetically aware music education environment relies on the attitude of both teacher and learner for what Greene (1995) calls a ‘conscious participation in a work, a going out of energy, an ability to notice what is there to be noticed.... and help liberate them to achieve particular works as meaningful.’<sup>105</sup> Greene writes about a giving over of control of the experience from the traditional educator to the learner purposely trying to make meaning in self-reflection, “...to make critical sense of what authoritative others are offering as objectively, authoritatively ‘real.’”<sup>106</sup>

Programming in music education must consist of an integration of ideas between teacher and student, between student and student, and between other teaching areas in the school. There has to be an outreach into other faculties, particularly in the arts. This outreach could extend into the community and the circle of experience is complete: the social musical history of teacher and student makes an impact in the classroom and from that impact there is a reaching out back to the community.

There are practical suggestions for creating a learning environment which encourages creative self reflection and develops clarity in relationships with music. Programming has to be flexible and negotiated influenced by the musical backgrounds of the students. Older students have the influences of Hargreaves’ ‘third environment’ outside of school and teachers must recognize that their learning experiences playing music with peers are vastly different than traditional curriculum programming. Lucy Green (2001) interviews fourteen popular musicians living in and around London,

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<sup>104</sup> Hornbrook, D. (1989). *Education and dramatic art*. Oxford: Blackwell (page 60).

<sup>105</sup> Greene, 1995, page 125.

<sup>106</sup> Greene, 1995, page 126.



England to determine how they acquired their considerable skill and knowledge. She finds that they:

- immersed themselves in the music and musical practices of their surroundings
- copied recordings by ear (the main learning practice)
- played with peers who shared their knowledge and skills
- watched and imitated others during music making
- practiced five or six hours a day in the early stages, and
- used musical elements effectively without knowing the theoretical language.

Green's conclusion for school music is to have the teacher become more inactive at times rather than always being pro-active.<sup>107</sup> With appreciation of the methods of learning students already know teachers are able to encourage a continuum of experience from community to school. Negotiation for determining how curriculum expectations will be translated requires awareness, communication, flexibility and co-operation. Allowing self-reflection through activities already in progress and by providing more opportunities to explore musical ideas the teacher guides and encourages. If the students copy recordings by ear they could be provided with a soundproof space and recording equipment for feedback opportunities. A group of peers can informally assess development of a particular musical project and with guidance from the teacher analyze specific musical structures like appreciating chord progressions and improvising on the original music. This approach would not follow suggested learning strategies, for example, from the British Columbia high school music curriculum: "Students listen to a music example and use movement to demonstrate melodic direction and contour, showing beginnings and ends of phrases. In groups, students select a recorded piece of music and create visual representations of the melodic direction and contour. The

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<sup>107</sup> Green, L., 2001, in Smithrin, K. & Uptis, R., 2003, page 16.

groups present their representations to the class.”<sup>108</sup> This example is a sample of what Ross refers to as the ‘pre-aesthetic’ level of development<sup>109</sup> in music education where the emphasis is on perception and sensibility in an exercise totally unrelated to the personal explorations of the students, totally irrelevant to the student’s idea of him/herself as a musician.

The British Columbia Music Curriculum states: “Music expresses thoughts, images, and feelings. It is through expressing and evoking thoughts, images, and feelings that music is given meaning. By learning to understand and appreciate this aspect of music, students make meaning from the structure of music”<sup>110</sup>

The teacher can interpret the curriculum to strengthen his/her role as a participant in the reflective process in the classroom offering suggestions to students in their understanding of their musical expression. The educator may have self-evaluations and changes put into journal form, either written or musically documented. He/she may provide opportunities to learn theoretical language and show relevance to their work. Community members could be brought into the classroom as mentors. Students could experience working in a recording studio.

When Sloboda (1985) writes about teaching sensitivity in musical performance he is not sure if sensitivity can be taught. He states, “All a teacher can do is watch diligently for signs of it, and when it appears, encourage it and build on it.”<sup>111</sup> The student has to be encouraged to ‘let go’ of what is consciously understood and reshape information patterns which may or may not be based on facts or experiences of past knowledge. Expanding the work by Loye (1983) Clarke (1988) divides intuitive,

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<sup>108</sup> The Government of British Columbia, Ministry of Education, revised 1996.

<sup>109</sup> Ross, 1984, page 104.

<sup>110</sup> The Government of British Columbia, Ministry of Education, revised: 1996.

<sup>111</sup> Sloboda, 1985, page 229.

alternative thinking, into three levels: rational, predictive and transformational.<sup>112</sup> The rational level synthesizes past information no longer on a conscious plane creating new thought alignments. The predictive level includes the ability to complete an unfinished picture, for instance, by including unknown or only suspected information. The process is totally not obvious in its outcomes. The transformational intuition occurs on a level that is unexplainable scientifically, a revelation. What are the conditions by which these levels of intuition may occur? This is a significant question for educators when developing music programs which foster originality as a display of knowledge learned and talents realized. Clark itemizes conditions necessary for intuitive thinking, "... a relaxed state, silence, focused attention, a receptive, non-judgemental attitude, an ability to synthesize all brain functions, novelty and variety in the environment and a teacher who values and encourages intuitive processes, provides opportunities for educated guessing, hypothesis setting, probability testing, is comfortable with mistakes, both the students' and personal, emphasizes personal discovery over memorization of facts, models intuitive behaviour."<sup>113</sup>

As an active participant in the classroom the teacher models intuitive responses. During a listening session with the 'outside' band the educator can observe relationships between musicians in recordings and relate specific musical nuances to work produced and documented by students. Students are brought together without competitive attitudes but in a sharing of ideas that will be extended by group interaction. To maintain a solid focus when an idea is being musically developed the educator provides not only the materials necessary but encourages an interchange based on mutual relevance in participation and performance. Reaching back into the community has relevance for the students. A social issue involving the community youth may be a framework from which

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<sup>112</sup> Clark, B. (1988). *Growing up gifted*. Toronto: Merrill (page 402).

<sup>113</sup> Clark, 1988, page 405.

the band can produce a musical contribution. Negotiations regarding course requirements can include community participation.

Integrating other faculties with music projects not only makes valuable connections between learning goals of different subjects but also validates social connections, confirming a relevance of an experience within and without the educational setting. Tochon (2004) documents an example of the community and school influencing each other and working from each other's ideas. Tochon was a member of Geneva's authors' society and in 1985 worked with the cities of Geneva and Vernier to paper billboards in the cities with poetry. This inspired students to create poems and set them to musical backgrounds for public appreciation throughout the cities. The themes were about the affirmation of poetry, love, and peace and connections were made between the artists in the society and the young learners in the obvious relevance in their everyday life for the production of their art.

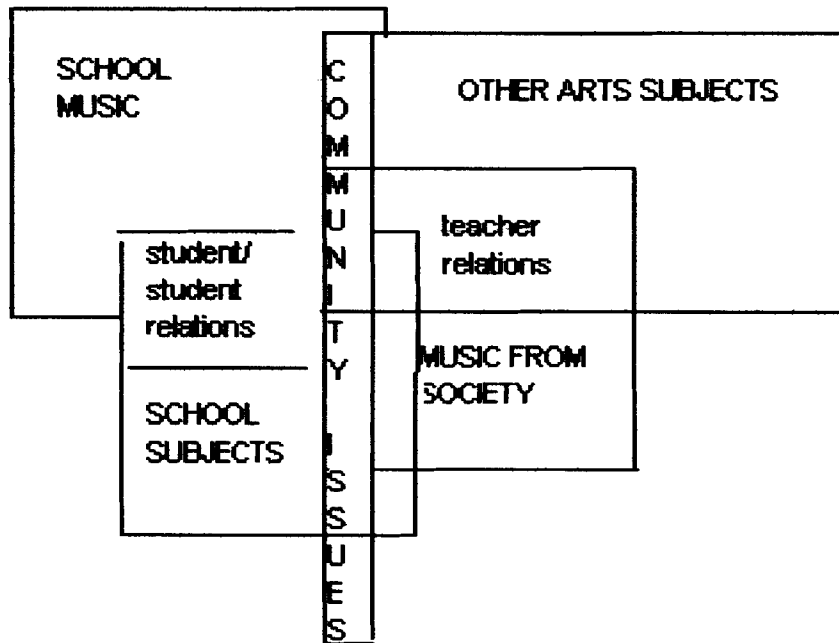
Experiences of what Tochon calls Action Poetry have been made available from Franco-Ontarian poet, Jean-Marc Dalpé, who tours schools theatrically demonstrating his poetry as a "... blend of rhythm, sound, and meaning...."<sup>114</sup> Classes write and perform sketches within Dalpé's intentions of restoring the dimension of sound to the world. This is the environment where creative writing merges with drama and music and relevance is inspired by the political messages within Dalpé's writing, that the language of the French-speaking Canadian cannot be silenced. Tochon writes, "The actor-poet, the 'labourer of speech', has lost his homeland but found his identity through language...in the effort of sawing through the chains that inhibit free expression."<sup>115</sup>

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<sup>114</sup> Tochon, F.V. (2004). Action poetry as an empowering art: A manifesto for didaction in arts education. In *International Journal of Education & Arts*, 1, no. 2: 2.

<sup>115</sup> Tochon, 2004, page 8.

Figure 1 Influences on Musical Identity



## CHAPTER 4: CONCLUSION

Music appreciation, musical development and musical expression are highly personal, unique experiences because music is very emotive. When a student explores musicianship by self-control, expressive playing and projecting sound that conveys meaning there is an aesthetic experience. The violinist, Michael, describes his performance, "I must use the dumb-blind alphabet at night. My one hand will speak to its partner and know what it is doing. Sensile, sensate, sensory, sensible, sensitive. I retain two others unsaid: sensuous, sensual. Two escape me still –sensive, sensal –for I am uncertain as to their meaning that then is nine. As for sensational, it is a doubtful and I would leave on finger uncorresponded."<sup>116</sup>

Michael has a vocabulary for his aesthetic experience as a musician. This vocabulary will continue to expand as Michael explores his ever-developing musical identity. Music educators assist learners to develop an internal dialogue reaching the very emotive, uniquely personal experiences of musical development and expression. The dialogue develops along with the literacy necessary to translate what one feels about their music, how one listens to and interprets their sounds and how one uses past knowledge and new information to articulate who they are musically.

Sloboda (1985) writes about, "...the most important psychological fact about music; that it carries emotional significance or meaning for us"<sup>117</sup>. The educator facilitates awareness of emotional significance by forming a connection between internal dialogue and the interpretation and expression of musical expression. There is a validation of

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<sup>116</sup> Seth, 1999, page 335.

<sup>117</sup> Sloboda, 1985, page 7.

feeling, an ownership of emotion within the complex layering of components that form musical identity. Teachers provide new vocabulary for a more developed articulation of experience, for example, for the student who responds adversely to difficulty or failure situations. The educator is conscious of the personality characteristics that form negative self-perceptions under failure and approaches the student with caring and openness. As Rogers (1954) expresses accepting individuals as of unconditional worth in a climate of safety: "He gradually learns that he can be whatever he is, without sham or façade, since he seems to be regarded as of worth no matter what he does. Hence he has less need of rigidity, can discover what it means to be himself, can try to actualize himself in new and spontaneous ways. He is, in other words, moving toward creativity."<sup>118</sup>

Music class is a venue to expose a variety of musical abilities. School music class reinforces differences in musical identity not just between students but for an individual's understanding of his/her musical identity between domains. For example, his/her perception is different in school music class than in private instrument lessons or jamming with friends on the week-end. Musical identities reconstruct and develop constantly and experiences in the classroom can be translated through an attitude of positive, open-minded 'bringing together' of young people who have had different musical experiences in the past.

Educators do not ignore the hidden curriculum that assumes children will not all benefit the same way, but the music class works together on relevant musical projects that can incorporate multi-level musical abilities and interests. With a reciprocal, symbiotic relationship between educator and learner where goals are mutually clarified, creatively negotiated and explored with flexibility the student feels confident that he/she will feel significant contributors on their unique levels of awareness and development.

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<sup>118</sup> Rogers (1954) in Rothernberg & Hausman, 1976, page 303.

Together, the educator and music student share a vision of the realities of the world around them and within them during their relationship with music. External influences include government guidance and potential restraints that music curricula place on personal musical development. In terms of practical institutional organisation of time and space, and, as perhaps a partial spin-off concurrent with learning outcomes and assessment requirements, the emphasis on learning is product-based skill and performance development at the expense of aesthetic and creative processes. Societal influences have impacted musical identity and continue to have a major role in forming cultural and family-defined identity. Together, educator and learner transcend extrinsic restraints and focus on intrinsic experiences: learning to appreciate individual personality qualities (Am I a master-oriented student?); learning styles (Do I have a mainly kinaesthetic learning style?); personal philosophies (What does music mean to me?); and, self-perceptions of interest and ability (What do I like and what am I good at?).

Further research into self-concept and teacher/student relationships with consistent professional support for critical appreciation of research findings encourages on-going dialogue between administration and professional development initiatives. This promotes integrating programs within the school between subjects and grade levels as well as between different schools and community groups bringing full circle what is brought from society to the classroom then back into the community with new energy and direction.

The concept of musical identity is very complex. This thesis has provided a survey of research approached in the fields of music psychology, music sociology and music aesthetics with emphasis on the learner/educator relationship. Primary to all approaches to understanding individual musical awareness is the concern for actualizing the potential creative musical growth of the individual. Accepting the possibilities of intrinsic needs to participate with significant others, to be inspired by the tension of



creative imaginings, to feel genuineness, openness and, joy, the learner begins to hear a musical voice in a very complex world. The educator/learner relationship is part of a life-long process of self-discovery. It is an acceptance that to be a musician changes in definition with every motivation to have ownership of feelings, to find strength to explore a consciousness of individual sound, and to create interpretation of choice in genuine communication with each other and the surrounding musical environments. As philosopher, Merleau-Ponty wrote, "The world is not what I think, but what I live through. I am open to the world, I have no doubt that I am in communication with it, but I do not possess it; it is inexhaustible."<sup>119</sup>

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<sup>119</sup> Merleau-Ponty, M. (1967). *Phenomenology of perceptions* (C.Smith, trans.) New York: Humanities Press (originally published 1962) (pages xvi-xvii).

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