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Editorial

In the summer of 2010 the International Society of Music Education (ISME) organized the 29th World Conference in Beijing, China. The role of the ISME for the development of theory and practice of musical education can hardly be overestimated, and, in my opinion, this is why scientists and practicians of music pedagogy from the Baltic countries do not only closely follow the activities of the society, but also regularly participate in the work of World Conferences and ISME Commissions. Therefore Volume 8 of the journal "Problems in Music Pedagogy" publishes several papers from the Proceedings of the 29th ISME Conference, so that the specialists from the Baltic states should be informed about the whole spectrum of the problems pertaining to the research methods applied in contemporary music pedagogy.

The paper written by Eve Ruddock (Australia) is interesting due to two factors:1) the author has revealed lived experiences of individuals who live with a disharmony between their potential human musicality and everyday reality, and 2) has used a composite framework where initial qualitative analysis leads through constructed narrative to a final philosophical reflection. Qualitative methods in the contemporary music pedagogy are of special importance because the experience gained from their application is rather essential for the European scientists.

In her article, Katri-Helena Rautiainen (Finland) continues highlighting the historical aspect of teaching methods – the tradition which we started in the 1st Volume of our journal and have been maintaining since that time by regularly informing our readers about the specificity of these methods in different countries. The author examines the development of methods of teaching singing and the developers of methods in Finland's Teacher Training Colleges and elementary schools in the years 1863-1969, drawing attention to the influence C. Orff and Z. Kodály have made on the development of the above mentioned methods, which previously has been mentioned in the works by the authors from Estonia, Latvia and Lithuania.

Zuraida Abud Bastião, Mara Menezes & Alda Oliveira (Brazil) offer an insight into the research on two approaches (PONTES and AME) for the development of pedagogic articulations during professional activities. Authors of this article suggest that these approaches may be adequate tools to develop pedagogical connections, creative problem solving skills and verbal fluency for reflexive analysis of classroom praxis in continued music education of teachers.

Two articles are concerned with the research results in the field of piano playing pedagogy: Annie Mitchell's (Australia) study reports on learning outcomes of teaching music practice through group classes based on feedback provided by studio teachers and students, evaluates the pedagogical implications for music education and concludes with recommendations on the best provision for practical music education through group classes and ways to improve its delivery; Pamela D. Pike (USA) studies an evaluation of the effectiveness of cognitive chunking strategies and motor skill development among beginning group piano music majors.

I am happy that the researchers from Kenya still choose PMP journal to highlight and discuss the problems of music pedagogy: following James M. Mutuku & Hellen A. Odwar, whose paper was published in Volume 7, Emily Achieng' Akuno from Maseno University

studies the analytical-creative learning process as an avenue for musical development through the indigenous Kenyan children's songs.

I am especially grateful to our regular contributor and member of the Editorial Board Mr. Michael F. Shaughnessy from Mexico for his close collaboration with our journal and his interesting interviews held with music teachers from different countries and published in this volume.

On behalf of editor-in-chief of the journal, I express my appreciation to the authors, Editorial Board, Editorial Staff and Council of Science of Daugavpils University for successful teamwork, perseverance and valuable support to the continuation of this periodical. I also wish to congratulate the Academic Press "Saule" on their anniversary because the contribution of the staff to publishing our journal is really invaluable.

I invite all the potential contributors to submit their articles for the next issues of PMP and wish you inspiration, perseverance and consistence on your way toward the development of music teaching/learning.

Editor-in-chief
Jelena DAVIDOVA

A SPIRAL DESIGN DELIVERS RECOGNITION TOWARDS HARMONY[1]

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Abstract
This paper reports on a research design planned to reveal lived experiences of individuals who live with a disharmony between their potential human musicality and everyday reality. Out of a cohort of twenty-nine self-perceived non-musicians, twenty individuals uncovered a world where music was something performed by the 'talented'; there was no place for them. Especially planned to be responsive to participants' lived experiences, the research uses a composite framework where initial qualitative analysis leads through constructed narrative to a final philosophical reflection. Participant experiences appear to be responding to "invisible rules" that disallow musical expression and preclude action toward healthy being.
Keywords: research methodology, human musicality, cultural constraints.

Introduction

Through space the universe grasps me and swallows me up like a speck; through thought I grasp it (*Pascal, 1966, 113, 59*)

This paper reports on a research design that was especially planned to be responsive to participants as they revealed disharmony between living reality and potential human musicality. A constructed narrative tells of everyday experiences before it "spirals" through a philosophical filter to explore a dislocated musical reality. My recent research (*Ruddock, 2007*) demonstrated the power of music to promote wellness as it acted as a conduit for developing selves and communal identities as well as being a balm for emotional distress. An unexpected revelation of my study was that this pervasive power of music maintained its widespread subliminal effect despite participant protestations of being non-musical. Such a perception conflicts with reliable research which verifies the instinctive musical nature of humans (*Peretz, 2003; Tramo, 2001*); it raises many questions.

[1] An earlier version of this article appeared in the Proceedings of the 29th World Conference of the International Society for Music Education, Beijing, China.

One question relates to opportunities for individuals in our Australian communities to engage in music learning. Although music educators endeavour to provide a music environment for all, efforts to ensure holistic education are hindered by a societal perception that only some people are born to do music and the dominance of the notion of "performativity threatens to marginalize music and music education" (*Koopman, 2005, 119*). In my recent study (*Ruddock, 2007*), for instance, 20 self-perceived non-musicians contributed in-depth perceptions of their daily musical experiences to reveal a world where music was something performed by the talented, the gifted; these individuals were consumers of other peoples' music. When I spoke to a young friend about this predicament he thought for several moments before commenting:

> *"We are vessels through which we experience,*
> *BUT are we being tuned?*
> *Do we tune ourselves?"*

"Are we being tuned? Do we tune ourselves?" Or are we already tuned? In direct opposition to recent research (*Peretz, 2003*), one participant reflected the belief of many professionals (*Sloboda, 1996*) when he insisted that humans are born musical or they are not. These questions bring to mind the consideration of M. Huberman and M. Miles where they see human beings as complex entities for whom "social phenomena not only exist in the mind but are externally derived from the regularities and determinisms that surround [them]" (*Huberman & Miles, 2002, 1*). When participants told tales of their non-musicality they created a research quest to find how musical creatures could feel so distanced from their instinctive human quality. A cacophony of voices overwhelmed initial attempts to unravel their delivered puzzle; of the 29-member cohort, 20 said they knew that they were not musical. Nine individuals were satisfied to engage in music in their own way; they saw themselves as musical non-musicians. This study focused on those who lived with a debilitating knowledge that undermined the extent to which they dared to do music.

It was not that these individuals eschewed music in their lives. They enjoyed music made by others and some would even join in with the music making when satisfied that they were alone or as inhibitions left their conscious control when drunk. Yet music is a communicative medium; it is a way to connect and be human through non-verbal aural connection not limited by text and time; it can offer a means whereby we can experience a harmony that is not limited by time as it exists in time. As I. Cross and I. Morely (*Cross & Morely, 2009*) argue, music has evolved as a ubiquitous part of human culture to become an embedded aspect of our social human development that offers us ways of knowing who we are and where we belong. Yet, despite recognizing the vital role that music played in their self-knowing, two- thirds of the participants accepted their non-musical status without question. It is important to ask to what degree this perception might be attributed to participants' restricted active musicking; only the fortunate few in Australia have access to sequential, sound music education (*Pascoe et al., 2005*).

Arguments for the inclusion of music in the curriculum make sense and become compelling when viewed through the reflective lens of W. Bowman: he recognizes the potential of music education to embrace body and mind (as one) in a learning that leads towards whole self-knowing (*Bowman, 2002*). Since musical education

experience can lead to deeper human knowing, given appropriate learning conditions (*Bowman, 2002*), it is important to challenge widespread denial of such experiences that deprive students from essential educational provision with its potential for the nurturing of spiritual and social awareness.

Despite the recognized value of music learning and music-making in primary education, when it comes to policy decisions, music does not rate as an essential subject. With our system only providing a substantial background in music experiences for some children, and where teacher education institutions continue to tolerate a minimal music component, many teachers feel that they lack basic musical skills that would enable them to include music in their everyday practice (*Russell-Bowie, 1997*). As long as many professionals (including educators) maintain the belief that we are either musical or not (*Welch, 2001*) then it remains a challenge to convince policy makers that music has a rightful place in the curriculum.

Methodology

Use of narrative form and philosophical reflection grew from the demands of the participant data itself. While narrative form might not provide a basis for truth claims (*Bruner, 1985, 113*), its value was evident because it delivered insights not otherwise apparent. I became conscious that the rigorous process of detailed listening, coding, and analyzing uncovered previously hidden complexities and contradictions. Engagement with participants and their perceptions over a period of five years added depth to the interpretative process and provided an increasingly fair representation of their disparate views. The framework for this aspect of the study is summarized in Table 1 (modified after *Lincoln, 2002, 329, 330*).

Table 1: Criteria to Ensure Fair (and so Useful) Research Practice

CRITERIA	ACTION	EFFECT
Authenticity	Iterative discourse with participants to ensure their views are truly told	Ethical considerations maintained throughout every phase.
Fairness	Views of all contributors (interviewees and authors of documents) to be given balanced exposure.	With no dominating view, societal effects on non-musicians are articulated and so can be heard in social and educational planning.
Researcher/Researched Mutuality	Humility of researcher by maintaining an awareness of equal partnership in exploring feelings of musicality	Increased understanding happens for both researcher and researched;
Educative	Sharing new understandings, encouraging change and providing information for education planning.	Provides an opportunity for the view that it is as normal to do music as mathematics, so that music could be included as part of the core curriculum.

CRITERIA	ACTION	EFFECT
Philosophic lens	On-going reading brings philosophic insights to the interpreting of data.	Deeper philosophical and theoretical awareness provide a framework within which broader and deeper reflections bring new meanings to participant data.
Systematic	Careful recording of all data; on-going reflection to strive for conscious awareness of assumptions; constant member-checks to verify accuracy of interpretations.	Checks and re-checks so that queries from participants and interested educators or researchers can be accurately addressed.

Understandings emerging from data evolved to speak in theoretical terms as the research process progressed through a spiral of data gathering, data analysis, and philosophical reflection using social perceptions theorized by J. Habermas (*Habermas, 1997*), C. Small (*Small, 1977, 1998*), and R. Bhaskar (*Bhaskar, 1989*).

Figure 1 outlines the process of iterative analysis where work on data progressed through initial qualitative analysis before being reduced to manageable proportions in narrative form (in this case as a ballad) and thence undergoing philosophical reflection.

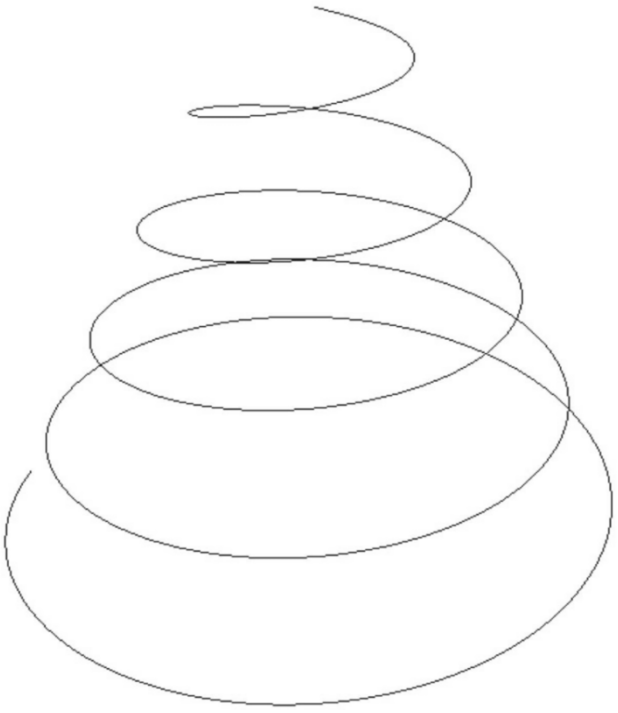

Figure 1: Overarching Spiral Research Design Reflects Reduction of Data through Qualitative Analyses and Narrative Construction before Final Philosophical Reflection

Philosophical Reflections

Influences of Western dualism came to light as complex layers of lived musical experiences revealed a dominance of negative self-judgment and convictions that individuals were either "musical" or "not musical". Participant experiences told of unfortunate attempts to learn to sing or play an instrument that led to beliefs that to be musical is to have a "gift", something inherited by only the few. Their stories revealed a domination of entrenched societal notions of "performance" and "talent" (see *Howe et al., 1998*). As a wealth of participant material brought this reality to life, I recognized the importance of allowing the data to speak for itself. My assumptions about what is "music" and what is "musical" were challenged as I absorbed and reflected on the data. I began to understand that participant stories raised ever deeper questions about the experience of music in our society and about our approach to the teaching of music in our schools. Dictated by the words and actions of participants, this study began to reveal why many people in our society might feel excluded from involvement in active music making. This investigation became a vehicle for an expression of and a reflection on participant data.

An understanding of musical harmony tells us that dissonance can enhance harmonic tension as it heightens movement towards resolution; in such a way, voices of participant conflict led this research project through levels of interaction to narrative cohesion thence through understandings of expert thinkers. As the journey continued that seeks to understand how it is that so many of us in the "west" live with a reduced access to our musical expression, this overarching spiral design assisted by providing a "purposeful" methodological way of coming to know the "present" while helping to keep excess clutter at bay (*Foucault, 1972, 232*). It helped me to avoid imposing my limiting worldview on what might be revealed and to work towards recognition of what is. This made clear that, despite our supposedly advanced state, we are often left to contend with mystery (*Foucault, 1972*). The crucial aspect this research, then, is to wonder – to discover the question. This is the quest — to question again and again until the work can reveal more from within the lived experiences of individuals, until the question leads to fruitful thought and to an enhanced perception.

Evidence from participant experiences revealed a central problem; these individuals lacked a freedom to be musical in their everyday lives. As their stories uncovered an unnatural distancing from inherent musicality they revealed that this imposed "unlearning" was often an outcome of interactions with teachers, oftentimes music teachers. This led me to wonder how it could be that the "owners" of musical knowledge were those whose comments cast a limiting, long-lasting judgment onto the self-perception of individuals.

H.-G. Gadamer referred to "[P]opular consciousness [being] affected by the eighteenth-century cult of genius and the sacralization of art that we have found to be characteristic of bourgeois society in the nineteenth century" (*Gadamer, 1993, 93*). Dominant in the mind of the observer, the doing of the arts became something expectant of public criticism, where judgment, rather than an appreciation of meaning, became an important aspect of "art". It is such "judgment" that interferes with the development of musical ability as it leads to self-consciousness and withdrawal. However, via the work of thinkers such as H.-G. Gadamer (*Gadamer, 1993*) and M. Foucault (Foucault, 1972), we may further explore this phenomenon; we can

embrace their insights as guides towards understanding. Indeed, following the practice of M. Merleau-Ponty (*Merleau-Ponty, 1962*), we may recognize that a careful phenomenological examination of individual experiences can reveal a raised consciousness of our reality.

From their lived experience, participant perceptions indicated that there was a subconscious directive to their acceptance of a non-musical disposition. If we are to allow music to be a widespread and expressive part of our society that can help us move towards harmony between our neighbours and ourselves, then it is crucial that we are able to recognize this pervasive and persuasive directive that affects our musical reality. Participant experiences echo an understanding that comes from within our "western" consciousness, an understanding that is not accessible to our knowing although it directs us by "rules" about which we remain unaware (*Foucault, 1972, 232*). Through harmonious discourse wherein the players find disagreement enlightening, we can hope to discern the source of societal persuasion that undermines freedom to engage in human musical action. While they remain in the unconscious, these unseen directives disallow musical expression (and other ways of expressing human connection); they reduce an important way of healthy being. Where a majority perceive musicking to be an occupation for the "gifted" it will continue to be viewed as a peripheral "frill" and music will remain an optional extra in the curriculum, something to be included if there happens to be a staff member who is able to do music.

A Final Thought

To B. Pascal's aphorism at the beginning of this paper, I would add: through music I become in tune with it, in reference to a music that is understood in its broadest sense to include particular sounds that result from human action as well as our perceptions of, and responses to, the sounds of nature. With a focus on harmony within and between individuals, it is possible to see how communicative musicking could work against economic and national constraints to contribute towards human connection and cooperation. As we reflect on this, I would like to recall Pascal's emphasis on the importance of individual thought and extend this to include recognition of our inner human harmonic dimension. If we wish to live in accord with others, it is essential that we first learn to live with our own inner harmony. But in our world, where we so often leave musicking to the professionals, we find ourselves missing a vital aspect of our humanity; an essential part that offers a way towards communicating and being in harmony with ourselves and others. Rather than aspiring to advance and dominate our world, the possibility of global harmony would be more truly enhanced through our recognition of a connective role that music can play in the home, the school and across nations. Through music we can become in tune with our world.

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CHANGES OF METHODS AND THEIR DEVELOPERS IN FINNISH MUSIC EDUCATION 1863-1969[1]

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Abstract
The chief task of this analytic-historical research was to examine the development of methods of teaching singing and the developers of methods in Finland's Teacher Training Colleges and elementary schools in years 1863-1969. This research article was limited only to general development lines. Teaching was mostly based on singing by ear. In addition to this method the interval method and Chevé's numerical method were also used. At the turn of the 19th and 20th centuries, the Dessirier-Wegelius and the Anjou-Nyberg pattern method were created, which experienced changes in the hands of A. Törnudd in the 1910s. The patterns were to be used only when the scale and the triad were not enough. Another reformer of the pattern method was P. af Heurlin, who replaced the syllables with numbers. In the 1920s the most significant developer was V. Siukonen. The starting point of this analytic-synthetic method was singing by ear, from which the accented tone, duration and rhythm were analyzed. O. Ingman (1952) started using the toonika-do ear training method as well as a method based on the German Werlé's pedagogy. School instruments were included in the teaching in the 1960s, when Orff-ish influences as well as influences of the Kodály ear-training method could be seen. Closer scrutiny was given to songbooks, teaching of singing, archive material, periodicals of that time, and developers of methods. The main emphasis of the research was on the examination of didactics and methods.
Keywords: *Finnish school music education, music educator, elementary school, teacher training college, methods of teaching singing in school, songbook.*

[1] An earlier version of this article appeared in the Proceedings of the 29th World Conference of the International Society for Music Education, Beijing, China.

Research Task

The chief task of this research was to examine the development of methods of teaching singing in Finland in 1863-1969. Closer scrutiny was given to songbooks, teaching of singing, archive material, periodicals of that time and developers of methods. The main emphasis was on the examination of didactics and methods, where the analytic-historical method was used. In this method we analyze old documents and examine how people of the time have understood and documented issues related to the teaching of singing of the music of their time.

Singing by Ear, Interval and Numerical Methods

As Finland's Teacher Training College and elementary school system was established in the 1860s, the pedagogy of teaching singing received more attention than ever before. In the School Act of 1856 singing was established as a school subject in all educational institutions. Formerly music education had been taught mainly in grammar schools. At the same time the methods of teaching singing were influenced by the fact, that secular songs were included in the song repertoire alongside hymns. A number of people objected this change, because the common belief was that teaching Christian values was one of the most important tasks of the school institution (*Pajamo, 2009*). Secular songs of the time included folk songs, patriotic songs and children's songs. Gradually singing lessons were divided into three parts: hymns, learning notes and secular songs (*Pajamo, 1976*).

In the 1860s the first Finnish-language secular songs and songbooks were published, and eventually the first methods of teaching singing started to develop. This was a new development, seeing as earlier pupils had learned the songs by singing by ear. A significant development in the methodology of teaching singing and Finnish choir singing took place in Finland's first Teacher Training College. It was founded by Uno Cygnaeus in Jyväskylä in 1863, and this is how the training of elementary school teachers started. Singing and playing music were also included in the teaching programme (*Seminaarien vuosikertomukset. KHA. KA*.). Erik August Hagfors (1827-1913) was the first lecturer of singing and playing music in the Jyväskylä Teacher Training College. During his time, teaching was mostly based on singing by ear, since textbooks were rarely used. In addition to singing by ear, A. Hagfors also used the so-called interval method, which later spread into Finnish-language schools and teacher training colleges (*Salminen, 1939*). In the interval method the songs were taught by using stages. For example, when practicing the fifth, the interval was first sung according to the degrees, then via the third, and at the end, straight to the fifth (*Nyberg, 1899; Nurmi, 1964*).

In Swedish-language schools and teacher training colleges singing was taught with the help of Chevé's numerical method. In this method numbers were used instead of notes. Major scale notes were marked with numbers from 1 to 7, starting from the keynote. Holds were marked with a dot and rests with a zero. A line divided the beat (*Piha, 1958*).

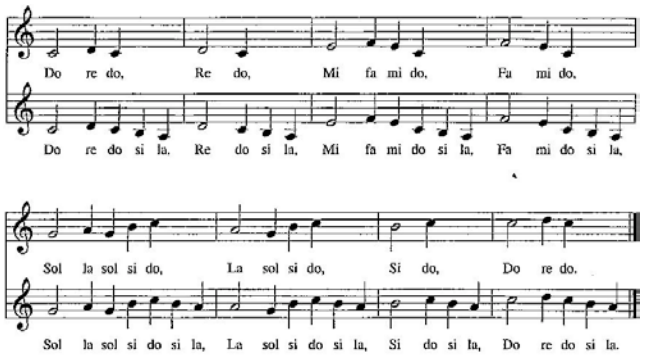
After the mid-19th century, there was debate over which songs should be taught at schools and which should not. In the 20th century the central question in the teaching of singing was how singing should be taught in elementary schools. More and more attention was paid to the teaching methods.

Pattern Singing Method

The period of pattern method started at the end of 1889, when Martin Wegelius, the director of Helsinki Music College, became acquainted with the ear training method developed by the French master Dessirier in the Brussels conservatory. M. Wegelius got so excited about the pattern method that he adapted it for Finnish needs. This method was based on each note in the scale having a certain kind of melodic theme (i.e. 2-5 note pattern), which always ends in 'do'. M. Wegelius introduced his method in his book published in 1893, *Kursi tonträffning I. Lärobok* [A Course in Ear Training I. Textbook], according to which patterns in all keys are as follows: pattern for 'do' is do-re-do, pattern for 're' is re-do, pattern for 'mi' is mi-fa-mi-do, pattern for 'fa' is fa-mi-do, pattern for 'sol' is sol-la-sol-si-do, pattern for 'la' is la-sol-si-do and pattern for 'si' is si-do, and the supporting pattern of the fifth note is sol-fa-mi-sol-do. In this method all patterns were sung at the beginning of each lesson. When practicing a song, in each new note the pupils sang the pattern of that note, and then they learned it and sang it directly. This method came to be known as the Dessirier-Wegelius pattern singing method (*Wegelius, 1893*).

At the turn of the century, several books based on the Dessirier-Wegelius method were published. The pattern method was always based on one major and one minor key at a time. For this reason, the song books of our country were compiled so that first there were songs in C major, then in F and G major, and then in their relative keys.

Another developer of pattern singing was Mikael Nyberg (1871-1940), the music lecturer of Sortavala Teacher Training College. The Swedish Nils Emil Anjou visited Nyberg in Sortavala in 1903. Inspired by the meeting, Nyberg further developed the pattern method initially created by Anjou (*Nyberg, 1903*). A. Nyberg's (1903) patterns for major and minor keys are introduced in the following example (Note example 1). In this pattern the fist note of each pattern is a half note and the rest of them are quarter notes. Bars form entities of varying durations.



Note example 1: Nyberg's patterns for C major and A minor

In comparison to Wegelius's method, M. Nyberg's patterns helped pupils to learn the patterns and use them when learning a melody. First of all, the note names are the same in the relative keys of major and minor. In each relative key 'do' is in the same location. The patterns of the major and minor keys are also written side by side, which makes learning easier as they can be practiced side by side.

The pattern singing method was now divided into two separate trends: the Dessirier-Wegelius method and the Anjou-Nyberg method. Over the course of time, the pattern method acquired a number of new variants especially in the 1910s, when it was realized that these methods did not bring about desired outcomes in the teaching of singing (*Rautiainen, 2003*).

New Methods alongside Pattern Singing Method

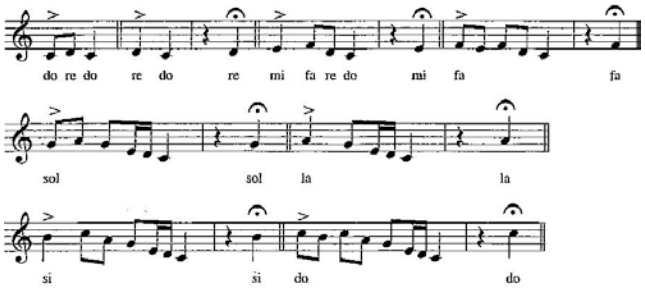
Pattern singing awakened great enthusiasm at first. It was even expected to revolutionize the entire teaching of singing. These expectations were not fulfilled, however. In the 1910s new methods were sought alongside pattern singing. The music lecturer of the Jyäskylä Teacher Training College, P. J. Hannikainen, recommended already in his 1912 article to reduce the use of patterns, because the method had turned out to be too difficult to be used in elementary schools (*P. J. Hannikaisen arkisto, HYK*). The pattern method required fluent ability to read music as well as confidence to sing a pattern for each note in the scale, for instance. On the basis of feedback from practical experience, P. Hannikainen further developed Wegelius's patterns, which he modified so that they were rhythmically different, for instance (*Heurlin, 1914*).

Aksel Törnudd (1874-1923), lecturer of music at Rauma Teacher Training College, was also in favour of abandoning the pattern method. He created a scale-chord system and a method based on patterns, which he introduced in his book *Kansakoulun lauluoppi* [Theory of Teaching Singing in Elementary Schools]. The pupil's textbook called *Koulun laulukirja* [School Songbook] was also part of the same series. Both books were published in 1913. According to A. Törnudd (*Törnudd, 1913a, 1913b*), patterns should be used only when singing by ear and the scale and the triad were not enough in order to learn the song. At first, pupils only practiced songs that did not need patterns. In these songs the scale and the triad were used. After this the adapted patterns were introduced. The purpose of the patterns was to supplement ear training when the scale and the triad were not enough. These way pupils learned to sing intervals, which they could not sing by using the scale and the triad.

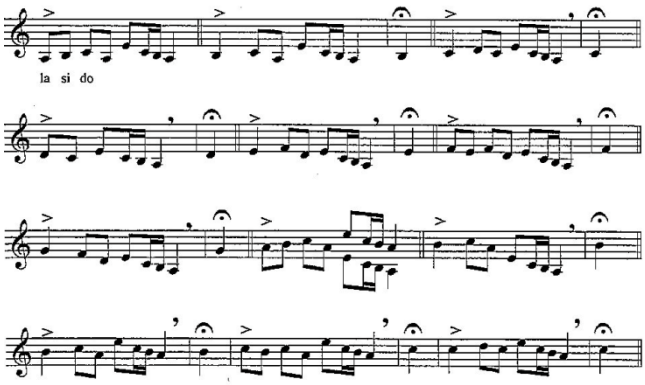
In contrast to his predecessors, A. Törnudd's patterns were significantly easier to use, because the patterns did not need to be used all the time, and they were almost identical in different keys. The patterns were just transposed to a new key. Another new development was that scales, triads and patterns were rehearsed with the help of so-called *"note steps*", i.e. ladders. The ladders illustrated changes in the pitch. Ladders work in the same way in all keys, only the note names and the location of the steps and half steps change. Below are note examples 2 and 3. In the first one A. Törnudd's (*Törnudd, 1913a*) patterns for C major are introduced, and in the latter example the patterns for A minor are illustrated.

Unlike the songbooks of the time, A. Törnudd's method was based on Finnish folk songs. He also used songs which he had composed and paid attention to the aesthetic presentation of songs (*Törnudd, 1913a, 1913b*). What is notable is the fact that most melodies in A. Törnudd's songbooks can be sung without patterns. In songs which do include patterns, there are only a few notes that are different from the scale and the triad. Nevertheless, patterns were still taught in singing lessons, which is

characteristic of different pattern singing methods. Singing lessons were divided according to the formal degrees of Herbart-Ziller. This way A. Törnudd was the first music pedagogue in Finland who had merged and applied the contemporary educational principles in singing lessons (*Rautiainen, 2003*).



Note example 2: A. Törnudd's patterns for C major

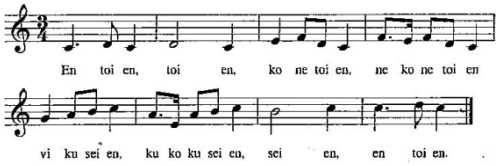


Note example 3: A. Törnudd's patterns for A minor

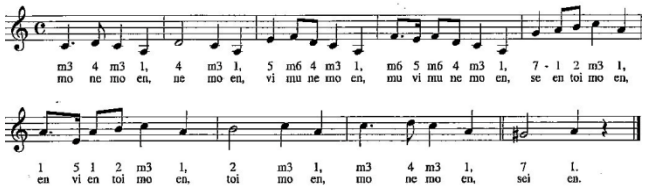
A. Törnudd's method established its position in Finland's seminars, from where it spread to schools all across the country. It can therefore be concluded that A. Törnudd's method was a significant reform in the teaching of singing in Finland from the 1910s onwards. A. Törnudd's method dominated the teaching of singing until the beginning of the 1930s, when new methods started to develop.

In 1917 Paula af Heurlin, teacher of singing at Töölö Elementray School and Pukinmäki School, published her book *Kansakoulun uusi laulukirja* [New Songbook for Elementary Schools]. This book can be considered the last songbook based on the pattern method. Heurlin changed the do-re-mi syllables into numbers from 1 to 7, which corresponded to the syllables "en-toi-ko-ne-vi-ku-sei". P. Heurlin had mostly used A. Wegelius's pattern method, but she also used some of A.Törnudd's ideas. P. Heurlin's patterns were rather different from each other. Only the patterns of some keys were precisely the same (for instance the C and D major keys). There is also variation in the key notes. For instance the patterns for A minor always start from the notes of C major. The patterns are also rhythmically different, as can be seen from

note examples 4 and 5. The patterns for C major and A minor differ from each other in terms of their time signature, for instance (perfect and triple time signatures).



Note example 4: P. Heurlin's patterns in C major



Note example 5: P. Heurlin's patterns in A minor

She also taught pupils to play instruments with the help of a key table. Children could also play harmonium. This method came to be known as the *"en-toi-ko method"* (*Heurlin, 1914, 1915, 1917*). P. Heurlin's method was considered progressive and it received plenty of attention at the time, although her method books were never used in Finland's Teacher Training Colleges (*Seminaarien vuosikertomukset, KHA, KA*).

Abandoning the Pattern Method and New Methodological Starting Points

Vilho Siukonen (1885-1941) had started developing his own analytic-synthetic method of teaching singing already in the 1910s. In his article in the magazine *Kasvatus ja Koulu* (1916-1917) he discussed whether the melody or rhythm should be taught first (*Siukonen, 1916-1917*). The starting point of Siukonen's method was singing by ear, from which the accented tone, duration and rhythm were first analysed and recorded. A significant change was that the rhythm was used as the starting point. When observing the melody, the keynote and the triad were noted first. They were named with syllables (*Siukonen, 1929a, 1929b*).

V. Siukonen's reform brought about significant changes in the teaching of singing. This was also reflected in the choice of music textbooks at teacher training colleges, as A. Törnudd's pattern method books were abandoned. Thus, the aspiration for reform which had started in the 1910s was followed by a new changeover period in the 1920s and 1930s, during which patterns were abandoned and replaced with more liberal trends. This was also reflected in the contents of songbooks, which were now organized according to topics instead of keys (*Rautiainen, 2003*).

V. Siukonen's methods of teaching of singing were based on children's age and development periods, although he admitted that his recommendations were merely normative. As a result of his research, V Siukonen separated the following age and

content periods: 1) period of rhythm (age 9), 2) relative period (age 10), 3) absolute period (age 11), and 4) period of form and harmony (age12). These periods include the school grades 3 - 6. The first period concentrates on rhythmical rehearsal. In the second period the relative pitch and syllables (do, re, mi etc.) come along. Only the triads of major and minor keys are taught at this point. In the third period pupils learn about solid pitch and note names, which are taught with the help of a harmonium. In the last period attention is paid to chords and song structure. V. Siukonen's book does not really cover the first and second school grades (ages 7-8). He only advices that during the first years of school songs should be sung by ear, combined with singing games and rhythmical games. Hence, this period is called the period of singing games (*Rautiainen, 2003, 2009b*). This can be seen as a major reformation, since before V. Siukonen the children's development periods were not considered in the methodology of teaching singing. In fact, A. Törnudd is the only one who mentions briefly that singing should be taught according to the children's abilities and skills. He suggested that musical exercises should gradually get more demanding in higher grades.

Olavi Ingman, the music lecturer of the Jyväskylä College of Education, developed his own method that he introduced in his book published in 1952, *Laulun opetus* [Teaching of Singing]. In the same year the songbook *Laula sinäkin* [You Sing, Too] was also published. O. Ingman's ear training method was based on the toonika-do method, the German Werlé's hand signs and birds on a telephone wire. Instruments were included in the revised edition of the book in 1963, called *Laula sinä, minä soitan* [You Sing, I'll Play]. In this book Orff-like influences could clearly be seen (*Ingman, 1952a, 1952b, 1963*). C. Orff instruments and its methodological starting points therefore gradually became part of O. Ingman's teaching. However, according to interview sources, his lessons did not include instruments, although he had introduced them in his lectures in the 1960s. According to his method book published in 1952, O. Ingman continued in the Jyväskylä College of Education and later in the University of Jyväskylä (founded in 1966) up until 1969 (*Kuokkala, 2001, 2011*). Eventually V. Siukonen's books were replaced with O. Ingman's and other authors' books, especially during the 1960s (*Seminaarien vuosikertomukset, KHA, KA*).

School Instruments Become Part of Teaching

Finland's music education experienced great changes when international influences spread from the conferences of ISME (International Society of Music Education, founded in 1953) to Finland (*Louhivuori, 2005*). It was the Orff-pedagogy first arriving in Finland. The Orff method broke through at the turn of the 1950s and 1960s, when the method was applied in various textbooks, such as *Musiikkia oppimaan* [Let's Learn Music] by J. Pukkila and M. Rautio (*Pukkila & Rautio, 1957*), and E. Pohjola and E. Cederlöf's *Piiri pieni pyörii* [Around Goes the Circle] (*Pohjola & Cederlöf, 1964*) and *Musiikin maailma* [World of Music] (*Pohjola & Cederlöf, 1969*). These textbooks can be looked upon as the most explicit textbooks of the time in regards of the methodological representation. In these books Orff-ish starting points had been applied and the Z. Kodály method had been used in ear training, while taking Finnish needs into consideration. Jenö Ádám was the first to apply Z. Kodály for the elementary school's needs (*Rautiainen, 2009a, 2010*). On the basis of that, the method was further developed in Finland by for example J. Péter, A. Vainio, T. Koivukoski,

T. Vänttinen and P. Kiiski, who co-published a book called *SO-LA-SO-MI Opettajan ohjekirja* [SO-LA-SO-MI Teacher's Guide Book] (*Péter, Vainio, Koivukoski, Vänttinen & Kiiski, 1968*). These methods aimed at a more versatile and practical approach to music education at schools. At that time the school subject was called *"singing*". At the same time the educational meaning of the subject started to be valued (*Rautio, 1959*).

Conclusions

1. From the mid-19th century up until the beginning of the 20th century, the emphasis of the teaching of singing was especially on children's songs as well as on patriotic-national and religious tradition. At the same time singing teachers eagerly wanted to develop the methods and pedagogy of teaching singing in order to ensure that pupils' enthusiasm and singing skills would endure throughout their lives.
2. In the 1950s and especially in the 1960s, pop and dance music as well as multicultural music came alongside children's songs. The number of religious songs also decreases as we approach the 21st century. Changes in the song program reflect the development of the Finnish music culture and values: for instance multicultural starting points have risen alongside the former national identity. In addition, the music culture formerly directed at "adults" now attracts younger and younger audiences. Influences of this phenomenon are restricted outside this research. Research on the author's own national tradition has deepened the understanding and appreciation of her own music cultural tradition, where the methodological roots of the Finnish teaching of singing are laid.

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PEDAGOGIC ARTICULATIONS IN MUSIC EDUCATION: THE PONTES AND THE AME APPROACHES FOR CONTINUED TEACHER EDUCATION[1]

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Abstract

This article is concerned with discussing the results of three research studies (Bastião, Menezes, Oliveira, 2009) developed in Brazilian universities aimed at continued education of music teachers. The first investigated the effects of a music appreciation approach – AME[2] – to facilitate the teaching of music appreciation for elementary grade students through a more conscious teacher preparation at the undergraduate course. The second study investigated the evaluative practices from 38 music teachers at public and private elementary schools, specialized music schools, NGOs and college education. The third study evaluated the effect of the PONTES, a theoretical approach to pedagogic articulation, in an experimental group of music teachers, as compared to a control group. M. Menezes' and A. Oliveira's studies use quantitative approaches to complement

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[2] Expressive Music Appreciation – AME (Bastião, 2009): a music appreciation program for regular schools with emphasis on an active and expressive engagement of students with the musical works selected.

the analysis of the data. These studies used a questionnaire and the DEPEMUS test, created to evaluate the individual development and learning related to the PONTES approach. A. Oliveira's study aimed to test the theoretical basis that may be applied during the process of teachers' continued education, to help them to develop and apply their formal and informal knowledge articulated to custom-oriented procedures towards teaching in the different socio-cultural contexts. The PONTES approach has the purpose to articulate the various factors with custom-oriented procedures to facilitate teaching in the different socio-cultural contexts. This approach has been used as a theoretical foundation for the studies by A. Broock (2008), R. Harder (2008), Z. Bastião (2009) and M. Menezes (2010) studies, respectively applied to instrumental music teachers, under-graduated student-teachers, to young children music teachers and regular school music teachers. These studies share the objective to contribute to a more reflexive, significant and articulated practice among Brazilian music educators.
Keywords: Expressive Music Appreciation (AME), PONTES, approach, articulated evaluation in music.

Introduction

Data collected in training programs for Brazilian teachers show that music teachers have difficulties in connecting concepts and teaching procedures to the special characteristics of participants, and the class plans to the conditions and special needs of the contexts. The difficulties observed were: how to develop adequate plans, how to adapt these plans to the new classroom situations, how to evaluate students considering their personal and cultural experiences, music contents, skills and attitudes, and how to integrate the individual musical experiences with the school music program for all student levels and the artistic manifestations of the contexts. Recent studies (*Oliveira, 2001, 2009; Harder, 2008; Broock, 2008; Bastião, 2009; Menezes, 2010; Fogaça, 2010*) show that, in spite of the specialized training in music education, Brazilian teachers do not learn about the various possibilities of mediation. These pedagogic reflexive and creative issues are generally seen as special teachers' talents or as moments of inspiration. Common opinion among local music educators is that pedagogic creative decisions do not necessarily need to be recorded, analyzed or worked out as curricular activities during the regular course. Many student-teachers invest a lot of time planning activities, selecting resources and materials, and when the class actually happens, they cannot articulate these plans with the actual situations.

Therefore, they become discouraged and tend to devalue everything they have learned during their course. The authors argue that to prepare prospective music teachers it is necessary to facilitate the interactions between what they intend to teach and what the students and the educational context are signalling. Authors agree that the structures of mediation are fundamental to assign a deeper meaning to a contextualized music education. These connections may be metaphorically compared to the term *bridges* or *pontes* in the Portuguese language, applied by A. Oliveira (*Oliveira, 2001, 2004, 2005, 2006a, 2006b, 2007, 2008*) to address the process of teacher training in music education with focus on the development and interpretation of the pedagogical articulations in music education. A. Oliveira defines bridges (PONTES): *"[...] as specific actions that lead, connect, make the transitions between the actors and participants subjects from the pedagogical process and the knowledge that is being worked on"* (*Oliveira, 2008, 5*). This approach is based on the

ideas by P. Freire and L. Vigotsky (see *Crain, 1992*). Other sources include field experiences of music educators in different contexts, the knowledge of masters of popular culture and many other academic scholars such as E. Widmer (*Widmer, 1969*), D. Schön (*Schön, 1983*), K. Swanwick (*Swanwick, 1999*) and others. A. Oliveira points out the main features of this approach, represented by the following acrostic, created to instigate and facilitate learning:

- Positive approach, perseverance, articulation power, and ability to sustain student's motivation, believing in student's potential for learning and development;
- Observation capacity: carefully observe the student, the context, the daily situations, repertoires, representations;
- Naturalness, simplicity in the relationships with the student, the curricular and life contents, with the institutions, the context and the actors; trying to understand what the student is expressing, wants to know and learn;
- Techniques fit for each didactic situation; ability to design, develop and create new adequate teaching/learning structures (of different dimensions);
- Expression: creativity, hope and faith towards the development, the expressiveness and learning ability of the student;
- Sensitivity to different music, to the artistic languages in general, to nature and the environment, to the needs of the students and the different contexts (*Oliveira, 2008, 22*).

Results of the research studies

Z. Bastião (*Bastião, 2009*) tested the Expressive Musical Appreciation (AME) approach for the education of music teachers with emphasis on music appreciation activity and a special focus on the pedagogical articulations developed in the context of basic education. Its aim is to connect the teacher student and elementary school students with meaningful ways to respond to a broad and diversified musical repertoire. The acronym "AME" (the Portuguese word for *"love"*) is, in itself, an affective stimulus. It was used to suggest the taste and enjoyment for musical appreciation in a context – elementary school - that rarely has been configured as a space that may allow the development of artistic and cultural sensitivity of students.

The AME approach defends mostly the use of three types of individual expressions: body, visual and verbal expressions. The body expression is the stimulation to move freely or guided during the music appreciation, demonstrating an appropriate use of the body for the perceived musical elements. Visual expression is the stimulation to represent the music and its elements by means of drawings or creative notations. Listening guides are also included in this mode of expression. Verbal expression means to speak and write about feelings, general impressions and musical elements that caught the listener's attention. Using a one-subject case study, the research collected data in a private elementary school of Salvador, Bahia, through the following procedures: interview, autobiography, teacher reports, memoranda, video registers, questionnaires and field diaries. Analysis of twenty-two classroom scenes showed that the supervision based on the AME approach significantly influenced the process of interactions between practice and theory in the field experience of the student-teacher. This process also enhanced the reflexive thoughts about classroom practice,

according to the evidences of the field experience diaries, memoranda and the final report of activities. The student-teacher, in partnership with her advisor, has created and developed appropriate decisions, extending qualitatively the pedagogical and musical possibilities of connections between theory and practice in music appreciation classes. Supervision contributed to the professional development of both the student-teacher and her advisor, to the musical growth of the children, to the quality of the music classes, and to a more significant inclusion of music in the Pedagogical Project of the school. The data also presented examples of interactions between the student-teacher and employees, directors, pedagogical coordinators, (existing) parents of the students, teachers of other disciplines of the general curriculum. Data showed articulations related to listening experiences, to the music elements, verbal, corporal and visual expressions of the students, to the daily situations in the classroom, to the students' previous knowledge and experiences, as well as articulations with student's own proper verbal and writing narratives and teaching practice. There was detected a need for deeper experiences in the teacher-student connections with her previous knowledge in music performance and documented signs of positivism, observation, naturalness, teaching techniques, expressivity and sensitivity, as the PONTES approach points out. Analysis of results indicated that the AME approach was efficient in guiding the student-teacher field experience.

A. Oliveira's study (*Oliveira, 2009*) tested the effect of the PONTES approach in the continued education of music teachers using both quantitative and qualitative procedures. Experimental (sixteen teachers from Brasilia) and control (twenty teachers from Salvador) groups were randomly chosen. The experimental group was composed by music teachers of different levels of formation and professional practices. They were submitted to a special training program during a week using the PONTES approach as the main focus. Course was given by A. Oliveira and her teacher-assistant A. Broock (*Broock, 2008*). Teachers of both groups were submitted to the DEPEMUS test. The study considered the completed tests for validity purposes. This tailored-test inserted questions and classroom problems with pedagogical decisions which the participants had to choose and name, according to the PONTES approach. It included also questions to check teachers' musical and pedagogical development. Results of the tests were evaluated applying the statistical test Mann-Whitney U. This test is adequate for two independent groups, the level of measurement is ordinal, and determines whether these groups have been drawn from the same population.

The following hypotheses were considered:

- *Null Hypothesis:* The correct answers to the DEPEMUS test are the same for the teachers of experimental (teachers submitted to a special training of PONTES approach) and control group (the ones who did not know about the PONTES approach).
- *Hypothesis 1*: The correct answers to the DEPEMUS test are not the same for the teachers of experimental and control group.

Results of the study showed that the obtained value of the tests was less than the critical value of U. So, the statistical decision was to reject the null hypothesis. The experimental group, in spite of the short amount of time dedicated to the learning of PONTES approach, showed a deeper understanding of the teaching problems

presented, demonstrated a more creative and musical performance in the different situations presented, applied the terms more adequately and demonstrated an improvement of their reflexive capacity towards pedagogical decisions in the classroom. It was of utmost relevancy to document that the teachers never thought that they could or should talk/analyze/share the creative decisions and the problematic situations they have had in the field experience as student-teachers or professional life as academic materials for teacher development.

The study by M. Menezes (*Menezes, 2010*) on the subject of music evaluation investigated how thirty-eight music teachers dealt with different situations of student evaluation in public and private elementary schools, specialized music schools, Non-Governmental Organizations (NGO) and college education in the city of Salvador, Bahia. The interviewed music teachers did not show specific knowledge and mediatory evaluation tools to deal with their realities. Data were collected through a survey and semi-structured interviews. Results indicated that 85% of teachers do not participate in general pedagogic meetings for curricular strategies and 57% affirm that their schools do not require them any kind of formal evaluation or evidence attesting the level of students learning and development. Only 10% of the cases integrate music with other disciplines and projects of the institution, while 90% of teachers act independently of the pedagogic coordination. Teachers only participate occasionally in public performances during holidays or only by the end of the semester. Data analyzed in terms of assessment practices show that the most common types of assessment, in order of relevance were: diagnostic, formative, summative and self-evaluation. The *"assessment-in-action"* (*Schön, 1983*) was marked in the survey only by college teachers. Teachers (62%) who work in NGOs and teachers (50%) who work in specialized schools admit that they assess and make corrections of student's mistakes using intuition. On the other hand, teachers of public and private elementary schools affirm having evaluation plans, but this may not coincide with reality. The most common type of evaluation is the formative one. Assessment is basically done during public performances. The study showed that college teachers have a little more knowledge about music assessment. They have more knowledge about types, variety and application of assessment. Teachers (81%) declared having doubts and difficulties in assessing music learning. The study showed the lack of objective and clear criteria to measure the musical development of students. Challenges are: the great number of students in the classrooms, the predominance of the entertaining view of music education, and not as a vital, required and relevant subject for the pedagogic project of the schools. Finally, there is a lack of evaluation materials and research results to contribute to the preparation of Brazilian music teachers.

Conclusion

1. Results of Z. Bastião's pedagogical scenes showed the relevance of the academic supervision for training music teachers. The AME approach helped the student-teacher to think more creatively towards a more conscious and reflexive attitude and to develop appropriate pedagogical articulations or bridges. This creative approach may be especially relevant to the contemporary scenes of the problematic educational realities, and to the cultural diversified contexts of most Brazilian regions. The student-teacher, who was supervised under the AME approach, was able to build and develop

bridges with the educational context and with the students in the classroom. The theoretical reference given by the PONTES approach was of utmost importance to the pedagogical praxis of the participants.

2. Results of M. Menezes study maps the local situation with respect to evaluation. It indicated that music teacher's work in several realities, but they do not have special training to deal with these different contexts in terms of evaluation and mediation. They showed the need for special training to act as music teachers. In spite of the support music teachers receive from the administrations for the recreational activities, they are not usually invited to pedagogical meetings. They tend to develop and implement their own individual vision on music assessment. Consequently, the gap continues to grow between theory and practice, musical evaluation and the pedagogic project of the institution.

3. A. Oliveira points out that most of music educators tend to adopt specific methods or specific music repertoires for teaching music without tools to think how to connect the procedures they know with the different types of classrooms they teach. Authors of this article suggest that the PONTES and the AME approaches may be adequate tools to develop pedagogical connections, creative problem solving skills and verbal fluency for reflexive analysis of classroom praxis in continued music education of teachers. In A. Oliveira's study, for example, test results indicated that music teachers face many difficulties in modulating classroom activities to the different levels of musical development, talents of participants and also to different age needs. But, participants of the experimental group demonstrated a more qualified preparation towards mediation and creative/reflexive thoughts.

4. All three researchers have observed that Brazilian music educators demonstrated talents to develop pedagogic articulations during professional activities, but usually they do not show academic or methodological interest in and information about them. They take them for granted or consider them special moments which occur by chance. This common sense attitude is questioned by the authors, who defend and recommend that the pedagogical articulations in music should not only be systematically studied but also must be included as a subject in the curriculum. Student-teachers must be trained to develop creative insights, problem-solving techniques and acquire music/pedagogic repertoires to deal with the different challenges. This research team have documented and analyzed examples of pedagogic articulations in music education of different contexts (formal and informal), and they consider the presented issues relevant for the development of future research studies on the epistemology of practice.

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EDUCATION IN PRACTICAL MUSIC THROUGH GROUP TEACHING[1]

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Abstract
This paper relates to the International Society for Music Education (ISME) mission of fostering global understanding among the world's educators by sharing ideas about issues within music education. The paper presents the context, methodology, activities and outcomes of changes made to Southern Cross University's Bachelor of Contemporary Music curricula, which involved replacing the delivery of individual practical music lessons with group classes in its first year program. The practical music component of the first year of this degree is delivered through the units Music Practice I and Music Practice II, with specialisations in guitar, bass, keyboards, drums and voice. This research project was conducted in two phases: i) the implementation of the revised Bachelor of Contemporary Music curricula, and ii) an action research case study of the effects of the new curricula on teaching and learning practices in music performance education. The paper identifies significant pedagogical challenges and opportunities arising from teaching practical music through group classes, analyses best practice in teaching strategies employed for group music teaching and describes the learning styles of a diverse cohort of students. It also discusses learning environments most productive in this method of delivery, highlights key motivational factors and resources that contribute to student development, and identifies the assessment instruments most suitable for group classes. The quality of delivery of the practical music component of the Contemporary Music degree through this format has profound educational implications as this forms a significant component of the students' first year experience. The paper reports on learning outcomes of teaching music practice through group classes based on feedback provided by studio teachers and students, evaluates the pedagogical implications for music education and concludes with recommendations on the best provision for practical music education through group classes and ways to improve its delivery.
Keywords: group teaching, practical music education.

[1] An earlier version of this article appeared in the Proceedings of the 29th World Conference of the International Society for Music Education, Beijing, China.

Theoretical Background

This paper *Education in practical music through group teaching* relates to the International Society for Music Education (ISME) mission of fostering global understanding among the world's educators by sharing ideas about issues within music education, in ways that promote music education for people of all ages throughout the world (*29th ISME World Conference, 2010*). The paper presents the context, methodology, activities and outcomes of changes made to Southern Cross University's Bachelor of Contemporary Music curricula, which involved replacing the delivery of individual practical music lessons with group classes in its first year program. Significant outcomes of these changes were the identification of models of best practice in group teaching of instrumental and vocal performance, the creation of teaching programs based on best practice and the facilitation of these programs using effective group teaching strategies in stimulating learning environments. As university music programs come under increasing pressure to rationalize individual lessons with larger group classes, this paper provides an insightful report on current pedagogical, economic and academic leadership issues in global music education in the tertiary sector. As secondary school music programs frequently provide practical music tuition through small group classes rather than individual lessons, and community music activities commonly involve group teaching, the implications and recommendations highlighted in this paper are also applicable to secondary music education and community music teaching practice.

PURPOSE AND AIM OF THE STUDY

In 2007, Southern Cross University (SCU) was subject to a major restructure called the Academic Program Review. The Contemporary Music Program also underwent a review conducted by Dr. Barry Conyngham. The recommendations of these reviews included the refreshing and renewal of the Contemporary Music Program through revised curricula, closer alignment of the Bachelor of Contemporary Music degree with the contemporary music industry and the replacement of first year individual music performance (instrumental and vocal) lessons with group classes.

The revised Bachelor of Contemporary Music is a three-year degree consisting of twenty-four units of study, made up of three eight unit majors. All students complete a core first year of eight units, and then elect two of four available majors undertaken in second and third year (performance, professional, education, music industry).

The performance component of the revised Contemporary Music degree consists of practical study in one of the following studios: voice, guitar, bass, drums, and keyboard. Practical studies are now delivered through group classes in each studio area for first year. Students majoring in performance are required to audition at the end of first year before being allowed entry into the performance major. Students studying non-performance majors can continue the study of an instrument or voice through group classes.

The aim of this study is to report on the effect of these changes on the teaching and learning of contemporary music practice by evaluating the quality of the new curriculum, benchmarking its facilitation against models of best practice, identifying good practice in the teaching strategies used in its delivery, and analyzing the learning outcomes and the implications for music education.

Methodology

This research was conducted in two phases: i) the implementation of the revised Bachelor of Contemporary Music curricula, and ii) an action research case study of the effects of the new curricula on teaching and learning practices in music performance education.

The implementation phase incorporated recommendations and outcomes of a Learning and Teaching Fellowship the author conducted in 2007 to refresh and renew the provision of practical music teaching in the Contemporary Music Program. Significant outcomes from this phase were:

- identification of best practice for practical music teaching and assessment;
- benchmarking of standards in practical music teaching (curricula, contact hours, delivery, assessment, staff training, resources);
- analysis of student feedback;
- identification of causes of student attrition;
- articulation, mapping and embedding of graduate attributes for the Contemporary Music Program;
- reviewing curricula to articulate quality standards and standardize syllabi, assessment and criteria;
- writing and implementing new curricula to include teaching of music practice units through group classes (first year and non-performance major students) and teaching of music performance units (second and third year performance major students) through individual lessons.

The action research phase of this project consisted of case studies of the first year music practice units. Significant outcomes from this phase were:

- analysis of the pedagogical issues related to group delivery of practical music lessons;
- identification of best teaching strategies employed in the delivery of group music practice classes in SCU's Contemporary Music Program;
- evaluation of the learning environments and learning outcomes created through group teaching delivery;
- reporting on the implications of group teaching delivery for practical music education.

Group Teaching

Context and curricula

The practical study of an instrument or voice in the first year of SCU's Contemporary Music degree is delivered by two core units, Music Practice I in first semester, followed by Music Practice II in second semester. Music Practice I is a foundation unit that provides introductory technical instruction in contemporary music performance (guitar, bass, keyboards, drums, voice), and the application of fundamental music theory to music performance and studio practice. The unit Music Practice II builds on this foundation with further technical instruction, the application of musicianship skills to contemporary music performance, and the practice of contemporary music styles through ensemble classes.

Pedagogical challenges and opportunities

The most apparent pedagogical issues arising from group teaching of music practice were the lack of time available to spend with individual students, consequent restrictions on the teacher's ability to assess student's individual technical standard and learning needs, inability to adequately address different levels of practical and theoretical knowledge, and the limited opportunity to correct poor practices and prevent injury. Another significant challenge was how the teacher can develop individual mentoring relationships with students in a group learning environment.

The opportunities presented by group teaching of practical music were the streaming of studio cohorts into advanced and basic levels where syllabus topics could be introduced and demonstrated to the class without having to repeat the same information to individuals. Workshops worked well to inspire students and facilitate discussion, but ideally should be followed up by individual tutorials. Students having to audition to attain a place in the performance major acted as a motivational catalyst, and created a benchmark ensuring a high standard of entry and participation in this major.

Teaching strategies

Workshop style teaching strategies proved successful in group teaching, with the teacher introducing an important syllabus concept or technical skill, demonstrating this to the class, monitoring students as they applied the concept or practiced the skill, then making suggestions about how to improve their facility. Students playing along with the teacher were considered essential. Using a few students to demonstrate concepts and skills to the class, with the other students giving peer feedback is also an effective strategy. Micro teaching by having students play together in pairs or trios is particularly useful in developing the skills of playing instruments in different roles (e.g. lead, rhythm, accompaniment, improvisation). Advanced students frequently work more independently and can progress through the syllabus at their own pace.

Lesson planning

Group practical music lessons must be very well structured, with definite lesson plans that cover the relevant syllabus topic and accommodate the diversity of technical ability, theoretical understanding and individual learning styles of the class cohort. Teachers reported the need to focus their delivery at the standard of the majority of the class, trying to present meaningful, productive lessons that did not alienate the least skilled students but were still challenging the to higher achievers. It is necessary to maintain a balance between covering the lesson content and addressing student questions throughout the delivery. Because of the various levels of student knowledge and skills in the one group, responding to the questions of the more advanced students could create more questions and sometimes, confusion for those less advanced. This problem was exacerbated by the time constraint of the lesson duration. While the coverage of syllabus content was prescribed by the unit statement of each unit, topics were covered in more depth in the advanced level classes than in the basic level.

Learning styles and resources

A diversity of learning styles was apparent in each group. The significant styles in the bass studio were described as **natural**, where the student had a passion for the instrument and is motivated to play regularly and work independently; and **studied**, where students learn best with a definite study plan and supporting rationale explaining the validity of each task. Students in the guitar studio were described in similar categories as learning through **writing**, where students learned from copious note-taking; **listening,** with students learning through listening to played music or practical teacher demonstration and instruction; **doing**, where students learned from playing and the practical application of theoretical concepts to music performance; and **absorbing**, with students spending private time learning and practicing material then returning with questions.

A variety of resources was used to enhance the delivery of lessons and to accommodate this diversity of learning styles. Teachers integrated literature from written texts, notated charts, DVDs of music performances and recordings of inspiring musicians into their weekly classes. One particularly successful strategy was to begin each class with an example of music the students would not have heard before, exposing them to a broad range of musical genres, unfamiliar repertoire and challenging techniques.

Learning environments

A laboratory workshop environment provided with stations where each student plugs in their instrument, can hear what the teacher plays from a master keyboard, and where the teacher can monitor the playing of each individual, is a very productive environment for group classes learning instruments such as bass and keyboards.

The role of ensemble playing is fundamental to the development of contemporary practical music skills, and constitutes a core component of the unit Music Practice II. Ensembles can create a stimulating and highly effective learning environment, and this component of the unit was successful and productive.

Motivation

A few key factors in the group music classes were identified as motivating students to learn and to practice. In a group class environment, the maintenance of a positive group dynamic and a shared sense of development are critical. However, it is also essential to try to find out how to relate to each student and find out what they are interested in. Students responded particularly well when presented with a concept that was new and exciting, and that could be readily applied to the music they were interested in. This made the theoretical content and technical skills musically useful to the student, and often illuminated concepts they were already interested in.

Students playing in front of the class can be a motivating factor for some students but can be a negative experience for others. The confidence gained by students from frequently playing in an individual lesson is rarely fostered in a group situation. This resulted in some students being nervous and inexperienced playing in front of their peers and teacher.

Assessment

The assessment instruments for each of the units Music Practice I and II were progressive assessment of technical ability, a chart writing/transcription assignment, and a performance exam. The group class situation was a productive vehicle for evaluation of the transcription assignment, as the teacher could analyze charts in front of the group and facilitate discussion that was beneficial to the whole class.

Ensemble performance exams demonstrated a high level of student motivation and enthusiasm. Ensemble performances are a benchmark in demonstrating the standard of development students have attained and are a particularly useful small group assessment instrument.

Conclusion

Outcomes

The feedback from the practical music studios was that the learning outcomes resulting from these changes made to the first year of the Bachelor of Contemporary Music degree had a significant effect on the learning outcomes and first year experience. Without an audition to gain entry into the course, there was a larger first year student cohort, and greater numbers in each studio. The ability and progress of the most proficient of this year's first year student cohort was considered equivalent to the standard of the most proficient students in previous years. However the standard of the least proficient students was considerably lower than those in previous years.

Implications for music education

The change from individual to group delivery of practical music instruction in the Bachelor of Contemporary Music degree has broad implications for higher education and for secondary school teaching. The quality of delivery of the practical music component of the Contemporary Music degree through this format has profound educational implications as this is a significant component of the students' first year experience.

The cohorts in each music studio need to be streamed into at least two levels: basic and advanced. The criteria for streaming students into these levels need careful consideration and transparent procedures that are communicated to students. When streaming ensembles, it is not necessarily the most technically proficient or the most theoretically knowledgeable students who make the best ensemble musicians. The competition for entry into a limited number of places in the performance major can be a strong motivational factor inspiring students to work consistently at a high standard throughout first year. This can also be a significant deterrent for others.

Proven successful group teaching strategies of practical music include work shopping, demonstration of techniques, student performances with peer evaluation, a conceptual stylistic approach to the presentation of repertoire, and performing with the teacher and other students. Lessons need to be rigorously planned to cover the syllabus in the allowed time, while accommodating large disparities in the proficiency and understanding of students, and catering for a diverse range of learning styles and needs.

The learning environment created has a profound effect on the group dynamic and can either enhance or inhibit the quality of learning. The resources and facilities available in the learning space must be adequate to accommodate the numbers in each class.

Recommendations

While the teaching strategies and learning environments listed above have been identified as best practice for the group teaching of practical music the conclusion of all participants in this research was that they would be much more effective if followed up by some individual instruction. Models of good practice for the teaching of group classes in practical music may be enhanced by employing the musical direction strategies used to conduct ensembles, big band, choirs and orchestras. In a tertiary sector where economic considerations are increasingly influencing choices in the quantity and mode of educational delivery, the rationalization of individual practical music lessons with larger group classes may be a growing phenomenon. The delivery of practical music education through group classes is prevalent in secondary schools and community music throughout the world. This research contributes to ISME's mission of fostering global understanding among the world's educators (29th ISME World Conference, 2010) by sharing ideas about pedagogical issues within practical music education. The models of good teaching practice identified in this study are applicable to practical music teaching in tertiary, school and community music sectors, and thereby promote music education for people of all ages throughout the world.

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SCORE PERCEPTION AND PERFORMANCE AT THE PIANO: AN EVALUATION OF THE EFFECTIVENESS OF COGNITIVE CHUNKING STRATEGIES AND MOTOR SKILL DEVELOPMENT AMONG BEGINNING GROUP PIANO MUSIC MAJORS[1]

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Abstract
Comprehensive training of future music educators includes basic piano proficiency. In the United States, students acquire basic keyboard skills in group-piano classes. Students who learn to sight read piano music competently tend to excel in all areas of piano proficiency. Previous research indicates that pianists who use cognitive chunking strategies, along with adequately developed motor-skills, sight read better than those who do not.
This study compared two groups of beginning group-piano music students (N=55) before and after a 3-week treatment where the experimental group was subjected to perceptual chunking exercises and motor-skill drills prior to practicing sight-reading. Results revealed that the experimental group scored significantly higher on sight-reading post-tests and demonstrated an 11.4% improvement on post-test mean scores.
Keywords: piano, sight reading, music perception.

Introduction

In the United States, all music majors are required to pass a piano proficiency examination, regardless of their major instrument (*NASM, 2009*). The specific piano skills that future music educators will use in the classroom can vary depending upon the grade level and the specific focus (general music, band, orchestra, etc.) that they will be teaching (*Christensen, 2000*). Therefore, group-piano curricula and text books tend to emphasize using the keyboard as a tool for acquiring basic functional skills, ensuring that students will be comfortable using the instrument as an aid in their future teaching as professional music educators (*Uszler, Gordon, & Smith, 2000, 352*).

[1] An earlier version of this article appeared in the Proceedings of the 29th World Conference of the International Society for Music Education, Beijing, China.

Since the 1950s, group-piano classes, held in digital piano labs, have become the most widely used method of teaching music students basic piano skills during their first two years of university (*Uszler et al., 2000*). Unfortunately, group-piano piano pedagogues are noticing a trend of music majors beginning their university music careers with little or no previous piano training (*Pike & Reiber, 2008*). Due to the fact that a great deal of musical material must be learned quickly in order to achieve basic piano competency, students who learn to sight read piano scores effectively (i.e. reading two staves of music simultaneously) tend to achieve more success in group-piano classes and attain higher levels of keyboard proficiency.

Much of the literature on effective sight-reading techniques explores the effective habits of expert piano sight readers (*Clifton, 1986; Goolsby, 1994; Lehmann & Ericsson, 1993, 1996; Rayner, 1998; Waters, Townsend & Underwood, 1998; Drake & Palmer, 2000; Lehmann & MacArthur, 2002; Gilman & Underwood, 2003*). Essentially, expert sight readers at the piano possess "perceptual, kinesthetic, memory and problem-solving skills" (*Lehmann & MacArthur, 2002, 138*). While isolating specific traits of experts may enable piano instructors to devise systematic practice techniques and reinforce useful sight-reading strategies with beginning piano students, not all of the tactics employed by experts can be readily transferred to novice pianists. However, certain helpful sight-reading skills that can be transferred and applied in various contexts may be beneficial for group-piano students. One such perceptual skill is cognitive chunking, where several pieces of related data are grouped together in the mind to allow working memory to process information more efficiently. A musical example of cognitive chunking would be reading an entire chord instead of individual notes. While all beginning piano students would benefit from visually perceiving patterns on the score, the fact that music majors are reinforcing these concepts in other classes should allow the learning to transfer more readily than it might for a similarly-aged beginning student who has no other supporting musical experiences outside of the piano lesson.

Another common problem experienced by beginning piano students who already have achieved some level of proficiency on another instrument is the lack of coordination between the hands at the keyboard. A critical link in sight-reading performances for pianists is being able to physically execute a pattern that has been recognized on a score (*Halsband, Binkofski & Camp, 1994*). It is assumed that if group-piano instructors enable students to perceive musical chunks and perform those patterns early in the process of piano study, these students will sight read more effectively. A previous experiment (*Pike & Carter, 2010*) compared three groups of sight-reading performances among beginning piano students who were music majors, but for whom piano was not the primary instrument: a control group practiced sight-reading examples but did not explicitly learn to visually chunk musical materials; a rhythm experimental group was encouraged to chunk rhythmic patterns through the tapping of rhythm drills (large motor skills only); and a pitch experimental group was explicitly shown pitch chunks on scores and practiced playing pitch-chunk drills (using more fine motor skills than the rhythm experimental group). Results demonstrated that both experimental groups improved mean scores more than the control group however, the pitch group scored significantly higher than either of the other groups. Researchers hypothesized that the rehearsal of fine motor skills put the pitch experimental group at an advantage over the rhythm experimental group, which had only practiced large motor skills

during treatments. The current study was a follow-up experiment to discover if drilling fine motor skills associated with typical chord patterns found in beginning group-piano sight reading, harmonization and repertoire exercises would have a significant impact upon student performance of sight reading, a critical skill for all beginning-piano music students.

Method

Subjects (N=55) were first-year undergraduate music majors at a large university in the United States who were enrolled in the second semester of beginning piano. Piano was not the primary instrument for any of these music majors. All subjects had either completed a 15-week beginning-piano course during the previous term or had been assigned to the second semester beginning-piano class following a placement test during the previous semester. Basic piano competencies that had been met by the students by the beginning of the experiment included: playing major and minor 5-finger patterns; playing 2-octave major scales with separate hands; playing primary chord progressions in major and minor keys; harmonizing simple melodies (covering an octave range) with primary and secondary chords; improvising melodies over primary and secondary block-chord accompaniment patterns in the left hand; performing repertoire at about level 1 or 2 based on the J. Magrath leveling system (*Magrath, 1995*).

Participants were randomly divided into two groups: a control group and an experimental group. Both groups played a pretest prior to the treatment phase of the study and t test results confirmed no significant differences in mean scores between groups. Performances of both the pretest and posttest took place on a Yamaha acoustic Disklavier™ piano. Students were permitted to study each example silently for 30 seconds prior to performance. Each performance was recorded onto the Disklavier™ for subsequent assessment by two evaluators. Pretests and posttests were scheduled according to each student's schedule, tests were evaluated in random order, and during the assessment process the evaluators had no knowledge of whether participants belonged to the control or experimental group. The treatment phase of the study lasted for three weeks. Both groups met in a digital group-piano lab for two instructional periods each week and worked on sight-reading activities for an equal duration of class time. Each class culminated with in-class performances of the two sight-reading examples with MIDI accompaniment to promote musical and rhythmic continuity.

During in-class treatments, participants in the control group practiced only the two eight-measure sight-reading examples that were the focus of the lesson. Students were encouraged to practice hands separately or hands together, according to their preference, and to rehearse problem spots in each piece. All students practiced each example hands together, as a group, before the final in-class performance. There was no special guidance offered with respect to practicing specific motor skills required for each example, nor was there an explicit effort to encourage students too perceptually or physically chunk melodic or harmonic materials. Although both the control and experimental groups spent equal amounts of time working on in-class sight-reading activities, because the control group did not have any additional drills to practice, this group spent more time practicing the actual in-class sight-reading examples. For the final performance of each sight reading example a MIDI

accompaniment was played over each student's headphones to encourage continuity during performance.

Prior to seeing the in-class sight-reading examples, the experimental group worked through a series of motor-skill drills that outlined specific chord chunks similar to those that would be encountered in the sight-reading examples. The students rehearsed each chunking drill in three keys until it was comfortable, but never spent more than five minutes on a particular drill. Chunking drills began by focusing students' attention on block chords, in both left and right hands. The drills were then expanded to include basic left-hand accompaniment patterns, typical of sight-reading examples for students at this level, and featured right-hand melodic patterns that outlined harmonic chunks. For all drills, students in the experimental group were encouraged first to recognize musical chunks on the page, then to practice these chunks until the associated motor skill became somewhat automated. These chunks and motor skills were reinforced in three different keys for each drill. Once drills had been rehearsed, a short amount of time was spent looking at and practicing the actual sight-reading examples. As with the control group, the students played with a MIDI accompaniment serving as background for their final performance of each sight-reading example. Following the final treatment, all participants in the study performed a posttest on the acoustic Yamaha Disklavier™.

Results

All anonymous pretests and posttests were evaluated by two instructors of group piano at the university. Both the pretest and posttest consisted of two separate eight-measure musical examples that the students had not seen previously, but that incorporated musical materials that could be perceptually chunked and that called on similar physical motor-skills as those rehearsed in the experimental-group drills. Each sight-reading example was evaluated in terms of correct right hand (RH) pitches, correct left hand (LH) pitches, correct RH rhythms, correct LH rhythm, and overall continuity. If a rhythm was incorrect by less than one beat, rhythm points were deducted. If there was a pause greater than one beat, especially at bar lines or at chord changes, a continuity point was deducted. A maximum of 280 points could be earned for the pretests and for the posttests. In a random sample of 20% of the tests, the inter-evaluator reliability for the pretests and posttests was R=97.

For the pretests, the control group mean was 2.8% higher than the experimental group, but t-test analysis confirmed that this difference was not significant. The posttest scores revealed that the experimental group achieved both a higher mean score increase (11.4%) over the control group and also, made a significant improvement from pretest to posttest (see Figure 1).

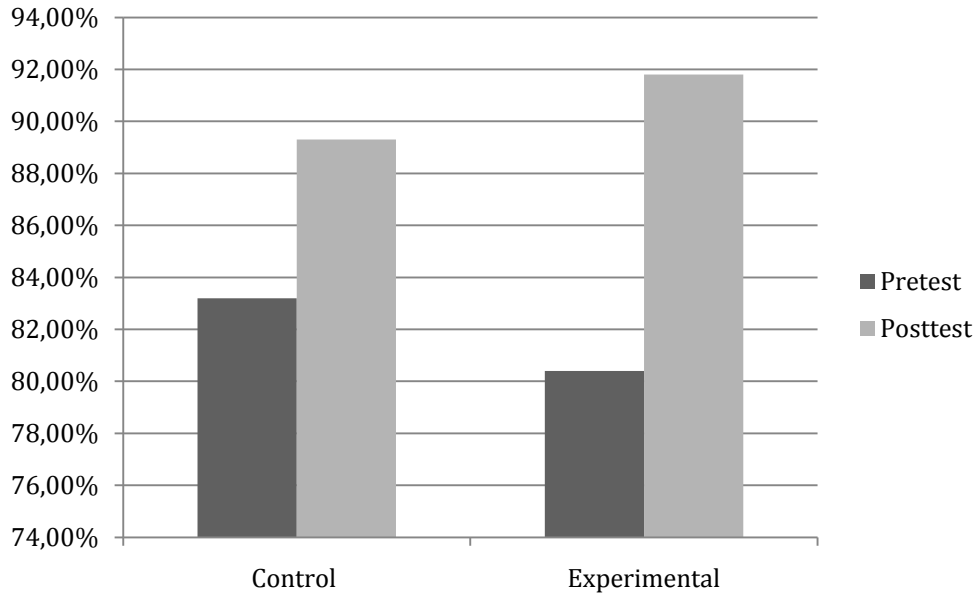

Figure 1. Mean Score of Pre-test and Post-test for Control and Experimental Groups

Discussion

The data suggests that with this particular group of second-semester beginning piano students, who were 17- to 18-year-old music majors, the combined benefit of written-out drills that encouraged perception of musical chunks and then drilling the motor skills associated with those patterns until automaticity was achieved in several keys, had great benefit for subsequent sight-reading performances. It is hypothesized that the in-class instructional time that was devoted specifically to practicing sight-reading examples caused the mean scores of both groups to improve from the sight-reading pretest to the posttest. That is to say, these results suggest that the mere act of practicing sight reading twice each week, even if that rehearsal is largely unstructured, will cause the majority of students at this beginning-level to improve their sight-reading scores. However, the fact that 15% of the control group subjects' scores either remained unchanged or declined between the two tests may indicate that the unstructured nature of the in-class rehearsal experienced by the control group did not benefit all students.

While some students may begin to associate specific motor skills with perceived patterns on the page, other students may not make the connection between the physical and visual score cues or they may not even perceive the musical chunks on the score. In light of the improvement made by all subjects in the experimental group, it is hypothesized that the 15% of control-group participants whose scores did not increase would have benefited from teacher intervention, where attention is directed toward recognition of perceptual patterns on the page and where there is rehearsal of the associated motor skills.

Conclusions

1. Since all subjects in the experimental group improved their test scores at the conclusion of the treatment period, and since the mean posttest score increased more dramatically than the control group scores, it is hypothesized that explicitly pointing out visual patterns on the score, encouraging students to perceive these patterns in various keys, practicing the motor skills associated with these patterns until a certain degree of automaticity is achieved, and practicing these motor skills in several keys greatly enhances students' performance of unfamiliar sight-reading examples. Additionally, it should be noted that since the amount of class time devoted to rehearsing sight reading was the same for the control and experimental groups, the targeted visual chunking and motor-skill practice was a more efficient and effective use of the students' practice time. Teachers of beginning pianists should encourage their students to perceive and chunk musical patterns on the score and provide students with appropriate motor-skill drills to reinforce these chunks in various keys.

2. Subsequent research involving larger numbers of subjects should be conducted to determine if the findings of this research hold true with more participants. A long-term or semester-long chunking and motor skill research study is recommended to explore whether or not sight-reading improvements made by the experimental group continue at a greater rate than for the control group. It may be of value to determine if there is a leveling off of sight-reading performance of the experimental group at any subsequent point between the three-week duration of this study and the typical 15-week end point of a

3. traditional semester, in order to discover for how long significant differences between the two groups' sight-reading performances will continue.

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WHAT'S IN A SONG? EXPLORING THE ANALYTICAL-CREATIVE LEARNING PROCESS IN INDIGENOUS KENYAN CHILDREN'S SONGS[1]

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Abstract
Past research on indigenous Kenyan children's songs focused on content and its usage for music and cultural education (Akuno, 1997; Andang'o, 2009). These songs were found to be a rich source of information for the acquisition of music knowledge and development of skills, proving to be useful material for multi-cultural education. They were particularly found to be useful in enhancing learning in environments with learners of mixed-cultures.
Following the development of the Rhythm-Interval Approach (Akuno, 1997) for teaching music to 6 – 8 year old children, and a workshop presentation of the approach with one of these songs at an international music education conference (29th ISME World Conference, Beijing, 2010), this article explores the analytical-creative learning process inherent in these songs. The article reports the workshop activities, the response of the workshop participants and lessons learnt by the author. It sums up the learning experiences as participatory, inclusive and progressive (PIP), notions derived from call-and-response processes pertinent to the performance practice of indigenous Kenyan children's songs. This culminates in the interrogation of the analytical-creative learning process as an avenue for musical development through the songs.
Keywords: indigenous knowledge system, teaching and learning, creativity, call-and-response.

Introduction

Music teaching and learning in a culturally vibrant setting raise issues that include the selection and utilisation of appropriate resources. The adoption of relevant strategies plays a key role in inculcating requisite musical behaviour in learners. This article explores learning experiences developed from one of the processes inherent in indigenous Kenyan children's songs. The main objective of this article is to present the

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analytical-creative learning process as a viable avenue for transmitting music knowledge and skills using children's songs as learning material.

Indigenous Children's Songs

Song, as a phenomenon, is recorded to be a powerful tool for communication (*Digolo, 2003*). As music, it is a catalyst for behaviour change. Abundant in children's daily experiences (*Senoga-Zake, 1986*), it is an accessible tool for education. Kenyan children's songs are part of the indigenous body of knowledge that serves Kenyan communities' socialization needs. Through these songs, the communities have taught their young, thereby equipping those with knowledge, skills and attitudes to enable them become useful members of their societies. These songs are performed by children at play or when engaged in age and gender-specific chores. They are part of their environment, and are available to all (*Mulindi, 1986*).

As children play, they burst into song. There is often a level of spontaneity and democracy in deciding what to sing and who is to lead both singing and action (*Opie, 1985*). Any conflicts are quickly and amicably resolved. Most of the songs require a leader who sings a phrase and the rest respond. Game songs, especially, employ this format. In particular, this structure proves useful for games that have a starring role (where a child is called to perform a task) and songs that require different actions to be performed. The solo controls the actions by calling out what is to be done and who is to do it, and the chorus responds with appropriate singing and actions.

E.A. Akuno (1997) analysed 118 indigenous Kenyan children's songs, noting valuable processes within their structure. Chief of these was the call and response format. Other significant attributes were the simple and straightforward elements of pitch and time. From these elements, a learning process, the Rhythm-Interval Approach, was developed with principles that grow from the inherent qualities of these indigenous children's songs. Out of the call and response format, the analytical-creative learning process was developed as a procedure for teaching music concepts and skills.

Music Learning in Kenyan Schools

Kenya follows an education system that requires learners aged of 6 or 7 years, to spend 8 years at primary school. This culminates in a national examination, the Kenya Certificate of Primary Education (KCPE) examination. Those who pass sufficiently proceed to a four-year secondary school session at the end of which they sit the Kenya Certificate of Secondary Education (KCSE) examination. There are various avenues for post secondary education, with the basic university bachelor's degree taking four years to complete. This results in the 8-4-4 system.

There is an abundance of music within the educational programme. Most learners experience song and dance as part of co-curricular activities. The annual Kenya Music Festival (KMF) and Kenya Drama Festival (KNDF) competitions afford learners from nursery school to university the opportunity to participate in song, dance and instrument playing, through repertoire learning and performance. There are schools that offer individual instrumental and vocal tuition at extra cost to learners.

The National Curriculum for the primary school provides for the learning of music in a composite subject called *Creative Arts*. This combines music with arts and crafts. At

secondary school, music is offered as an elective in some schools. At both levels, learning is planned to cover music performance, listening and composition through relevant projects, assignments and exercises. At post secondary level, music education generates teachers and practitioners who follow *syllabi* that vary from institution to institution. It is only at the primary and secondary schools as well as the Teacher Training Colleges (TTCs) where a National Curriculum is followed.

Researchers in Kenya have unearthed discrepancies in the implementation of the music curriculum at all levels of learning. E.A. Andang'o (*Andang'o, 2009*) lamented the insufficient use of song material at the nursery school, noting that songs are used in early childhood education (ECD) to teach subjects in the curriculum, other than music concepts and skill development. This raised the question as to whether music is taught in ECD in Kenya. E.A. Akuno's (*Akuno, 1997*) findings were to the effect that the primary school curriculum was taught theoretically, with hardly any recourse to music. Learners did not experience much sound in the course of learning music. The secondary school presented a scenario where learners learned about music, as they followed the history of composers, the structure of instruments and learnt the theory of music, but barely indulged in musicianship training (*Mbeche, 2010*) nor actively used the locally available music as point of departure to develop creativity (*Mushira, 2010*). The practical performance of music that happens in school, sometimes as part of the music programme, is not always tied to the learning of music concepts, so requisite skills are not always developed. Teaching and learning resources were also found to be scarce and where available, not necessarily relevant, so underutilised at secondary school (*Mwangi, 2000*).

Indigenous music that is so abundant and accessible has, for a long time, been held at the periphery of formal music education in Kenya. This is on account of most educators not being well-versed in how to use it to deliver the curriculum, a challenge compounded by the scarcity of written material on its use. This was at the core of the development of the research project that led to the collection of children's songs for use in developing a curriculum and teaching strategies (*Akuno, 1997*). It also continues to spur further research and discussion.

The Problem

The challenge of relevance in education has been tackled in Kenya primarily in terms of preparation of manpower to drive the economy. This has meant that the focus was on science and agriculture and related disciplines, seen as catalysts for national development towards the country's attainment of Vision 2030 and meeting the Millennium Development Goals. This also augurs well with the interpretation of education's role as producing problem-solvers. Yet one aspect of relevance remains largely ignored. Education, an avenue for socialisation, is also a process of identity formation –identity at personal, cultural and national levels.

Culture is a heritage that Kenya is currently coming to reckon as important for national development. It can both enhance and hinder progress towards the realisation of national goals. Socialisation, the role of education, entails enabling the learner to function within society. Cultural identity enables the learner to know him/herself understand his/her heritage and see how best to fit into the social environment. The use of indigenous knowledge concepts and practices in modern formal education is

the key to enabling learners develop a cultural identity. This body of knowledge includes music, drama, arts and crafts. Indigenous music has been described as an identifier, being both a portrait and descriptor of its practitioners (*Akuno, 2008*).

The music education described above, that does not recognise the value of indigenous music, is a fast track to cultural oblivion. The cry for learning resources is indicative of educators' failure to recognise the value and role of this body of knowledge in education. The research responded to these by developing learning strategies for music using indigenous Kenyan children's songs. The workshop went further to apply the strategy and one of the songs in a multi-cultural setting. The core issue addressed now is the applicability of indigenous Kenyan children's songs through the analytical-creative learning process in teaching music concepts and skills.

Rationale

Since indigenous music is part of a people's cultural heritage, it is readily available and accessible. This is the situation in Kenya. It contains material and processes that have effectively served society and ought to be called upon to meet society's emerging educational needs. The nature of these songs provides guidance as to how they can be employed and for what tasks.

Objectives

The objectives of the study and workshop reported here were:

- To investigate the music concepts contained in indigenous Kenyan children's songs;
- To evaluate the suitability of these songs for teaching and learning concepts and skills in music;
- To develop procedures for the use of these songs to implement the Kenyan primary school music curriculum;
- To establish the applicability of these songs as tools for education in creativity;
- To validate this body of song material as an effective tool for teaching music knowledge and skills.

Out of these objectives, this article focuses on the following objectives:

- To explore the application of the analytical-creative learning process;
- To validate indigenous Kenyan children's songs as effective tools for teaching music knowledge and skills.
- To establish/affirm the applicability of these songs as tools for developing creativity;
- These three broad objectives are interrogated in light of the emerging national and international interest in culture and its role in human and social development.

Conceptual Underpinnings

The Rhythm-Interval Approach (RIA)

The RIA is a multi-pronged engagement with music whose purpose is to develop learners' innate music capacities. Based on the assumption that each learner has an aptitude for music, children are exposed to and provided with music making activities in an environment that takes advantage of resources in their cultural environment. It is modelled on the sequence of the child's musical development as revealed in the indigenous music activities of Kenyan children (*Akuno, 1997*). These activities provide the concepts that are the focus of learning activities. The approach calls for progressive learning experiences that traverse the activities of listening, performing and composing, merging all three and thereby engaging learners in analysis and creativity.

The RIA aims at developing skills and attitudes to enhance individuals' participation in music. Specifically, it aims:

1. To enrich pupils' lives through the development of their innate musical abilities;
2. To develop musical awareness in children through their participation in musical activities;
3. To provide a wide range of opportunities for pupils to work with musical sound;
4. To provide first hand music experiences appropriate to the musical development of the individual as a learner;
5. To provide musical activities and experiences appropriate to individual pupils' level of ability, that will enable them to understand musical concepts;
6. To provide an avenue through which pupils participate in cultural activities through the performance of Kenyan children's songs (*Akuno, 1997*).

Principles:

- Music study is participatory and offers wide scope of learning activities in listening, performing and composing;
- Learning activities are designed to suit majority of pupils in the class, so music learning is inclusive
- Music learning activities are organised in a progressive fashion.

Material

The RIA uses childhood songs from the learners' communities. These are songs that are familiar to the learners, and are conceptually and musically accessible to them. They are appropriate for their experiential and chronological age. The song selected for the reported workshop was *Chemama* (*Akuno, 2009, 94-95*). It is a praise song that psychologically reaffirms the child through reference to her famous forebears. In triple meter with regular beats and the odd long note, it uses the first five successive pitches of the diatonic major scale, with an opening ascending minor third leap and a descending stepwise close. The solo call is replicated by the choral response.

Activities

The music learning activities emanating from the socio-cultural context of these songs emphasise:

- Singing – with voice production, vocal improvisation and song performance;
- Playing instruments – childhood and other relevant accompaniment generated and organised by learners in response to their understanding of the music concepts and using already developed skills;
- Dancing – listening and relating to changing patterns in music through appropriate movements and gestures.

Procedure

The five-step procedure used in RIA learning involves:

- Hearing – the songs are taught by rote to facilitate encounter with music concepts to be learnt;
- Singing/playing – performing the music with the new concept, for learners' continued assimilation of concepts;
- Analysis – this is ongoing in all activities, where learners are led to identify the new concept that is isolated for reinforcement in learning activities;
- Creating – use of the new concept in own created music through improvisation and composition;
- Translation – introducing and applying symbols used for the concept, e.g. sol-fa and staff notation.

RIA learning

Built for the possible use of music from a cultural background different from learners' experience, the RIA hinges on an elemental view of music. Elemental theory (*Akuno, 1997*) explains music as a body of sounds with temporal and tonal elements. These are the basic elements of sound that come together to create music. An understanding of music involves an analysis of sound in terms of duration (temporal) and pitch (tonal). These indicate why rhythm and interval are focused on in learning activities for concept and skill development. Any work with music revolves around consideration of sound's duration and pitch, so learning music is designed to focus on activities with time and pitch.

The RIA emphasises an analytical-creative learning process. Learners derive musical patterns and concepts in the songs they perform. This identification facilitates assimilation of music ideas performed and listened to. Learners subsequently employ these in music performance and creation through playing instruments and improvisation. This transfer of knowledge from one mode (listening) to another (performing, composing) confirms that learners have derived meaning and musical understanding. Music making activities characterise learning at all levels of proficiency, with no compartmentalisation of experiences into listening, performing or composing.

Call-and-response

Call and response (solo-chorus) is a very common structure in songs in Kenyan communities. It is found in traditional music (*Ongati, 2008*), popular music (*Otoyo,*

2010) as well as the more recently created art music (*Obaga, 2004*). Sometimes, a song may only have this structure in a small section. There are three formats of the solo-chorus (call-and-response) design:

1. Solo phrase is repeated by the chorus
   All that the chorus appears to do is repeat what the solo sings. The chorus is charged with the task of listening, absorbing and replicating the solo line. The test as to whether it has learnt the part is the degree of correctness of the reproduced phrase (and action). Imitation can only be successful when the singers have internalised the music and text. A degree of analysis and synthesis occur spontaneously for this to happen. There is, however, not much creativity expected or demonstrated by the chorus. R.A. Ongati refers to this as '*responsorial style proper*' (*Ongati, 2008, 115*), where the chorus repeats the solo statement. She further identifies two types of this structure: where the chorus is an exact repeat of the solo call, both in text and in melody; and where the chorus repeats the text of the solo with a slight variation in the music. The slight rhythmic and/or melodic variations are attributed to changes in the text. In tonal languages, such rhythmic and tonal inflections are necessary if the text is to be meaningful (*Omondi, 1980*).

2. Long solo phrase, short choral response
   The solo line is intricate, exploratory and diverse. The lines/phrases are varied and the chorus responds with a short phrase. This is repeated a few times unchanged, and may comprise just a word or two. The final choral phrase may be a little longer, and could include elements from what the solo had sung. It may also be tutti. R.A. Ongati calls it *'response repetition'* (*Ongati, 2008, 115*), where *'the first short phrase ends on a restless suspended melodic question, while the second, longer part of the answer gives a feeling of completeness or finality'* (116). In this format, there is little room for creativity. The response varies from the solo phrase. The chorus is led to respond, as per the song's layout, guided by the solo. The response is related to what the solo sings, and knowing the song leads to knowing the type of response that will complement the solo call. A clever soloist may change the sequence of calls (musical stimulus) or alter the words. This means that successful rendition of the song will rely on and demand keen listening by the chorus, analysis or understanding of the call's demands and quick selection of an appropriate response from the bulk of already assimilated vocabulary of musical material. There is limited creativity, the limit being the appropriate selection from an existing repertoire.

3. Short solo phrase, long choral response
   The solo may call out a word, and the chorus picks this up to state what is essentially an exploration or exposition of that phrase. The solo call acts as a cue, to give the chorus material upon which to build its response. This call could be seen as the stimulus for the creative endeavour by the chorus. It elicits a response and guides the nature of that response, implicitly outlining the parameters for creativity. R.A. Ongati's 'refrain repetition' structurally resembles this, where the chorus has a refrain that is continuously repeated after the solo call. This refrain is longer than the solo call (*Ongati, 2008, 117*).

The essence of call and response that is so crucial to its success is the unity born of concerted endeavours in task accomplishment between the solo and the chorus. The solo line may often sound unrelated to the choral response, yet it is completed or complemented by the latter. The shared responsibility, with clearly articulated roles, signifies clear instructions in terms of assignment of tasks, a significant ingredient for effective teaching and learning. This unity also demands that the chorus pays attention to the solo call for appropriate response. The attentive listening that such singing/performance cultivates is a key factor in the success of learning. The requisite attention to detail develops analytical ability, an important skill in all forms of education.

Another advantage of call-and-response is its scope for inclusion. Those who are not *'outstanding'* enough to *'stand alone'* (solo) are accommodated in the chorus, where there is support for those who still depend on peers to accomplish tasks. The chorus also facilitates group work. This provides an avenue for socialisation, support, correction and validation, where one learns in a non-threatening atmosphere. The *'group'* of the chorus provides a secure environment for learners who, once they get the *'response'* right, embark on differentiation and extemporisation.

In practice, it is out of the '*chorus'* that the *'solos'* emerge. Confidence is built during group work, and displayed in individual responsibilities. These start with starring roles, and eventually develop into solo roles, a position of leadership.

RIA pedagogy is based on the process found in solo-chorus relationships in call and response strains found in these same children's songs (*Akuno, 2009*):

A. Chorus repeats call. There is complete imitation. Learning activities are focused on replication. The use of a good model is essential. Experience of concepts and skills happens as learners decipher them through spontaneous analysis of the music/songs learnt by rote through replication;
B. Short choral response to a long solo call. There is room for input through the exploration of assimilated knowledge in a tentative experimental activity. An initial step towards independence emerges here, as learners respond with their own contribution to the music moment. A quick analysis leads to understanding of the music and pertinent task, eliciting an appropriate response. Previous learning will have developed an adequate vocabulary of concepts to enable the generation of an appropriate response;
C. A long choral response to a short solo call. The culmination of learning is learners' free expression using knowledge and skills learnt, with an understanding of the music environment in which they are operating. A quick analysis facilitates understanding of the music in context. Previously assimilated knowledge and skills are employed to create responses in an inter-dependent manner. The work created depends on the given context.

Analytical-Creative process in call-and-response

As outlined above, participation in singing activities engages learners in a variety of tasks. They experience inherent music concepts through first listening to and then singing the song. They learn the music experientially. In the call and response design, creativity is judged by degree of dependence on or replication of solo line. The less dependent the response, the more creative it is:

1. The choral-repeat-of-solo-line involves a large degree of analysis and synthesis. In order to repeat the phrase, it has to be mastered. This is done through learning it – the form, the intervals, rhythms etc, what patterns exist, and how elements used are put together to create the musical phrase. This analysis happens, albeit subconsciously. This is the first basic step in the analytical-creative process. Exposure to the elements of music is through presentation of the phrase to be repeated. The learner absorbs this information and internalises it in order to replicate it. E.A. Andang'o (2009) refers to this process as re-creation. It is only through analysis that the singer gets to know/remember which phrase comes first, which intervals or pitches make the phrase, how the words follow each other, etc. This information is processed as the phrase is learned. A large amount of analysis facilitates replication.

2. The long-call-short-response takes performers (learners) a step beyond analysis. Having analysed and assimilated the music concepts, the musicians are called upon to use the knowledge in performing a task. They must first make meaning of the knowledge and apply it independently, yet guided by a given stimulus to which the response is required. This is guided creativity. It is a form of experimentation, tentative creativity, where the musician does not really have absolute free rein, but is *'confined'* by provided guidelines for creativity. This is heavily *'analysis'*, partly *'creative'*, with a degree of dependence on the solo call. It presents a level of independence, or responsibility shouldering. In learning, this implies that the learner has assimilated sufficient knowledge and skills to use in response to clearly articulated instructions. Experimentation requires a large degree of analysis and some creativity.

3. The short-call-long-response gives wider berth for creativity. The short call is the stimulus, the invitation to explore assimilated knowledge and skills and to generate music moments using the same. This process requires a degree of recall of previous experiences upon which to build current responses to tasks. Issues of form, style etc demand attention in generating the response. Selection of these to come up with an appropriate response depends on prior experience of music that is similar to that given as stimulus (the call). This phase goes beyond analysis, emphasising a great degree of synthesis and creativity in the application of the assimilated knowledge. For the created material to be meaningful, the creative process is guided by the given stimulus. It provides a context for creativity/musical activity, acting as a point of departure, a pivot point and/or an anchor. This is the *'creative phase'*, drawn from independence of choral response line from the solo call. There is a large degree of independence, only possible where learners are secure in terms of knowledge and skills. The security results from experience of music though which learners develop a repertoire of musical vocabulary in terms of concepts (ideas) and abilities (skills) that they can apply.

Methods

The trial of the learning process developed from the concepts in RIA and process in call and response occurred in the form of the stated conference workshop.

Workshop

At the workshop presented during the 29th ISME World Conference in Beijing, China (1st – 6th August 2010), the objective was to explore the analytical-creative learning process in the children's songs. Using the RIA allowed the activities to hinge around and reflect the aims of the RIA above. These guided the organisation of activities and assignment of responsibilities to the 'class' (participants).

A. Concept Assimilation

The concept to be learnt is introduced to learners and made part of their music repertoire. The five-step procedure above was used in the workshop.

1. Hearing

I started with a story. I invited the participants to come with me to the equator.

> *It is the end of the day, and the sun is setting. The cattle are being led back into the homestead. The bleating sheep and goats are being tethered. The children, having been bathed, now gather in front of their mothers' huts and one bursts out in song.*

I sang the song ***Chemama*** (See *Appendix*) through, then invited them to sing after me. We then sang it as a call and answer.

2. Singing/playing

Singing

We sang the song as call and response, several times, with participants growing more confident with each repeat.

Playing

A. We started by having the whole team keep the pulse of this triple meter song.

1 - - 2 - - 3 - - 4 - -

We did this as accompaniment to singing as well.

B. Moving on, I had the whole group clap half-beats on the last two beats of the bar (I = Stamp; xxxx = clap).

_xxxx

I then divided the group into two. While one group maintained the pulse above by stamping their feet on the floor, the others filled in by clapping four half-beats over the last two beats of each bar (quavers):

I xxxx I xxxx I xxxx I xxxx

Some people could do both – foot stamping the pulse, and hands clapping the half-beats. This was maintained while singing went on.

C. We moved on to try some syncopation. By silently feeling the pulse, we then clapped the second half and last full beats (below).

1 2 3	1 2 3	1 2 3	1 2 3
_ - x X	_ - x X	_ - x X	_ - x X

I finally split the group into three. One group stamped the pulse on the floor, a second played the half-beats (2 above) on sticks (chopsticks, actually), and the third clapped this syncopated rhythm:

Stamp	I		I		I		I
Stick	x x x x		x x x x		x x x x		x x x x
Clap	x X		x X		x X		x X

Dancing

Dancing naturally accompanies singing in Kenya.

We took this systematically, concentrating on one part of the body at a time, and finally combining as much as possible, as per participants' individual abilities:

Footwork:	1. Left forward.	2. Right forward to join left.	3. Right sideways.	4. Left joins right (forward, together, side, together).
	Body sways with leg motion throughout, with the steps on the pulse.			
Trunk:	1. Down	2. Heave upwards	3. Heave upwards	
	This is done on the spot, each 'down' movement on the pulse, so all of the above is in one 'bar'.			
Hands:	Palms pat the thighs on the pulse with each movement.			
Foot and Trunk:	1. Left step forward;	2. Lift right;	3. Move right forward;	
	1. Right step down;	2. Lift left;	3. Move left forward; etc. (the step is on the pulse).	
	Maintain a *'Maasai'* spring on the first 4 *'bars'* and from 5th – 8th, at Kwena, jump once per bar, using one foot to spring up, on the down beat (pulse).			

Once the concept has been assimilated in the performance above, learning activities can be devised to ensure its reinforcement.

3. Analysis

This is ongoing in all activities, though learners are deliberately led to identify the new concept that is isolated for reinforcement in learning activities.

A. Replication

The first phase in the analytical-creative learning is concept development. It involves process involves replicating what the model does. This was achieved through the use of melody instruments and voice to reproduce the song once taught by rote:

- Learners imitate the song, replicating as played or sung in pairs; learners play with each other (I initiated this by calling and participants responding, before they worked in pairs);
- Use of concept for echo activities in pairs (this proved very effective as participants played with each other):

Learner 1	Bars	1-4	5-8	
Learner 2	Bars		1-4	5-8

- Use of concept in completion exercises (I divided each phrase in two, and split these between the pair of participants, where one started and the other completed):

Learner 1	Bars	1-2	Bars 5-6
Learner 2		Bars 3-4	Bars 7-8

- Play imitatively (this ended up almost canonic, with one starting and the other imitating. It worked because learners had mastered the music they were using. The playing involved clapping the rhythm of the song and singing):

Learner 1	Bar	1	2	3	4	1	2	3	4		
Learner 2	Bar			1	2	3	4	1	2		
Learner 1	Bar	5	6	7	8	5	6	7	8		
Learner 2	Bar	3	4	5	6	7	8	5	6	7	8

B. Concept Application

After such use of the concept, learners are familiar with it, and can thus use it in their own activities.

4. Creating

The use of the new concept in own created music through improvisation was the final stage of the workshop activities. This is two-fold: the concept is the stimulus for generating music; and it is also the backdrop against which other music events develop.

A. Experimentation - the second phase of the learning model

- Teacher-led melodic activity – learners based their responses on a given rhythmic figure (bars 2-3):

Teacher:	4 bars of song
Learner:	2 bars – vocal or instrumental

I sang the opening four bars of *Chemama* and asked individuals to respond spontaneously. Most participants easily copied my rhythm, but some changed it. Some replicated quite a bit of my tune also. Some went off and did very different renditions that bore no resemblance to what I had sung. Some did not fare very well, apparently unable to generate an independent melody.

- Group/paired activity (learners use freely selected pitches and rhythmic patterns):

Leader:	4 bars
Answer:	2 bars – vocal or instrumental

In pairs, participants played and sang improvised responses to the last four bars of the song. Some only changed the rhythm, retaining all the intervals. Some retained the rhythm and changed the pitches. Yet others created very different melodies, not all being four bars long. The longer ones felt like extensions to arrive at a final cadence. The spontaneity of responses from some participants was encouraging.

B. Composition –the final phase of the learning model

Teacher selects a motif from the song. Learners, in groups of four, use this to create their own music in two formats:

- Melody group creates own tune;
- Rhythm group creates own rhythmic pattern.

The newly created 4-bar phrases are played and group members put them together to form a group composition (that does not include the teacher's part), with the group selecting the best sequence/order of phrases to come up with their song.

I divided the participants into groups of four and asked them to generate, individually, a 4-bar phrase, using the motifs I selected as stimulus. Each group was then asked to hear what each member produced, and decide on how to string these together to make a song. They then performed to the *'class'*.

5. Translation

The group finds ways of notating their music based on what symbols they already know or use.

The teaching of this did not form part of the workshop as it requires time, and it was seen as a different type of task. There were, however, participants who jotted down their compositions; for east of recall. Since I used sol-fa syllables in the melody exercises, some participants wrote down their tunes using the same, without indicating duration. Others quickly transcribed their newly created rhythmic patterns, some scribbling stems with no heads. Others used staff notation.

Discussion

Observation from Workshop

Rhythm appears to come naturally to some people. Yet, there are those who have difficulty maintaining even a steady pulse. One group had a timing issue, with one

participant unable to keep the pulse, or attach her phrase to the previous in time. Correcting this gave me the opportunity to *'teach'* the concept of *'pulse'*. In the singing stage, I asked one participant to keep the pulse for us, by tapping the piano (that was in the room) loudly. This got lost very fast, and I had to frequently move by her side and bring her back on track. Yet tapping this pulse gave her the opportunity to participate in the performance too.

Several participants sustained their own rhythmic *ostinato* as the singing went on. When asked to develop own patterns, the percussionists in the house were in their element, coming up with complex, virtuosic patterns that may or may not have had any relationship to the song we were working around, yet fitted into the overall framework of the piece.

Melody work was more conservative. Several responses were based on the patterns from the song, so much so that some were really replications of the same. The similarities were heavier on the duration of sounds generated, and not necessarily the pitches. Most participants created symmetrical phrases, keeping the triple meter.

Whereas most groups produced a 16-bar melody, with each person's creation forming a 4-bar segment of the new melody, one group sung a 4-part, 4-bar song. This was definitely *'thinking outside the box'*.

The dancing was an eye opener in many ways, greatest of all that adults really can have fun. One Kenyan participant got into the swing of the music, moving majestically around the room while most participants stayed close to their seats.

Several participants took a while to negotiate the co-ordination of foot and trunk, and the jumping was good relief despite the challenge of the *'Maasai spring and jump'*. The trunk movement was daunting, but with time, there were several successful dancers. The footwork (spring) kept the music light, and the jumping created a good climax. The movements progressed in complexity by adding new layers of activity to already mastered ones. Participants responded well, as had the learners in the original research (*Akuno, 1997*). Some participants appeared to analyse what was going on, scribble notes, then get on to perform, a sign that they had captured the complex song-rhythm-dance challenge presented to them. Others concentrated on *'their part'* and blended with others to create *'the whole'*.

Workshop Analysis

- Since the workshop activities were based on the RIA aims (supra), the same are used as the checklist to view the outcome:
- Enrich pupils' lives: it was interesting to see participants let go, drop off their *'official'* teacher poses and just immerse themselves in the song and dance, moving around and interacting with each other freely. Music definitely set them free and for those minutes, their lives were enriched as they participated in the musical activity. The creation of rhythms, melodies and dancing were performed with great enthusiasm. Their music abilities were challenged and developed as they responded to the workshop challenges;
- Develop Musical Awareness: participants indicated or developed awareness of elements of music. The RIA focuses on rhythm (R) and interval (I), so pulse and pitch challenges were the focus of learning activities. The singing, dancing

and playing required replication or generation of responses to the given music stimulus. Participants' responses demonstrated a developed awareness of the concepts in the song;

- Wide Range of activities: the limited workshop time saw activities around rhythm and interval using the voice, percussion and body. A lot more is possible. This extended to learners own creativity, where they sang, danced, clapped and tapped;
- First hand music experience: learners got to make music, and not just listen to or watch a performance passively. With one song and a common challenge, participants responded using previously learnt knowledge and developed skills. This generated a range of activities from participants, varying in level of complexity and degree of achievement, e.g. in rhythm, whereas one participant could barely sustain the pulse, another improvised long sequences of complex rhythmic patterns. Everyone got to do something new;
- To provide activities and experiences appropriate to learners' ability: the chosen song generated different types of activities. These required and catered for differing levels of ability. They gave participants room to participate and to develop in unique ways, based on what they already could do;
- Avenue for participation in cultural activity: participants heard a narrative that created an *'African sunset'*, then sang and danced to a Kenyan song. This provided a cultural experience, bringing to the *'class'* snippets of a distant world.

These activities and responses provided for the musical development of learners using a procedure that is derived from one of the processes inherent in the song used as learning material.

PIP Learning Principles

A look at childhood music-making reveals three (among many) crucial facts that translate into learning principles:

1. Music-making is participatory. The involvement of learners in the realisation of the music is fundamental to education. Learning is by doing and happens in three stages:
   - Observing in order to receive the music;
   - Absorbing through an analytical step that allows for processing the information that characterises the song;
   - Reproducing by singing/performing what has been understood or assimilated, evidenced by interpretation of the music performed.
2. Music-making is inclusive. Each person finds a role to play, as there is something for each member to do. The group 'selects' performers (and performers select roles) based on individuals' capacities and capabilities. Often the group assigns roles, by consensus, through selection or rejection. Music learning therefore becomes available to all, and activities are selected that suit learners.
3. The childhood music-making activities become more complex as children grow older. They are developmental, and are suited to the developmental pattern that children go through in their daily lives. Music learning is progressive, with each experience becoming the building block for the next level of development. The

experiences are the backdrop for the next musical task. Each new task relies on accumulated knowledge and skills from previous experiences.

4. The learning process is therefore:
   - Participatory: learners acquire knowledge and develop skills by involvement in the practice of music. They experience concepts through performance, by being in the sound (and movement) environment. They thereby absorb by observing and imitating. This environment may have models that learners emulate.
   - Inclusive: nobody is left out of the learning programme or experience. There is something for everybody to learn irrespective of ability. This supports the premise that all have capacity for music, a capacity that needs to be exposed, explored and developed. Music, being a multimedia event, provides something for everyone to do: dance, sing, clap, tap...
   - Progressive: learning is not static. Each experience is ground covered, providing skills and knowledge to be used as the basis for experiencing the next event. Dance grows more complex and songs become more intricate in terms of scales, intervals and rhythm. Learning is therefore developmental.
5. In this model, learning is through experience. Novices learn by being in the rich environment of the practice. By observing and chipping in, they acquire a vocabulary of concepts and skills that enable them understand and generate music.

Use of the Songs

This article purposed to explore the analytical-creative learning process. In the presentation above, the workshop activities took participants through three stages of music development as indicated in Figure 1:

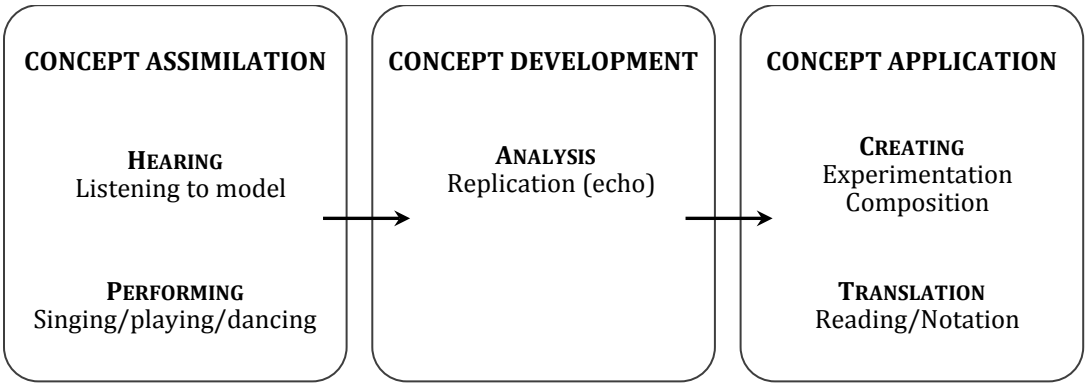

Figure 1: Stages of Analytical-Creative Process

Stage 1 was concept assimilation. This happened as learners heard, learnt and performed music. Through repeated exposure, they began to recognise various patterns, concepts that are derivable for development of musicianship. In performance, they also developed requisite technical skills for negotiating and working with these ideas. These are ingredients that had hitherto been absent in the learning activities in Kenyan schools.

In teaching, educators deliberately isolate concepts to be reinforced. These feature in the concept development stage. Analysis involved identifying the patterns/concepts in the music. The development started with replication, where learners reproduced

the same material they had heard. This exercise further established the concept in the learners' minds. Learners became grounded through repeated use of the concept. This started off with the use of the concept within the context of the song learnt, moving on to its use in different context, including totally abstract environments. The change of context included using it as a stimulus for generating new patterns, using portions of it, altering segments of it or totally recreating it. Concept development means developing the concept, i.e. altering, deviating, fragmenting etc. It also means that the learner develops in the use of the concept, i.e. the concept develops in the learner.

It is only once the new concept has been firmly established that a learner can apply it in his/her music making activities. These are expressly creative activities, including composition. As this forms part of the learners' accumulation of resources, the can call on it to meet given tasks and challenges.

The developmental pattern that a concept and a learner go through from concept introduction to application can be traced. In the workshop, the musicians developed rhythmically from keeping the pulse, sustaining an *ostinato* to generating syncopated and dotted rhythmic patterns on their own. Melodically, they started by reproducing the melody heard, to creating short tunes in response to a give theme as challenge, to creating their own 4-bar phrases, as well as sustaining their melody against others. It is interesting how much (development) can be achieved from one simple 8-bar children's song. Even the *'non-pulse-feelers'* found something to do that enabled them grow and eventually play in time.

The second objective was to validate this body of knowledge as an effective tool for teaching music knowledge and skills. This was approached from the perspective of song material that is used to teach purely musical concepts and skills to people who are not conversant with the song. Looked at from its basic elements, song is but music, a body of sounds with temporal and tonal elements. These elements of time-duration-rhythm and pitch-interval-melody are shared by music from diverse cultural backgrounds. As music pure and simple, the songs are a rich source of concepts that are pertinent to music curricula. The songs themselves are apt material for the implementation of such curricula.

The concepts learnt in the workshop with *Chemama* included:

- Time: syncopation, regular beats, pulse, beat;
- Pitch: ascending minor third leap; descending 5-note scale; ascending major second; descending major and minor second intervals;
- Structure: phrase; balance; call and response.

These are concepts that may be viewed locally as *'western'* because they are articulated in the formal school curriculum that has its origins in western civilisation. The fact that they are present in indigenous music serves to show that they are not confined to the specified culture or system. Education then recognises the value of a wide variety of resources for developing identified concepts and skills. This music is a readily available and accessible resource that ought to serve the needs of music education widely.

The third objective was to affirm the applicability of indigenous Kenyan children's songs for developing creativity. This happened through the framework of call and response, viewed as a 3-stage learning process.

A. Replication

Through replication, the concept is assimilated. The first step in the analytical-creative learning process is the introduction and assimilation of the concept. This happens through learners' encounter with the concept in real music. In the workshop activities, this involved learners hearing the concept in the song and replicating it as they learned and then performed the song. Replication allowed learners to focus on the concept, acquiring both the knowledge and the skills required for its production.

In call and response, replication is practised in the *'responsorial proper'* format, where the chorus reproduces the solo call. At this level, the learners engage with a large quantity of information. They reproduce the knowledge transmitted to them. Replication has the value of adding to learners' repertoire of concepts and skills for music making activities. Thorough grounding at this stage provides resources for further development in later stages. The analysis involves identification of concepts and focusing on them for absorption.

It is possible, therefore, to relate the song format and learning progression to the analytical-creative learning process:

Table 1: Stage 1 in the Learning Process

CALL AND RESPONSE	LEARNING PROGRESSION	ANALYTICAL-CREATIVE LEARNING PROCESS
Choral repeat of solo	Replication	Assimilation

B. Experimentation

Having been enriched with the newly assimilated concept and skills, learners take tentative steps in using them in contexts different from the original song. These steps are guided through concrete instructions. They are further limited through the giving of specific tasks, which can be in the form of challenges to be responded to in the learning experiences.

When working with sound, musicians employ ideas that could be an imitation or adaptation of previously assimilated and/or developed concepts. Similarly, learners refer to available resources to meet tasks in the learning activities. They may isolate a concept from a given or known work and use or refer to it in a new environment.

In call and response, the long-call-short-response presents a situation where the call is elaborate but elicits a short, simple response. The choral line is in response to what the solo has outlined. In the learning process, this stage involves learners working with a good quantity of information. It is however not just reproduced, but once assimilated it is adapted and employed meaningfully. The knowledge is transformed when it is moved from its original context to the challenge of the learning situation. Experimentation using a given concept becomes possible to learners who already have a grasp of the concept. It is also facilitated by well-articulated guidelines (long solo line). This enables learners to assign (new) meaning to the knowledge (concept)

acquired for use in accomplishing more learning. The knowledge also transforms the learner – as he/she now has more knowledge at his/her disposal. This stage is the second in the learning process, and Table 2 summarises it:

Table 2: Stage 2 in the Learning Process

CALL-AND-RESPONSE	LEARNING PROGRESSION	ANALYTICAL-CREATIVE LEARNING PROCESS
Choral repeat of solo	Replication	Assimilation
Long-call-short-response	Experimentation	Development

C. Composition

The final stage of the learning process is creativity. With a concept and related skills firmly established, the musician is ready to appropriate them. The application of learned concepts occurs in both composition of music using the concepts, and in performance of music that has the concepts. Application of a concept requires skills, and these are to be developed as the concept is being assimilated and developed during experimentation.

In call-and-response, the short-call-long-response is a situation where the *'chorus'* is pretty independent, yet still relates to the *'solo'*. Just as the choral response may musically appear unrelated to the solo call, so may the improvised piece appear unrelated to the source of the concept upon which it is built. A good example is jazz improvisation, where the improvised melody does not sound like the theme of the piece, yet retains recognisable basic harmonic, structural or tonal building blocks. Table 3 sums up this final stage in the learning process:

Table 3: Stage 3 in the Learning Process

CALL-AND-RESPONSE	LEARNING PROGRESSION	ANALYTICAL-CREATIVE LEARNING PROCESS
Choral repeat of solo	Replication	Assimilation
Long-call-short-response	Experimentation	Development
Short-call-long-response	Composition	Application

The Progression of Learning Hierarchy (*Akuno, In Print*) presents a 3-tier model of processing knowledge, where learning can be quantitative, qualitative or expressive, and knowledge is reproductive, transformative or creative respectively. The progression of activities in the workshop enabled learners to grow with the same song, moving through the three stages, at different paces.

Quantitative learning (*Brownlee, Purdie & Boulton-Lewis, 2003*) is characterised by learners absorbing large quantities of information, which is reproduced. This was evident when the participants re-created the song. The song, learnt through imitation, was reproduced during singing. The knowledge (song) was reproduced as received in the singing of the song as taught. As activities progressed, some participants remained at this reproductive level, replicating the quantities of information they had received. Even in rhythm work, they reproduced information (patterns) given by the convener.

When asked to create a tune, those who used the rhythmic patterns from the song almost stayed at this level of learning (quantitative), just reproducing the information already given and not using it in own ways.

In the playing of instruments and concept development exercises, the information previously assimilated (as the song was learnt and sung) was taken and used in different circumstances in response to a stimulus. This stimulus was the challenge from the convener. Learning became qualitative (*Brownlee, Purdie & Boulton-Lewis, 2003*) as knowledge acquired was transformed to meet the challenge. With the small amount of information, learners took tentative decisions as they gave meaning to the material learnt in using it outside of the environment in which they first learnt it. They used elements from the song in situations beyond the song that generated them. Transformative knowledge (*Brownlee, Purdie & Boulton-Lewis, 2003*) is that which enables learners to rise above and move beyond merely reproducing information. In the workshop, participants derived meaning from the song, and it became an ingredient in their next phase of learning activities. They assimilated knowledge and used it to address a challenge.

The final set of activities in the workshop involved participants in improvisation, actually composing their own excerpts in response to a given stimulus, a segment of the known song. This stimulus propelled participants to create or generate new patterns. At this stage, the knowledge (concept) had become creative (*Akuno, In Print*). It was not merely reproduced. After assimilation, it created a new entity. Learning was expressive, culminating in participants' self-expression through their created work. Through this work, they generated their statement of information as the solution to a problem (the challenge).

All these processed are related. The learning progression corresponds to the analytical-creative learning process. This reflects the various stages of knowledge processing, which in turn is embodied in the 3 call and response structures. Table 4 sums up these equivalents:

Table 4: The Stage 3 of Knowledge Processing

CALL-AND-RESPONSE	LEARNING PROGRESSION	KNOWLEDGE PROCESSING	ANALYTICAL-CREATIVE LEARNING PROCESS
Choral repeat of solo	Replication	Reproductive	Assimilation
Long-call-short-response	Experimentation	Transformative	Development
Short-call-long-response	Composition	Creative	Application

In music, as in other expressive arts, the peak of learning is the use of knowledge creatively. The musician expresses him/herself using knowledge acquired. This expression can be channelled to produce solutions to problems. The knowledge enables him/her to recognise (analysis) and confront the realities of life, and to solve encountered problems creatively. This is the aim of education in the expressive arts in Kenya, to produce problem-solvers. Problem-solvers are creative people and not just

reproducers of knowledge. A segment of the workshop participants demonstrated having reached this level. With the given music, they generated their own music, some close to replicating the original, some bearing similarities to the original, and others quite independent of the original. The development of the capacity to generate solutions to problems can be attained through music education as demonstrated above. Skills once learnt can be transferred, and not remain confined to the initial context of encounter.

Conclusions

1. The primary school is a crucial developmental stage in human life. Learners develop skills and acquire foundational knowledge. Music is a primary medium of instruction and context of learning at this stage. Children's songs present concepts and processes that can guide the practice and planning for education. The call-and-response structure presents a process that can be used to structure learning activities for the development of creativity, and for strengthening and enhancing independence.
2. The analytical-creative process starts from assimilation, moving through development to culminate in application once there is sufficient mastery. It is a process that gradually allows learners to exercise skills and knowledge with increasing degrees of independence, by demanding increasing levels of independent decision making in responding to tasks. Learners start by replicating given music, then experimenting with given ideas and finally composing their own music. The process provides guidance by laying out parameters for engagement with music material and the learning context. It also provides scope for individualised development by providing/creating elastic boundaries in terms of scope of work or rate of progress. Combined with the use of indigenous songs, the two create space where learning takes place during practice, and where nobody is excluded on account of ability. Music education is participatory, inclusive and progressive. Within these wide boundaries, learners find their place and move as guided by given tasks. Elements used in creativity are first experienced by observation, assimilated in imitation, reinforced in experimentation and finally applied in own created works.

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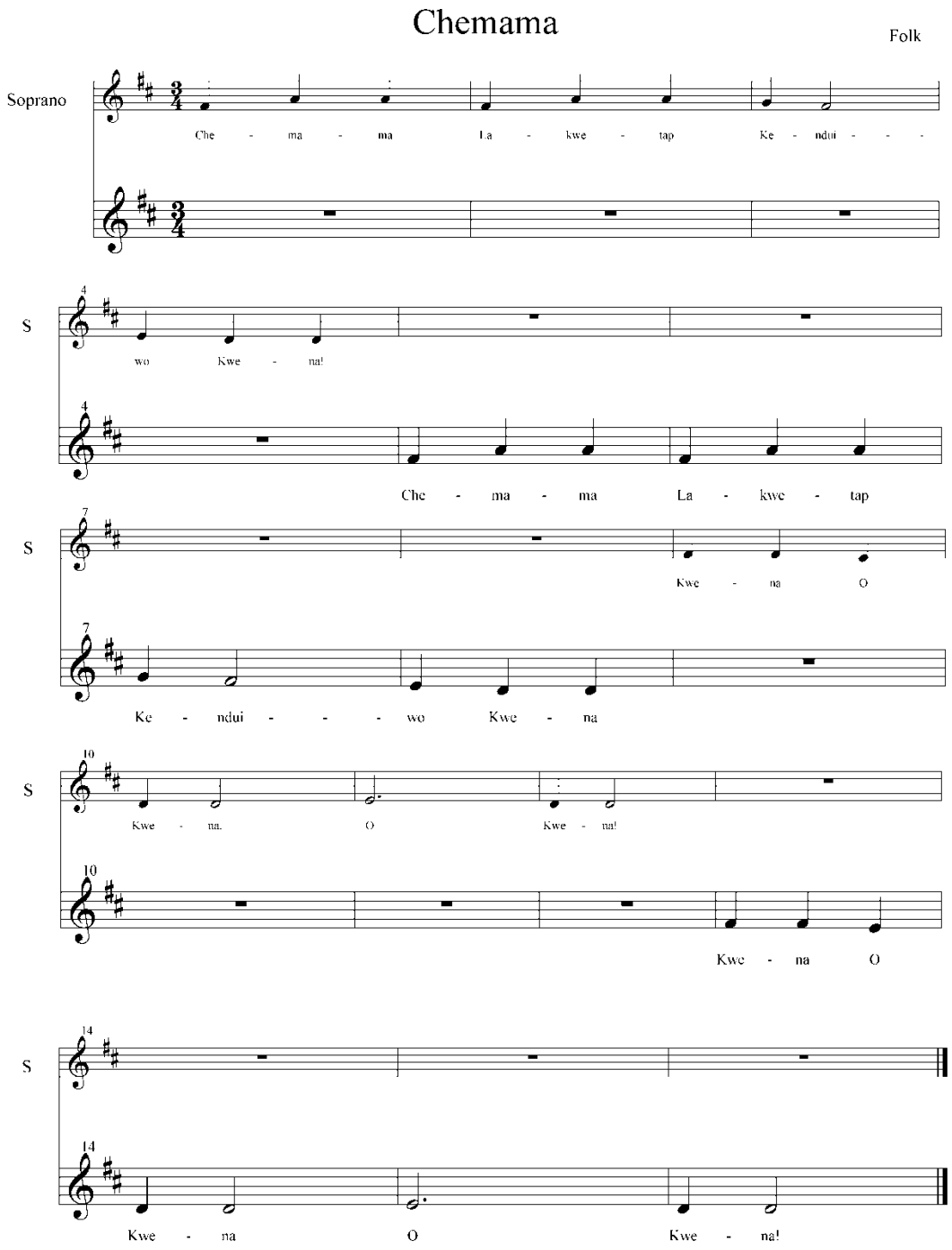
Appendix


Chemama
Folk
Soprano
Che - ma - ma La - kwe - tap Ke - ndui - - -
wo Kwe - na!
Che - ma - ma La - kwe - tap
Kwe - na O
Ke - ndui - - - wo Kwe - na
Kwe - na. O Kwe - na!
Kwe - na O
Kwe - na O Kwe - na!

AN INTERVIEW WITH JASON VEST AND JASON PAULK: TEACHING SOLO VOICE AND CHOIR

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Michael: *Jason, let's start with the individual, and later move onto the choir and small group. What are the most singular challenges you face as an instructor working with one individual voice?*

Jason Vest: It seems to me that the challenges of teaching individual voices are as varied as the people themselves. None of us is given a handbook as a child and taught how to sing. Most of us just figure it out and imitate the models we had around us as children, including our parents, friends, and the musicians we listened to on the radio. I sometimes teach students who have not had good models or any models at all, and so even matching pitch is difficult for them because their brains are not accustomed to the common patterns found in Western music that most of us take for granted.

However, the most common challenge I face teaching students is in changing their conception of how their voice should work, the mechanical and subsequent acoustical changes that are necessary to create really beautiful sounds. The habits of singing are built into our muscle memory and so it takes a structured regimen of proper vocal exercise tailored to the student's challenges to create a new set of good habits. In addition to the time and physical demands of this, our voices are tied very closely to our psyche and conception of ourselves, so it takes a large amount of courage to change.

Michael: *How important is it for a vocalist to have a certain amount of stage presence or charisma or theatrical know how?*

Jason Vest: Going back to the last question, I think it takes courage and focus more than anything else. Stage presence and theatrical know how are good, but honesty is more important. When you are standing in front of an audience singing, there is little about yourself that is hidden. The audience can read when you are not sincere.

Michael: *Let's talk about certain techniques: How do you go about teaching projection of voice? What are the challenges in this realm?*

Jason Vest: What is truly challenging about teaching something like projection of the voice is that you can't just teach projection. To be truly effective, voice teaching must be systematic and begin with breathing and posture, then resonance, relieving vocal tensions, energized consonants, placement of the voice, and on and on. This is because the voice is not a fixed instrument. It is malleable. In addition, it is not like a bicycle horn where you squeeze the air from one end and it comes out of the horn at the other end. Instead, the voice is an interactive mechanism where even resonance feeds back on phonation.

So, it requires all things to work together to create a beautiful, resonant sound. To healthily and beautifully project the voice, the basics must first be in place and excess tension removed.

Michael: *Some singers are accompanied by perhaps one instrument, say piano or violin. Is there a combination which seems optimal?*

Jason Vest: I don't think there is a combination that is really optimal, per se. Tradition has dictated that much of vocal literature is performed with piano and a large majority of the repertoire was written to compliment that partnership. The piano is different than most instruments because it can produce melodies and harmonies simultaneously like an orchestra, and is thus ideal for accompaniment.

Michael: *Now what are the challenges of teaching opera, as compared to other domains of music?*

Jason Vest: Opera, by its very nature, demands so much more of the voice, the mind, and the body than any other type of vocal music. A singer must stand on stage in costume, singing in a foreign language with no microphone, and project for up to three or four hours over an orchestra into a hall filled with thousands of people. It is perhaps difficult to fathom how much effort it takes or how many years of training are demanded to be able to do such a thing. Technically, the singer must be very skilled. They must have a working knowledge of and understand Italian, French, German, and sometimes Russian and Czech. With all of this, the singer must also be a convincing actor and infuse their performance with some sort of truth. To compound this, opera is a very competitive field. Often at auditions for which I have sung, there have been up to 800 auditioning for 12 positions.

Michael: *Certain high notes have to be held for one, two or three measures. How do you help beginning singers to accomplish this?*

Jason Vest: Well, the first thing I work with all singers, regardless of their experience, is breath and posture. If they are able to breathe and use the breath (the real key) in the correct way, then other things are possible, such as longevity on a held note. Just like athletic training, the correct muscles must be built and programmed to work in a certain way each time they are asked to perform.

Michael: *Often good singing is incorporated into a music play or comedy, such as Lend Me A Tenor, or South Pacific or Man of La Mancha. What kind of training do those singers need, and would you consider them first actors that sing, or singers that have been trained to do theatrics?*

Jason Vest: We have need of both in the industry. At its very root, singing is a communicative art. If the singer is not communicating anything with a performance, there is little point to their art. Training an actor and singer are similar in some ways. In both fields, students learn to technically use their voices in a powerful and efficient manner, and both learn to communicate honestly in a scene. In brief, I think people involved with musical and operatic productions should possess both vocal and theatrical talents.

Michael: *What are the differences in coaching and teaching male singers as opposed to female singers?*

Jason Vest: All of the principles of breath and posture and basic resonance are the same. However, there are some fundamental differences, especially relating to registration and resonance in the high voice. Male singers use a predominantly chest or heavier voice throughout their range in classical singing while females use a predominantly head or lighter voice throughout their range. Each of them must learn to integrate some of the opposing voice into their sound, but that is the basic approach. When singing higher notes, the approaches are also quite different between the voices.

Female voices need to create more space in their mouth as they ascend the scale, whereas male voices take a sort of opposite approach. While still open, the vowel closes to allow the resonance to shift and the voice to transition seamlessly into the upper notes.

Michael: *What have I neglected to ask about the problems in teaching voice - either of a technical or a pedagogical nature?*

Jason Vest: I think students do not often realize how long it takes to really train a voice. It usually takes a singer about seven years of serious vocal training to be ready to seriously perform on an operatic stage. The muscle memory required for singing takes a long time to change and correct, and one must be able to devote their time and heart into such an endeavor. Training to become a singer also requires a lot of money. Voice lessons are expensive and then a singer pays for coaching as well from a vocal coach who works with the singer on languages, musicality, and interpretation. The mental, emotional, physical, and financial demands of pursuing a singing career cannot be understated, but so many do it because the personal rewards are so great.

Michael: *Now, moving on to the choir and small ensembles, I have to ask Jason Paulk: Who has taken his choir to Carnegie Hall in New York? What the main challenges are in terms of integrating and synthesizing bass, tenor, soprano, and also voices into a harmonious whole?*

Jason Paulk: Good choral singing usually occurs in places where the choirs consist of individuals who have command of their individual instruments. It is important for singers to be able to control dynamics, timbre, pitch, and articulation in a flexible manner. This is not always the case, especially in the non-auditioned choral setting. As the director of ensembles such as these, it is incumbent upon me to be creative in helping many non-music reading singers accomplish excellence right alongside the music major - who might be planning to become a conductor /himself/herself.

In terms of how we integrate and synthesize each vocal part, we begin with fundamentals of rhythm and pitch, ensuring accuracy. After pitch and rhythm are secure, we try to find the composers' intent within each phrase shape, often experimenting with vocal colors in order to most effectively communicate that musical idea to the audience. Interestingly, I often repeat this axiom to my ensembles: "if we don't breathe together, we can't sing together!" So, even from the beginning of each phrase it is absolutely vital that we focus on breathing the exact same breath - including vowel shape, duration, as well as the same intensity. There are so many elements that go into creating a creating a beautiful ensemble sound that we could discuss component elements for days. Suffice it to say that consistency and cohesion throughout the ensemble is of primary importance.

Michael: *What are the main challenges in terms of acoustics when dealing with an extremely large group of singers? I am thinking here of the Mormon Tabernacle Choir or some other very large group.*

Jason Paulk: There is one main challenge when dealing with large groups of singers: consistent and energized rhythm. Large symphony choruses, which sing mostly major works with orchestras, face this challenge constantly. For several years, I performed with Robert Shaw and the Atlanta Symphony Chorus as well as with the Westminster Symphonic Choir. In both of these settings the challenges were always rhythmic, including rhythmic diction, rhythmic breathing, and rhythmic releases. Generally speaking, consonants and groups of consonants must arrive before the beat in order for the vowels of words to be heard on the beat. It is really incredible how much of music performance is mathematical!

Michael: *Now, how imperative is it that choir members be able to read music? Transpose music? Deal with difficult keys?*

Jason Paulk: While it's not imperative that all singers be able to read music, it certainly makes life easier. An example might illustrate more clearly: if someone who is illiterate tries to audition for a Shakespeare festival they will be limited because of their inability to truly grasp Shakespeare's own communication - the written word. The same goes for folks who don't read music: they do not understand the basic semantics, grammar, or syntax of a composer's intent and can therefore only mimic what they hear. It is a possibility, but not an ideal.

However, I will tell you that the choir is the perfect training ground for young singers. This is the setting where I learned to read music in a non-threatening, supportive environment, with lots of singers of varied abilities. It helps so much because you get individual instruction while you perform from within a large group of singers within your section. Also, you experience built-in mentorship from more mature singers.

All of the other musicianship skills, including dealing with difficult keys, transposing, dealing with terminology, foreign languages, etc., become part of your musical thinking with increased exposure and experience with choral singing.

Michael: *I know your choir has performed and recorded many songs in German by Brahms- such as Sie, wie ist die Welle Klar; Nein, es istr nicht auszukommen and Am donaustrande. Could you tell our readers, the particular challenges and how you deal with them in terms of having your choir perform these pieces with passion and empathy?*

Jason Paulk: As human beings, we all have varying amounts of passion, empathy, enthusiasm, and other attributes. Singing in a chorus allows singers to express these and other emotions in a heightened state because the music is reinforcing the feeling or emotion of specific texts. In so many ways, I think music-making helps people become deeper-feeling human beings.

Michael: *Your choirs have performed in Salzburg, Vienna and Prague in Central Europe. What are the challenges of performing in Europe and in other parts of the world, such as China?*

Jason Paulk: I think I would describe performing in other venues throughout the world as "opportunities" rather than viewing any part of the experiences as "challenges." Traveling in large groups can be difficult, just because of the logistical concerns of moving 60 people through unfamiliar territory. When the music is the center of your purpose for being in a new place it becomes the amalgamating factor. Everyone's purpose becomes greater than thinking about themselves and "what's best for me." The goal becomes making the greatest music possible in the venues where you have the opportunity to perform.

Michael: *Articulation, projection, enunciation, diction, seem to be a few of the challenges the choir instructor faces- what have you found to be the main concerns in terms of working with your choirs over the years?*

Jason Paulk: As a rule, singers do not have impeccable rhythm. Getting singers to consider diction as a rhythmically driven process is difficult, but necessary. Other challenges stem from trying to unify vowels from many individuals from varied backgrounds, dialects, vocal colors, etc. Great choirs sing with uniform vowels, crisp and precise consonants that occur precisely at the same time, and a homogeneous approach to timbre and vocal quality. That's a challenge for any ensemble director. The creative and successful director will assist singers with vocal development by using voice building exercises - often drawn from real-world experiences - to enhance vocal skills. Examples include teaching resonance by imitating a "baby's cry" or developing use of the head voice by imitating a "hoot owl". Creating a non-threatening environment for discovery gives the choral singer an opportunity to experiment within the group when it might seem awkward or overwhelming for them to try it by themselves.

Michael: *Now, what are the challenges of actually recording a large group of singers, either in a small group or large group? Does instruction differ?*

Jason Paulk: Recording ensembles can be a difficult task. Purposes for recording vary widely, from archival, to rehearsal study, to commercial release. Obviously, the choir has to know the music well, having rehearsed to a mastery level in order for the recording to be anything consumers would want to add to a collection. I have found in my few experiences in professional studios with very good choirs that the physical environment is quite important. If you are in a studio with controlled acoustical space, it is much easier to record than in a live space that may have creaks and groans.

I remember vividly a recording session with the Santa Fe Desert Chorale a few years ago at a church outside of the city - that popped and cracked frequently - that we felt fortunate to get a track recorded without any loud interruptions. This can sometimes

be taken care of with editing, but it causes stress nonetheless. The recent CD that the ENMU Choirs released includes only live performance recordings and with these types of recordings one has to be somewhat forgiving because of audience noises and slight interruptions.

However, I often prefer the live recording to any other because I sense the energy of the ensemble and expectation of the listener in a way that often isn't palpable in studio recordings.

Michael: *In addition to actually learning about performance, and stage presence, what are some of the essential elements of music that you foster in your classes, and in public performance?*

Jason Paulk: The major elements of performance for my ensembles include the following: 1) being committed to the composer's intentions; 2) being committed to the dramatic intent of the music and text; 3) being committed - both vocally and artistically - to excellence in performance. None of these elements are overlaid at performance time; they must be considered in each rehearsal throughout the year so that they are part of each ensemble member's psyche when they stand on stage during the performance. The performance is simply an outgrowth and extension of the learning process.

Michael: *I have read John Jacobson's book "A Place in the Choir " and have been touched by his stories as to how important being in a musical group and contributing has meant to many students. Could you comment on the emotional side of being in a choir?*

Jason Paulk: That's a wonderful question. Ensemble performing is a small microcosm of our democracy: each person carries out their responsibility, with their own unique set of skills, in order to create the best for the whole. We rely on some people because they have a stronger set of sight-reading skills, others because they are more gifted in singing high and loud, others low, and still others because they help the section sound more cohesive. At the end of each rehearsal, we are all vital to the success of the organization. I can't tell you the number of students that tell me on a regular basis that singing in choir is their "happy place" or that it's the highlight of their week. It's a place where you can be yourself, experience something much larger than being alone, and create something of lasting beauty. That lasting beauty mostly resides in our memories due to the ephemeral nature of our art. Perhaps that's why people have such strong connections with their friends from ensembles past. We are having an alumni choir reunion during our homecoming festivities next week and already have approximately 100 people registered to return to campus and perform together. People need to be connected with others in a meaningful way and singing seems to be very satisfying to so many.

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7th International Scientific Conference "PROBLEMS IN MUSIC PEDAGOGY"

22 – 24 September, 2011

Daugavpils University, Latvia

Main objectives

- To provide a forum for sharing problems, challenges, research and practices;
- To highlight the impact of new music teaching/learning approaches;
- To foster interaction between young and experienced researches and music teachers;
- To establish international networks.

Theme and Sub – Themes

Under the general theme of Problems in Music Pedagogy, the contents are organized into 4 subs – themes:

- Music learning outcomes, assessment and teaching and learning activities;
- Music teacher competence in the context of sustainable development;
- Institutional responses to current trends: accountability and professionalism.
- Music teaching process in a new education paradigm' context.

Conference Structure

Each of the four subs – themes is addressed by an opening keynote speaker and followed by lectures by invited speakers, paper presentations and symposia. At the end of each day there is full discussion of the main ideas and conclusions.

A final workshop with the keynote speakers, invited lectures and session reporters is due to make a synthesis of conclusions.

Proposal deadlines

Abstracts: by 1st June 2011.
Acceptance notice: by 15th June 2011.

Paper submission: by 15th July 2011.

Selection criteria

Proposals will be selected based on appropriateness with the Conference theme, relevance of the topic and innovation. All accepted abstracts and papers would be published in a CD, the best – in a journal "Problems in Music Pedagogy".

International Scientific Committee
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The languages of the conference

- English
- Latvian
- Russian

Details (registration and accommodation) see on:
http://lapas.du.lv/pmp/

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Conference Location
Daugavpils, Latvia

With a population of around 110 000, Daugavpils is lively city at the south of Latvia of a Latgale region, which is named as a blue lakes land. It is easily accessed by motorway or railway (Riga – Daugavpils).

Daugavpils University

Daugavpils University (http://du.lv), created in 1921, has become one of the most innovative higher education institutions in Latgale.