



# THE PREPARATION OF MUSIC TEACHERS: A GLOBAL PERSPECTIVE

**EDITED BY**  
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SÉRIE PESQUISA EM MÚSICA NO BRASIL V. 5

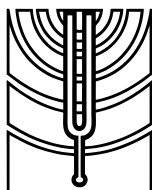
**THE PREPARATION OF MUSIC TEACHERS:  
A GLOBAL PERSPECTIVE**

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**THE PREPARATION OF MUSIC TEACHERS:  
A GLOBAL PERSPECTIVE**

SÉRIE PESQUISA EM MÚSICA NO BRASIL  
VOLUME 5

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## APRESENTAÇÃO

LUCIANA DEL-BEN

É com prazer que a Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM) apresenta à comunidade acadêmica – não somente brasileira, mas internacional – o quinto volume da Série Pesquisa em Música no Brasil: *The Preparation of Music Teachers: a Global Perspective*.

Pode parecer estranho que esse título integre uma série que se intitula Pesquisa em Música no Brasil. De fato, a publicação não trata de pesquisa produzida no Brasil ou sobre o Brasil, mas, como também propõe a Série, busca oferecer novas perspectivas para o desenvolvimento da área, apresentando diferentes olhares sobre uma temática que vem sendo amplamente discutida por pesquisadores e estudiosos da área de música, no Brasil e no exterior.

*The Preparation of Music Teachers: a Global Perspective* apresenta à comunidade acadêmica um panorama internacional sobre a formação de professores de música, a partir da contribuição de especialistas de 15 países, de cinco continentes do mundo. Organizado por autores brasileiros, o livro é fruto de pesquisa sobre a formação do professor de música no Brasil (SOARES; SCHAMBECK; FIGUEIREDO, 2014), que contou com o apoio do Programa Observatório da Educação, da CAPES, e dá corpo à disposição de seus autores para dialogar e, assim, ampliar a discussão sobre a temática em foco.

Este volume também reflete o desejo da Associação de dar continuidade às discussões empreendidas no XXV Congresso da ANPPOM, realizado em agosto de 2015, em Vitória/ES, que teve como tema a formação de pesquisadores, docentes e artistas na área de música.



Por fim, ao fomentar, mais uma vez, a colaboração de pesquisadores brasileiros e estrangeiros, concretizada em outras publicações da Associação, a ANPPOM espera contribuir para a ampliação dos diálogos entre comunidades acadêmicas de várias partes do mundo.

## **Referência**

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## PRESENTATION

LUCIANA DEL-BEN

It is with great pleasure that the National Association for Research and Post-graduate Studies in Music (ANPPOM) announces the publication of the 5<sup>th</sup> volume of its series Research into Music in Brazil. This has the title: *The Preparation of Music Teachers: a Global Perspective* and is designed for both a Brazilian and international readership.

It may seem strange that this study should be included in a series called Research into Music in Brazil. In fact the publication is not concerned with research undertaken in Brazil or about Brazil but rather, is a part of a series that seeks to offer new perspectives as reflected in different outlooks, by exploring an issue that has been widely discussed by researchers and specialists in the field, both in Brazil and abroad.

*The Preparation of Music Teachers: a Global Perspective* provides the academic community with an international panoramic view of the training given to music teachers through contributions made by specialists in 15 countries and five continents of the world. The book was compiled by Brazilian authors and is the outcome of research carried out on the preparation of music teachers in Brazil (SOARES; SCHAMBECK; FIGUEIREDO, 2014). This had the financial support of the *Programa Observatório da Educação* – CAPES [a program designed to foster research studies and provide grants under the auspices of the Coordinated Agency for the Improvement of Personnel in Higher Education], and enabled the authors to hold conversations and thus broaden the discussion of the subject-area in question.

This volume also reflects the desire of the Association to give continuity to the discussions that took place at the 25<sup>th</sup>

Congress of ANPPOM, which was held in August 2015, in Vitória/ES [State of *Espírito Santo*]. The subject in question was the training of researchers, teachers and artists in the area of music.

Finally, it is hoped that by once again encouraging a collaboration between Brazilian and foreign researchers and ensuring this materializes in other publications of the Association (ANPPOM), there will be a broader exchange of views between academic communities in several parts of the world.

## Reference

SOARES, J.; SCHAMBECK, R. F.; FIGUEIREDO, S. (Orgs.). The Preparation of Music Teachers in Brazil. 1. ed. Belo Horizonte, MG: Fino Traço, 2014. 188p. ISBN 978-85-8054-198-4.

## **PREFACE**

GRAHAM WELCH

It is a pleasure and a privilege to be asked to write a preface for a book that seeks to make sense of the preparation of music teachers from a global perspective. One of the enduring challenges in all teacher education, including music, is to understand the complexity of the activity. From an outside-in perspective, national systems can be multi-faceted and offer diverse development pathways. These are shaped by national, regional and local policy imperatives, subject to shifting priorities from one Government to the next—sometimes with significant changes within the same Government’s period of office—and each of these can provide an agenda (or excuse) for the dominant values placed on music education by senior leaders and managers in individual schools, colleges and other educational organisations.

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From an inside-out perspective, the intending (or actual) music teacher brings their own set of values, priorities, expectations and musical biography to the music learning and teaching process. Individual pedagogical behaviour and development are shaped by personal experiences (episodic memory), as well as by what has been received from external sources (semantic memory), and through previous experiences of the actual activity of learning and teaching (procedural memory). Together, these collectively shape musical identity, including self-efficacy as a teacher and musician.

In addition, there is a common musical genre-based challenge of ‘Whose music?’ that also needs to be addressed and understood if the outcomes of music teacher preparation and development are to be effective and resulting in robust music learning processes that match the needs of both students and their teachers. We can recognise that many musical genres

co-exist in our communities, yet equally note that not all are easily formalised for study, nor are understood and valued similarly by those responsible for music learning and teaching.

Thus any understanding of music teacher education requires an acknowledgement of the forces at play that bring together external, internal (personal) and musical variables.

Nevertheless, although there are always unique features evident in music teacher education, such as are represented by the policy contexts and practices underlying the geographic distribution for the fifteen chapters in this edited collection, there are also generic challenges that transcend locality and particular idiosyncrasies. Consequently, this book is a welcome addition to our understanding of music teacher education and development because it brings together such a wide range of international expertise. Reading within and across chapters is an enriching experience and an excellent reminder that complexity need not be a barrier to understanding, nor to lessons being learned for more effective future policy and practice.

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**Graham F. Welch**

Chair of Music Education  
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## ACKNOWLEDGEMENTS

SÉRGIO FIGUEIREDO

JOSÉ SOARES

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We would like to express our thanks to the authors for agreeing to be involved in the publication. We are very grateful to them for their hard work and valuable contributions to the debate on the preparation of music teachers in their respective countries around the world.

The first draft of each chapter was independently reviewed by the editors, who included a team of anonymous external reviewers. We are grateful to them for their advice and the suggestions they made about improving the chapters and introducing new features that could widen the scope of this publication.

We would also like to take this opportunity to thank the National Association for Research and Post-graduate Studies in Music (ANPPOM) for agreeing to include this publication in the *Série Pesquisa em Música no Brasil* (Research into Music in Brazil series), as this will allow a dialogue to be conducted on an international level about matters of importance to Brazilian education.

We would like to express our gratitude to the members of the Music and Education Research Group (MUSE) for their assistance in various areas of this publication. Our thanks too to everybody who assisted us, directly or indirectly, in bringing this collaborative work to a final completion.

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## **INTRODUCTION**

SÉRGIO FIGUEIREDO

JOSÉ SOARES

REGINA FINCK SCHAMBECK

Music teacher preparation involves challenges on a local and global scale that have to be faced by the professionals and Higher Education Institutions where music teachers are trained to teach music in basic education and other educational contexts. Whatever the country where this preparation takes place, it must share the following objective: to ensure that students are prepared well and, if possible, to make a continuous improvement in their skills. The question of the pursuit of excellence will be explored in the discussions carried out by the authors of the following Chapters.

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In 15 Chapters, the book provides a broad outline of various educational systems and the provision they make for the preparation of music teachers. An international team of experts from 15 countries was commissioned for this book. In each chapter, the contributors give a general overview of the national education system of their respective countries with regard to the following: the initial preparation of a music teacher, the opportunities that exist (if any) for music education in basic education, the main challenges, problems and perspectives that arise when becoming a music teacher and their implications for teaching practice and policymaking.

The 15 Chapters are arranged in 3 sections. Part I, the Americas, contains 6 Chapters, that discuss music teacher preparation in Argentina, Brazil, Canada, Mexico, United States and Venezuela. Part II, Europe, comprises 4 Chapters, with a discussion of preparing a music teacher in Finland, Germany, Portugal and Spain. Part III, includes 4 Chapters, that examine



the processes of becoming a music teacher in Kenya, Hong Kong, Israel, Japan and Australia.

We hope that the valuable insights offered by the authors can inspire other specialists and practitioners in the field of music to make necessary changes in the preparation of music teachers at a local and hence at a global level. This is of crucial importance to improve the quality of music education that is taught to all students who attend regular schools.

We also hope that readers will find the discussions useful and that they will enable them to think more deeply about the different ways of becoming a music teacher in our interconnected world.

**PART I**  
**AMERICAS**

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## CHAPTER 1

### About Argentina

ANA LUCIA FREGA<sup>1</sup>

#### 1.1 A General Overview of the National Education System of Argentina: From the Past to the Present

##### 1.1.1 Historical Background

I would like to begin by giving some general details about the origins of musical activities in this part of the world. Since colonial times, music education in Latin American territories has been closely linked to the Roman Catholic Church. In its liturgy, vocal music played a crucial role. Jesuit and Franciscan priests in missions and choir masters in towns and cities, together with independent music educators, employed music as a means of strengthening religious and cultural beliefs (DE COUVE; DAL PINO; FREGA, 1997, 2004).

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During the 19<sup>th</sup> century, the Spanish colonies in the Americas—from Mexico in the north to those in Central and South America—underwent a political revolution that led to their independence. In Argentina, the process began with the May Revolution of 1810 and culminated in the promulgation of successive National Constitutions in 1853 and 1860. Thus, a representative, republican and federal system of government was established. Although the role of education was given prominence, by 1869 only 20.2% of the country's children attended school, and 77.9% of the population was illiterate.

Music accompanied the revolutionary movement and soon after the first patriotic government took control of the country on May 25, 1810, several songs were composed to stir up patriotic feelings. Although music was not included as part

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<sup>1</sup> My thanks to Mag. Jorge Ramiro Limongi, CePeM Head's assistant for his cooperation in preparing the English version of this chapter.

of the school curriculum, students sang this repertoire of songs at public celebrations. For example, the Patriotic Song by López and Parera [the National Anthem] was sung for the first time in public, on May 25, 1813, at Victory Square, near May Pyramid, by the pupils of Don Rufino Sanchez school. Those songs were taught by church choir conductors in the few small schools that were opening up in the region stretching from Buenos Aires to the North of Argentina.

### 1.1.2 Compulsory Education

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Although Argentina was conceived as a federation of provinces, a centralized system of government administration emerged, in which politicians looked to European and North American models to consolidate and modernize the country. Increasingly the government employed European immigrants to work in the fields, but many of them decided to settle in towns and cities instead. In less than fifty years between 1870 and 1915, the population quintupled and reflected a considerable diversity of linguistic and cultural backgrounds.

An International Conference on education was held in 1884 and, as a result, legislation was passed (Law No. 1.420 enacted in 1884), which made primary education compulsory, graded and free and provided for all children between the ages of 6 and 14<sup>2</sup>. Singing was included as a mandatory subject: 'daily lessons at public schools will alternate with breaks, physical training and singing' (Article 14). Religious Education on the other hand could only be provided 'before or after the hours of class' (Article 8).

It was also stipulated that national or provincial Normal Schools would grant teacher's diplomas. Foreign teachers had to have their credentials revalidated and be proficient in Spanish before they could teach in primary public schools (Article 25). The first Normal (or standardized) School was founded in 1870 in Paraná city in Entre Ríos Province under the directorship of US educator George A. Stearns.

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<sup>2</sup> See: <<http://www.bnm.me.gov.ar/giga1/normas/5421.pdf>>.

Generally, the training lasted for four years, and 'Singing' or 'Music' was included in the curriculum.

Further historical information can be found in the chapter about Argentina (FREGA et al., 2012) in "The Origins and Foundations of Music Education: Cross-Cultural Historical Studies of Music in Compulsory Schooling".

Here are two questions and answers regarding the current situation following the enactment and enforcement of Law No. 26,206/2006:

1. How is the Argentinian education system structured?

Currently, the education system is being standardized across the country, thus, ensuring its national cohesion, organization and interrelatedness. This process involves articulation among different levels and types of education and validation of diplomas and certificates being issued.

2. What does the Argentinian education system consist of?

The education system comprehends a public and a private sector, including cooperative and social managements. Education is compulsory from the age of five and until the completion of high school. The structure of the education system comprises eight modes and four levels (preschool, primary, secondary, and higher education).

### **- Modes**

There are organizational and/or curricular options for common education, within one or more educational levels. They seek to address specific training requirements as well as permanent or temporary, individual or contextual peculiarities, thus, ensuring the equal right to education and meeting legal, technical, and pedagogical demands at the different educational levels.

They are:

- Technical and Vocational Education, a modality of Secondary Education and Higher Education training advanced skills for specific occupational and vocational areas.

- Art Education, that includes: a) training in various arts for children and teenagers, at all levels and modalities, b) focus on specific training in one of the arts at secondary level, and c) Art Education offered by Higher Education Institutes (Teacher Education Programs specialized in different arts, different educational levels, and for specific Art Education programs).

- Special education, a modality aimed at ensuring the right to education for persons with disabilities, (either of a temporary or permanent nature), at all levels and modalities of the education system.

- The modality for Continuing Education for Adults and Young people, designed to ensure that Law No. 26,206 is complied with regarding literacy and compulsory school attendance.

- The Rural Education Act, designed to provide compulsory schooling adapted to people living in rural areas.

- Bilingual Intercultural Education, a modality of the Initial, Primary and Secondary levels, which guarantees the constitutional rights of indigenous people in accordance with Art. 75 inc. 17 of the Constitution. This allows them to receive an education that enables the preservation and strengthening of their cultural norms, language, worldview and ethnicity, in a multicultural world and improve their quality of life.

- Education in Contexts of Deprivation of Liberty, a modality of the education system aimed at guaranteeing the right to education of all imprisoned people, to provide them with comprehensive training and promote their full personal development.

- Home and Hospital Education, a modality aimed at guaranteeing the right to elementary and secondary education of ill people, that, for health reasons, are unable to attend regularly an educational institution at compulsory education levels.

### **- Levels**

The levels of the educational system are Early Childhood Education, Elementary Education, Secondary Education and Higher Education.

Initial education includes children from forty-five (45) days old to five (5) years of age inclusive, being mandatory this last year. Primary and secondary education cover 12 years of schooling. Jurisdictions may opt for a structure that includes 7 years of primary and 5 of secondary, or 6 years of primary and 6 of secondary school.

Primary education begins at age 6. It consists of 6 or 7 years as decided by each jurisdiction. Secondary education consists of 6 or 5 years as determined by each jurisdiction. It is divided into two (2) cycles: a basic cycle, common to all orientations, and a diversified cycle, oriented to different areas of knowledge, social and work worlds.

Higher education includes Universities and University Institutes, publicly or privately funded, in accordance with the designation established by Law No. 24.521/93. It includes as well non-university tertiary institutions, with public or private management, in national or provincial jurisdictions or at the Autonomous City of Buenos Aires.

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## **1.2 Initial Training of Music Teachers in Argentina: Institutions and Curriculum**

### **1.2.1 Institutions**

At present, it is an essential requirement to be a certified music teacher in order to teach music in the General Education system of Argentina. The *Consejo Federal de Educación* (Federal Education Council) stipulates that on completion of a Music Education degree course graduates are entitled to get jobs at elementary and high schools as well as to teach Art and Special Education courses within the compulsory education system. The Members of the Council comprise the Ministers of Education from each provincial jurisdiction in the country. The syllabus for these courses (*profesorados*) includes



advanced pedagogical knowledge and practices, as well as musical training for the selected specialized subject (Figure 1.1).

Higher education institutions offer nationally recognized degrees in Music Education. Public education is usually tuition free or its fees are low. Fees for private institutions vary depending on whether they are provided with public funding or not. With the exception of the universities, these institutions were originally music conservatories, art schools, music schools, teacher training institutes, or higher education institutes in art or art training. Most of them still keep their original names.

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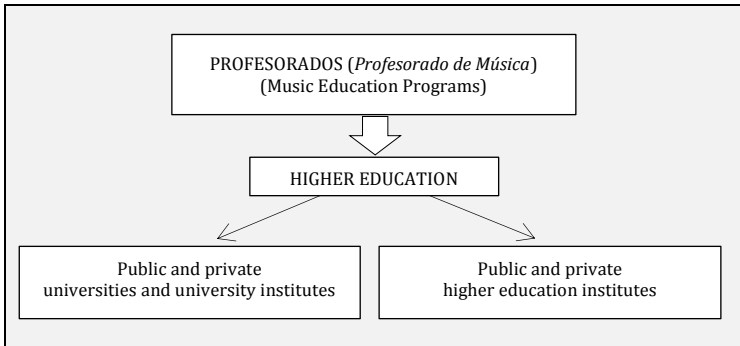


Fig. 1.1: "PROFESORADOS".

By the end of 2011, 94 educational institutions were listed as offering Music Education degree programs (*profesorado de música*): 87 higher education institutes (70 publicly and 17 privately administered), and 7 universities (including *Instituto Universitario Nacional del Arte* [National University Institute for the Arts]).

The following is a list of the types of degree awarded in the subject-area of music:

1. Profesor de Música [Music Teacher]
2. Profesor de Música con orientación en Instrumento (un instrumento) [Musical instrument teacher (one instrument)]
3. Profesor de Música con orientación en Canto [Voice teacher]
4. Profesor de Música con orientación en Composición [Music Composition Teacher]
5. Profesor de Música con orientación en Dirección Coral [Choral Conducting Teacher]
6. Profesor de Música con orientación en Dirección de Orquesta [Orchestral Conducting Teacher]
7. Profesor de Música con orientación en Educación Musical [Music Education Teacher]
8. Profesor de Música con orientación en Musicología [Musicology Teacher]
9. Profesor de Música con orientación en Etnomusicología [Ethnomusicology Teacher]
10. Profesor de Música con orientación en Música Popular Folklore [Folk music Teacher]
11. Profesor de Música con orientación en Música Popular Jazz [Jazz Teacher]
12. Profesor de Música con orientación en Producción Musical Didáctica [Music Teacher - Production of Teaching-material in Music].

In addition, other degrees are awaiting validation pending equivalence assessment.

A Music Instrument Teacher degree is awarded for an explicitly specified instrument. Traditionally, the most commonly taught instruments were piano and guitar. Many colleges now offer training in the following: bandoneon (type of Argentinian or Uruguayan concertina), bassoon, cello, charango (a small guitar), clarinet, double bass, flute, French horn, harp, harpsichord, oboe, organ, percussion instruments, recorder,

saxophone, string instruments, trombone, trumpet, tuba, viola, violin, wind instruments.

These institutions also offer other professional music training options, such as bachelor degree courses in Music Performance and Musicology.

### 1.2.2 The Curriculum

A historical background is required to understand how the curriculum is drawn up for Music Education degree courses.

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At the beginning of this century, there were no standard curricular guidelines for formal education at schools all around the country. This led to the enactment of National Education Law No. 26,206 in 2006. Article 11 establishes the aims and goals for the National Education Policy and Number 12 establishes that national State, provinces and *Ciudad Autónoma de Buenos Aires* [Buenos Aires City] are concertedly and concurrently responsible for planning, organization, supervision and financing of National Education System. This law creates *Instituto Nacional de Formación Docente* [National Institute for Teaching Training] as the body responsible, among other things, for planning and executing articulated policies for the initial teaching training system, policies which strengthen relationships among this system and other levels within the education system; for applying regulations ruling the teacher training system in terms of evaluation, institution and program accreditation, recognition of national assessment for degrees and certifications; for promoting basic curricular guidelines, developing initial teaching training, and socio-humanistic and art related programs.

The political objective: to achieve a unified structure for the National Education System throughout the country, and thus ensure its order and cohesion; to undertake a national assessment of degrees and certification; to attempt to revive a declining training system, by both improving teacher training and school education.

In the years that followed the law's enactment, several resolutions were adopted by the *Consejo Federal de Educación* [Federal Education Council] that drew up national curricular guidelines at three levels (Figure 1.2):

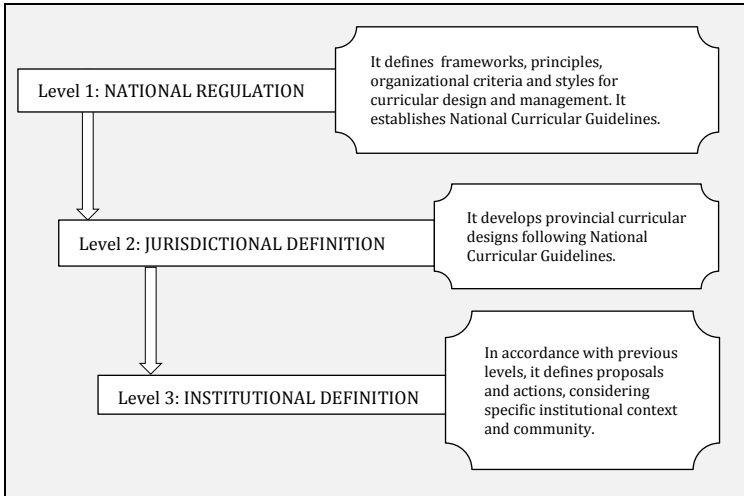


Fig. 1.2: Curricular Guidelines Levels.

The following guidelines were defined for nation-wide initial teaching training (music and other discipline programs) at the first level:

**Length of Course:** minimum 2,600 hours in four years of study.

**Specific Institutional Proposal** (defining its identity): up to 20% of the full course load.

**Fields of knowledge** (for all modalities or specialized training):

General Education (25% to 35% of the full course load): aimed at the acquisition of a solid humanistic education; mastering conceptual, interpretative, and evaluative frameworks that allow analyzing and comprehending

culture, time, historical and educational contexts; and developing professional judgment criteria that can be applied to different socio-cultural contexts.

Specific training (50% to 60%): comprising the study of specific subjects for specialized teaching, their didactics, and educational technologies, as well as how to understand the characteristics and individual needs of learners at the educational levels for which the student is being trained.

Professional Practice Training (15% to 25%): geared toward developing skills for teaching practice at educational institutions and in classrooms by progressively considering different socio-educational contexts.

Thus, in planning the curriculum for Music Education degree courses, it should be taken into account that the syllabus for each of the three fields must be covered throughout the four-year course of studies according to the sequence established by each jurisdiction (tables 1.1, 1.2, 1.3 and 1.4).

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<b>General Education Field</b> (25%)	<b>Specific Training Field</b> (60%)	<b>Professional Practice Training Field</b> (15%)
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**Table 1.1:** Fields.

<b>General Education Field</b> (25%)	<p><i>Example: Curricular units varying for each jurisdiction:</i></p> <ul style="list-style-type: none"> <li>➤ Pedagogy</li> <li>➤ General Didactics</li> <li>➤ Education Policies</li> <li>➤ Education Psychology</li> <li>➤ Cultural Management</li> <li>➤ ICT, Art and Education</li> <li>➤ Art and Society</li> <li>➤ Philosophy and Aesthetic Theories</li> <li>➤ Integral Sex Education</li> <li>➤ <i>(Others)</i></li> </ul>
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**Table 1.2:** Fields of knowledge comprising the Music Education degree courses A.

<p><b>Specific Training Field (60%)</b></p>	<p><i>Example: Curricular units corresponding to the Music Teacher with Specialization in Instrument degree program, and varying for each jurisdiction:</i></p> <ul style="list-style-type: none"> <li>➤ Instrument I – II – III – IV</li> <li>➤ Technical Musical Elements</li> <li>➤ Harmony I – II – III</li> <li>➤ Music Analysis and Morphology</li> <li>➤ Counterpoint I – II</li> <li>➤ Chamber Music I – II</li> <li>➤ Ensemble Practice I – II</li> <li>➤ Music History and Aesthetics I – II – III</li> <li>➤ Music Didactics I – II – III</li> <li>➤ Acoustics</li> <li>➤ Argentinian Folk Music</li> <li>➤ Tango</li> <li>➤ Choral Conducting I – II</li> <li>➤ Complementary Instrument I – II – III</li> <li>➤ Recording and Sound Workshop</li> <li>➤ Electroacoustic Media</li> <li>➤ <i>(Others)</i></li> </ul>
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**Table 1.3:** Fields of knowledge comprising the Music Education degree courses B.

<p><b>Professional Practice Training Field (15%)</b></p>	<p><i>Example: Curricular units varying for each jurisdiction:</i></p> <ul style="list-style-type: none"> <li>➤ Practice Project I: School</li> <li>➤ Practice Project II: Teacher's Role and Tasks</li> <li>➤ Practice Project III: Design and Planning</li> <li>➤ Practice Project IV, V, VI: Artistic Education according to different learning levels</li> <li>➤ <i>(Others)</i></li> </ul>
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**Table 1.4:** Fields of knowledge comprising the Music Education degree courses C.

The tables above illustrate the “syllabus” for each field of knowledge. Development of these units can be achieved in different pedagogical modes or formats in such a way that knowledge can be transmitted variously. Suggested formats are course, seminar, workshop, fieldwork, and practicum. Such

proposals are also valid for units that should be defined by each jurisdiction in its curricular designs or by each institution in spaces left for its definition.

One of the substantial changes in new curricular organization is the inclusion of the Professional Practice Training Field from the very beginning in the course of studies: future music teachers participate and cooperate at schools, gradually increasing their permanence there. Practice tends to integrate and relate knowledge acquired within the other two fields of study. The student's gradual exercise of professional practice must be guided and supervised by school teaching advisors and Practice teachers at training institutions.

The Specific Training Field occupies most of the course load percentage, since it encompasses teaching of all musical knowledge. Curricular spaces vary according to specialization offered by training institutions. Besides, the implementation of a space for institutional definition (20% of full curriculum) allows each educational center to delineate its own identity.

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Program admission requirements include completion of secondary education and previous musical knowledge that which can be acquired at the aforementioned institutions or by private tuition.

Basic music teacher training can be further developed in *Profesorados Superiores de Música* [Advanced Music Education programs]. The degrees that can be obtained at the end of these programs enable graduates to teach at higher education institutes.

Through Graduate studies (Academic updating, Specializations, Master's and Doctoral programs), Music Education professionals are offered opportunities for continuing their education by doing graduate studies (such as remedial courses, specialist courses and Doctorate degrees).

Some examples are "*Especialización Superior en Nuevas Tecnologías aplicadas a la Educación Musical*" [Advanced Specialization in New Technologies applied to Music Education] (*Instituto del Profesorado del CONSUDEC* [Institute for Teacher Education – High Council for Catholic Education]),

*“Maestría en Educación Artística”* [MA in Art Education] (*Universidad Nacional de Rosario* [Rosario National University]).

### 1.3 The Opportunities that Exist for Music Education in Basic Education

Music has traditionally been a compulsory subject that is expected to be taught by specially trained music teachers (see above, especially Frega et al.).

The following document is a translation of a national policy document issued by the National Ministry of Education in 2010. It lays down regulations for training in the arts, and then in music.

“2010 – Year of the Bicentennial of the May Revolution”  
Federal Council on Education FCE Resolution No. 111/10  
Buenos Aires, 25 August, 2010.

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HAVING REGARD TO National Education Law No. 26,206 and  
FCE Operating Regulation approved by FCE Resolution No.  
1/07;

WHEREAS:

Article 17 of National Education Act (NEA) provides that Art Education is one of the modalities of the national education system...

Under article 40 of NEA, the National Ministry of Education, the provinces and *Ciudad Autónoma de Buenos Aires*<sup>3</sup> should ensure quality Art Education for all pupils within the education system, to improve and develop individual sensitivity and creativity, while assessing and protecting natural and cultural heritage, both material and symbolic, of the various communities integrating the nation.

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<sup>3</sup> [Buenos Aires City].



Under article 10 of FCE Resolution No. 1/07, and by FCE Resolution No. 104/10, the discussion document “La educación artística en el sistema educativo nacional” [Art Education in the National Education System] was approved.

After completion of the consultation process stipulated by FCE Operating Regulation, the aforementioned document is presented for final approval. This measure is adopted by consent of all members of this Federal Assembly, excepting San Juan, San Luis, Mendoza, and *Ciudad Autónoma de Buenos Aires*<sup>4</sup> in the absence of their representatives.

Therefore,

THE 29<sup>TH</sup> ASSEMBLY OF THE FEDERAL COUNCIL ON EDUCATION RESOLVES:

ARTICLE 1 – To approve the document “LA EDUCACIÓN ARTÍSTICA EN EL SISTEMA EDUCATIVO NACIONAL” [*Art Education in the National Education System*], annexed to this resolution.

ARTICLE 2 – Let it be recorded, known, notified to all FCE members, and filed after enforcement.

Signed: Prof. Alberto Sileoni – National Minister for Education

Prof. Domingo de Cara – FCE Secretary-General

FCE Resolution No. 111/10”]

In summarizing the content of this very long and detailed official document, the following points should be mentioned:

45+ day-old children should receive sound and musical stimuli.

Kindergarten curriculum (for children aged 4-5) is fully specified.

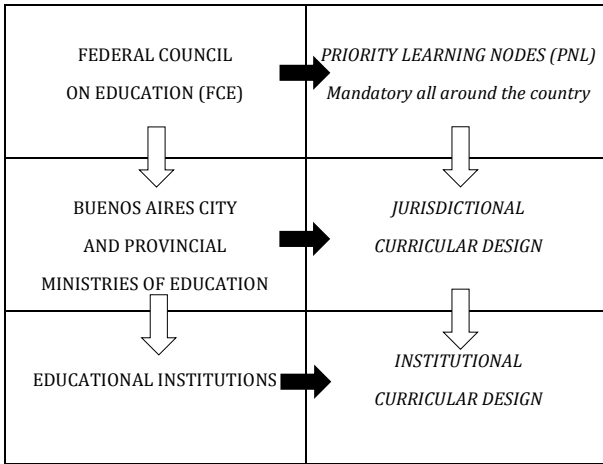
Elementary schools usually offer at least one music lesson a week, sometimes two.

Junior high school [8<sup>th</sup> and 9<sup>th</sup> grades]: optional music or fine arts workshop (or possibly other choices within art education), depending on the timetable of the school.

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<sup>4</sup> [Buenos Aires City].

Since 2007, CFE (Federal Council on Education) has agreed on and published as resolutions, directives on Priority Learning Nodes (PLN) for each level within the compulsory educational system, thus affecting curricular design in every jurisdiction (Table 1.5). Based on it, institutions build their own proposals adding relevant knowledge for their communities, so defining their identities and individualizing their offers.



**Table 1.5:** Priority Learning Nodes.

As examples of PLN, we transcribe those corresponding to two general cycles and a specialized one (in an art-oriented secondary school):

**ELEMENTARY SCHOOL – FIRST CYCLE**

Priority Learning Nodes at the end of Elementary School’s first cycle (3<sup>rd</sup> grade) according to FCE Resolution N<sup>o</sup> 37/2007:

**Block 1:** Regarding the elements of music language

Recalling, exploring and reproducing of sounds from the immediate, natural and social environment, recognizing their

expressive possibilities, and organizing them successively or simultaneously in series of increasing difficulty.

Analogically representing musical language both physically and graphically.

Identifying sound qualities in several musical excerpts and in songs that have been learned.

Listening to music and singing songs from different genres and styles, and identifying how sound is conveyed, as determined by relationships between its defining elements (A-A and A-B binary structures, monophonic and simple polyphonic textures: accompanied melody, ostinato (or repetition) and drone).

Expressively translating temporal and spatial music relationships into movement.

Group games involving interpersonal movement, coordination based on musical productions (for example, hand games, songs, rhymes and tongue- twisters).

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**Block 2:** Regarding musical language practice

Performing and creating in an instrumental setting with traditional and non-traditional sound materials.

Rhythmic performing (moderate rhythmic density and changing tempos).

Song performance with live or recorded accompaniment including a variety of genres and styles.

**Block 3:** Regarding identity and cultural construction

Identifying of productions from the local, regional or universal heritage.

Assessing music and its importance for society and human living.

Forming a personal opinion about the presence of music in the mass media and the influence of ICT on music- making over a period of time.

## JUNIOR HIGH SCHOOL

Priority Learning Nodes at the end of junior high school (9<sup>th</sup> grade) according to FCE Resolution 141/2011:

### **Block 1:** Regarding musical practices and their context

Traditional and current music production in movies, radio, TV, and new audiovisual formats.

The role of the soundtrack in movies, radio, TV, and new audiovisual formats.

Critical thinking about 'circulation' and promotion strategies as used by local musicians.

Understanding social and cultural trends in terms of continuity and conclusion, with regard to recent past and current musical practices.

Understanding the purpose of music in the local, national, regional and global media.

Youth culture in local, national, regional and global musical practices.

Discriminatory and prejudicial behavior (as opposed to a desire for an environment with equal opportunities) related to music because of:

Musical tastes

Ways of speaking and singing

Ways of performing as determined by original culture

### **Block 2:** Regarding musical practices and their production

Musical production and analysis including both associative and derivative. Practices, taking account of factors regarding time and space they involved.

Development of coordination skills in singing while accompanying oneself in performance.

Musical performance of the youth culture repertoire and that of students' place of origin. Development of group coordination and instrumental techniques with traditional and non-traditional sounding materials.

Digital media and appropriate composition strategies.

Increasingly complex group arrangements of music selected by either the students or the teacher. Performance.

Compositional strategies in music productions, both personal and carried out by others, using repetition, recurrence, variation and change, in an aesthetic context.

### **HIGH SCHOOL – “ART -ORIENTED CYCLE”**

PNL at the end of the art- oriented cycle in accordance with FCE Resolution 180/2012:

**Block 1:** Regarding musical practices and their context

Critical thinking about music, its current practices and social purposes, either in autonomous expression or in those related to other art forms.

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Divergent thinking and respect for aesthetic diversity in group practices: composition, performance and musical analysis.

Current modes of music production and circulation, taking account of ICT influences and the availability of digital audio software.

Latin-American music and cultural identity.

Understanding music as a task and profession through contact with musicians, awareness of artistic procedures and attendance to places within the community devoted to art practices.

**Block 2:** Regarding musical practices and their production

Vocal and instrumental performance of a familiar repertoire, focusing on coordinating ensembles and voice-accompaniment.

Improvisation - including the different sonic possibilities of available materials.

Composition with multiple- sounding materials, including both electric and digital sources.

Increasingly complex musical arrangements, both individual and carried out by others. Performance.

Music projects including other art subjects that show an awareness of the students' interests.

Once approved by each jurisdiction, PLN must be observed for curricular design, but they can be freely organized even broadening their scope. Córdoba's proposal for HIGH SCHOOL – ART ORIENTED CYCLE, is a good example. A document presenting a suggested syllabus for a three- year study course (pages 236 to 257)<sup>5</sup>.

Regarding KINDERGARTEN, FCE has not yet compiled a handbook that discusses PNL in Music that can be regarded as valid nationwide and can provide the curricular guidelines in every State. Thus, the recommendation for music studies vary considerably and still follow the minimum requirements stipulated by Federal Education Law No. 24,195, enacted in 1993. A typical curriculum organizes teaching contents in "blocks", where audition-appreciation and sound and music production interact:

**Block 1.** Sound and music.

**Block 2.** Listening to sound and music.

**Block 3.** Expression resources.

**Block 4.** Communication modes.

As an example, we outline some of the contents in the first block:

MUSIC

*Rhythm: pulse, regular and irregular metrics, free rhythm.*

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<sup>5</sup> Can be accessed at:

<<http://www.igualdadcalidadcba.gov.ar/SIPECCBA/publicaciones/EducacionSecundaria/Tomos/TOMO%20%20-%20%20MUSICA%202013-2015.pdf>>.

Melody: “ascending and descending” melodic design; suspensive and conclusive melodies.

Musical texture: relationships, hierarchies.

Form: permanence, change, return. Formal functions.

Speed: “tempo”, variations.

Intensity: levels, variations.

Character: articulation, expressiveness.

Genre and styles: vocal and instrumental music. Popular, folk, and art music. Children’s songs.

Next, we will consider the question of influential methodologies in carrying out the requirements of the syllabus, as observed in classrooms and in teacher training.

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During the second half of the 20<sup>th</sup> century, when looking for different ways to teach music in both general and artistic education, undergraduates, in the southernmost part of South America, were fortunate in being exposed to the practices of Jaques-Dalcroze, Orff, Martenot, Willems and Ward and the way they expanded sight-reading music systems.

Afterwards we were introduced to the work of Kodály and Suzuki, followed by that of Schafer and Paynter. While experiences from elsewhere made their way among us, local practices began to focus on the traditional music of the region.

Many of these complex ideas influenced the music curriculum of the schools in Argentina and other countries in the continent, and they led to a reconsideration of the concept and practice of Music Education. Foreign ideas proved to be valuable but also problematic. As cultural differences prevailed in this large and diverse part of the world, there was a need for clarification about goals, content, and the kind of preferred activities. There was also a need to come face to face with actual classroom realities, such as the number of students and availability of material. As a result, there was a considerable body of research about musical practice. We had to help our students at Music Education courses to understand the new

concepts while also getting a clear understanding of “best practices” in a variety of settings (FREGA, 1997).

Initial training started to be carried out at *Conservatorio Nacional de Música* (National Conservatory of Music), founded in Buenos Aires in 1924. In some of the provinces, provincial institutions replicated this kind of training which had been subject to modifications over the years. The training mainly concentrated on performance (piano/guitar/ singing), as well as a general knowledge of music language, and teaching methods, together with guidance on practical teaching at all levels of the system.

In recent years, a National University of the Arts, with a Music and Sonic Arts Department, has been created, and even a research- based Center of Music Education was established in 2012, to improve initial training for the music teacher. Some of the music departments in other provinces include music-training programs with a focus on education.

The syllabus does not determine the nature of the repertoire, but several States offer *curricular support* for teachers in their web pages, and thus recommend activities for content coverage, using musical pieces from different genres and styles. An example can be accessed at: *Contributions to teaching – High School*:<sup>6</sup>

As well as laying down procedural principles, any syllabus in a democratic and progressive society should be aware of the importance of culture, socializing and attending to minority voices.

The author includes some results of a research study being conducted at the Argentina National Education Academy, as a case study<sup>7</sup>:

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<sup>6</sup> See:

<[http://www.buenosaires.gob.ar/areas/educacion/curricula/serieaportesmedia.php?menu\\_id=20709#musica](http://www.buenosaires.gob.ar/areas/educacion/curricula/serieaportesmedia.php?menu_id=20709#musica)>.

<sup>7</sup>See:

<[http://www.acaedu.edu.ar/index.php?option=com\\_content&view=article&id=446:qarte-y-educacion-nacion-y-region-un-estudio-de-las-](http://www.acaedu.edu.ar/index.php?option=com_content&view=article&id=446:qarte-y-educacion-nacion-y-region-un-estudio-de-las-)



So far, this study has examined the extent to which musical diversity has been taken into consideration at various levels of compulsory general education in the country. It has sought to show how, even in a young country that has experienced a recent flow of immigration, national identity can be built up within a context of respect for local traditions and the preservation of indigenous cultures.

The same globalizing trends that make us acquainted with music from distant locations in the world should lead us to revisit our origins and establish the current features of our identity.

All music – THE MUSIC – is welcome. Never has music had such a strong presence in the daily lives of human beings as today. There is music at home, in the street, in the car, in the bus, in planes, through the earphones. Music of all kinds and origins.

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#### **1.4 The Main Challenges, Problems and Perspectives: Implications for Practice and Policy- Making. The Author's Personal Thoughts**

In music education today, we music educators have to face an enormous number of challenges; so we may have to get ready to “change gear” whenever necessary to address the different challenges of the diverse classroom situations, if we are to remain in charge of our professional responsibilities. This does not only apply to teaching strategies but also to selecting classroom materials and coping with everyday reality in the mass media.

These are some of the main philosophical questions that music education raises, and which require us to reflect upon and answer (BOWMAN; FREGA, 2012). Certainly,

educators understand the need to keep changing gear. This valuable metaphor has been selected for its rich potential when bearing in mind the purpose of this part of the chapter: to provide a multicultural perspective of music teaching strategies. It is especially the case when educators feel concerned with the challenges of the oncoming “changes in the world”.

The “Zeitgeist” of the 21<sup>st</sup> century may mean many things, especially if one bears in mind the UNESCO booklet “EDUCATION FOR THE 21<sup>st</sup> CENTURY” and its recommendations.

From light and superficial sayings, to in-depth analysis and current reality, it is difficult to forecast what is best for the future of humanity. There has been a good deal of discussion around the world about the benefits and dangers of this fact. The mass media promotes globalization and as a result, national and regional traditions and values are at risk almost everywhere. A good question that is raised by the material that is often provided by the media is “are they helping to improve our understanding?” Are they making us accept diversity or have an awareness of human differences and a respect for diversity? These are some of the problems/questions that currently confront the music teachers in Argentina. The aim of the following list is to outline the kind of questions music education teachers (whether in practice, in training or retraining), usually have to address. Since we are often unsure exactly how to prepare or educate our children, the new generations:

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What should we really teach them? How? When? For how long? What are the core subjects and content that we should teach them, and get them to know? What is the right place for the Humanities in general curriculum? How important are the Arts? What is the value of Music? What kind of music?

And crucial questions: When should we start teaching arts subjects, in our case, MUSIC which means at what age and for how long; What kind of music should be taught at each level which means making decisions about art music or popular music or traditional music or all of them; How should one do

this which implies making decisions about skills, concepts, and resources? (BOWMAN; FREGA, 2012).

In looking for suggestions with the aim of finding solutions, we look around and see so many “methods” (as mentioned above) and resort to well-established methods such as those of Jaques-Dalcroze, Orff, Willems, Martenot, Ward, Suzuki, Kodaly, Murray Schaffer or Paynter, to name the most famous; we would also add ICT, the Internet, multicultural approaches.

These methods or proposals may help us to answer some of the following questions: What should be the main music learning activity in a classroom setting on the basis of the available material, children’s interests, and community concerns?

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- ONLY SINGING?
- MOVEMENT or PLAYING INSTRUMENTS?
- MUSICAL SIGHT- READING?
- MUSIC APPRECIATION?
- A MIXTURE OF ALL OF THESE?
- FROM EARLY CHILDHOOD TO THE END OF HIGH SCHOOL?
- PERFORMING, CREATING, OR APPRAISING? EACH ONE ALONE? ALTOGETHER?

The question is that each of the above mentioned methods (which include some of these activities) have been devised, applied, experienced, and assessed in a setting that involves a cultural and learned way of doing and being. How much time has very little to do with the place to which the transfer is intended.

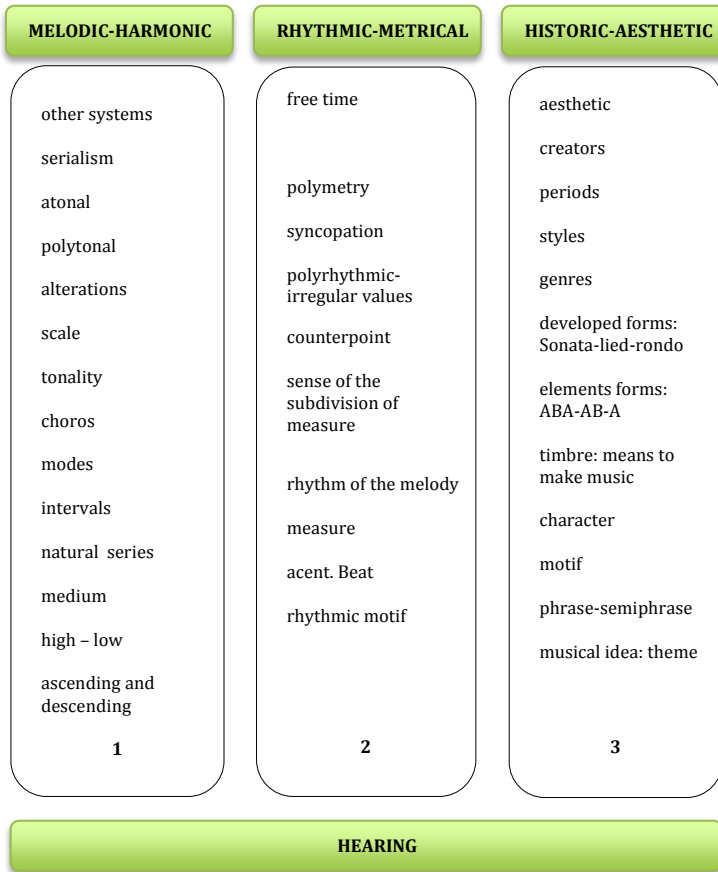
For example: Suzuki asks for the mother to be involved in her child’s music instruction by tuning the instrument, by

ensuring that she practices at home, and by stimulating the child. Japanese society has very little to do with mine, in Argentina, for instance. Which forces Argentinian violin teachers to take into consideration our family organization and commitment, and devise suitable ways to adapt Suzuki's principles to an Argentinian setting. This invites a thoughtful use of the tool by avoiding any kind of automatic/mechanical transfer from one person to another in a teaching/learning situation.

Some help is needed to plan the teaching/learning of music and this might be a "tool" that I devised and tested in a wide range of situations. The **THREE-PHASES AXE**<sup>8</sup>, - this happens to have been generally successful in my experience in many parts of the world (Figure 1.3).

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<sup>8</sup> See: FREGA, A.L. "All for music, music for all".



1. Are relations of pitch
2. Are relations of duration and accentuation
3. Are relations of form and character

**Fig. 1.3:** Three-Phases Axe.

This work diagram represents the three-phase axis as the actual vertebral column of the auditory educational process and development of musicality (FREGA, 1998). It includes a proposal based on updated research in the field of music

teaching and learning and is wholly suitable for acquiring a comprehensive musical knowledge, understanding and performance of the musical material of almost any genre of music in the world. This is generally the “concept sequence” that we can find in all the curricula, including the documents of the different Argentinian provinces. It is evident that the Music teacher degree system at tertiary level, (either in a university or conservatory), will get them prepared one way or another but in the frame of the tradition outlined so far in this chapter.

Teachers can look at the previously listed questions with this tool in mind, and seriously analyze what their current teaching opportunities are. Then they can make decisions from the best choices open to them in the area of music teaching and learn from what they are carrying out. Following this, they can make those strategies or tools interact in a creative way with respect to their local identity, or tradition.

Surely, this matter deserves our attention: world openness means having a personal identity that is a part of the world diversity and a means of preserving a wealth of local traditions at a global level that are worth keeping alive.

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## 1.5 Some Final Personal Remarks

Surely, we have raised some provoking thoughts which challenge today’s educators, artists, parents, and EVEN politicians, around the world. Now, coming back to our metaphor: “**changing gear**”. This reflects the general focus of the chapter on Argentina in this book.

When driving, any car, even with automatic gears, the engine adjusts to the intended speed. Our speed depends on **where** and **when** we have to arrive. It also depends on how much time earlier we began the journey, on how the roads have been built and maintained. This is very like the lifelong educational journey.

This is the point of the way this metaphor was used in the last part of this chapter. To help us to introduce here some thoughts about ways, suggestions, operational examples of

trials already done around the world to cope with the above mentioned challenges in the world of Music education: in this case, in Argentina.

In order to be able to deal fluently with this challenge, we should take the best advantage of the world known methods/thoughts/approaches. However, we must keep in mind that we should not teach the method – any of them – to our pupils but just get out from them an inspiration and some examples from those experienced developments. They will provide us with ideas, with inspiration to create and organize our every day work. As a matter of fact, we should teach MUSIC and for so doing, the methods are ways of “how”, nothing more, nothing less.

The metaphor of changing gear in music teaching and learning for the sake of improving global exchange and understanding might be accomplished as follows:

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- By recognizing the diversity of life and cultural conditions.

- Understanding differences in wealth and/or poverty in social contexts.

- With interactive or individual purposes.

- With an interdisciplinary or specialized focus.

- In teamwork or individual teaching.

- In formal or informal settings.

- In specialized or class-room teaching.

- Approaching traditional contents or with a focus on the future.

- Community involvement and diversity of social influences.

This should be the focus of future post-graduate courses in music education that are gradually emerging in Argentina.

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## CHAPTER 2

### Current Perspectives and the Challenges Facing Music Teacher Preparation in Brazil

SÉRGIO FIGUEIREDO

JOSÉ SOARES

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#### 2.1 Introduction

In this chapter, there is an examination of different aspects of music teacher preparation in Brazil. The main features of basic and higher education will be outlined on the basis of a general description of the Brazilian educational system. There will be an emphasis on initial teacher-training as a part of music teacher preparation in university courses called *Licenciatura*. This term derives from the Latin expression *licentia docendi* = permission to teach. Some key issues concerning music teacher preparation are included in the discussion, as evidence of the presence of music education in Brazilian schools.

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#### 2.2 The Teaching of Music in the Brazilian Education System

The Brazilian education system is regulated by the Law for the National Education Guidelines and Framework (LDBEN), Law No. 9394, which was enacted in December 1996 (BRASIL, 1996). This divided the educational system into two levels: basic education (Pre-school education, primary education and secondary-school education), and higher education (undergraduate and postgraduate courses – Master's and Doctorate).

A graphical representation of the structure of the basic education in Brazil is provided in Table 2.1. This Table includes qualified teachers who normally teach at different levels.

<b>Pre-school Education</b>	<b>Primary Education</b>		<b>Secondary Education</b>
0-5 years old	6-10 years old	11-14 years old	15-17 years old
Generalist teacher	Generalist teacher	Specialist teacher	Specialist teacher
(specialist for some areas eventually)	(specialist for some areas eventually)		

**Table 2.1:** Basic Education in Brazil.

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In pre-school education (0-5 years old) and the first years of primary education (6-10 years old), generalist teachers are predominant, that is, those who teach all subjects in the school curriculum. In some cases, the State and Municipal educational systems<sup>9</sup> recruit specialist teachers in

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<sup>9</sup> The term “educational system” is employed to refer to schools, universities and preparation programmes that offer educational services. This means that the “educational system” includes a wide range of learning opportunities that exist in the country, and are offered or financed by either the State or private sector” (WORLD BANK, 2011, p. 5). In Brazil, the term “educational system” refers to educational services within diverse contexts and can be subdivided into municipal, State and federal educational systems. The responsibilities of the federal, state and municipal authorities for education are defined at each level. The role of the federal government in basic education can be regarded as generally prescriptive, insofar as it lays down the main guidelines for the system. It is also responsible for making available and allocating extra resources, as well as providing financial and technical support to the states and municipalities so as to ensure equality of educational opportunities and the maintenance of minimum standards to avoid disparities between the regions. Primary education is now provided by states and municipalities that share responsibility for funding, whilst the states

particular areas such as the Arts, physical education and foreign languages. In the last years of primary education (11-14 year old pupils) and secondary education (15-17 years old) specialist teachers teach different areas of knowledge in accordance with the school curriculum.

With regard to the timetable, Brazilian students usually only spend approximately 4,5 hours at school – in the morning, afternoon or evening. Full-time schooling still remains a goal for Brazilian state education, although a small number of State institutions provide this. There is also a provision of extracurricular activities at set periods of time provided by some schools in States and municipalities schools. This allows students to remain at school beyond their allotted 4,5 hours per day.

The teaching of Art in basic education is one of the compulsory subjects in the syllabus as stipulated by the current Law (BRASIL, 1996). Despite this explicit requirement to teach an arts subject at school, the National Education Guidelines and Framework Law No. 9.394/96 (BRASIL, 1996) does not state clearly which arts subject should be included in the school curriculum and what qualifications are needed for the professional who should teach it. Supplementary clauses to Law No. 9.394/96 (BRASIL, 1997, 1998) called *Parâmetros Curriculares Nacionais* (National Curricular Parameters) define the areas of the Arts: visual arts, dance, music and drama. The educational systems (whether Federal, State or Municipal) are free to organise their own pedagogical projects, and this allows them to carry out a wide range of activities related to the teaching of arts in the school. For example, there are educational systems that adopt a pedagogical practice called *polivalência* [multipurpose teaching] in which a single teacher is responsible for all areas of the arts.

The *polivalência* practice was established at the beginning of the 1970s by Federal Law No. 5.692/71. The arts

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and federal government are responsible for funding secondary education (INEP, 1999, 2001).

activities were called *Educação Artística* [Artistic Education], and comprised Music, Scenic arts, Visual arts and Drawing. Thus it was expected that an *Educação Artística* teacher should adopt a *polivalência* practice and this meant that the teaching of arts was conducted at a superficial level. As a result, these areas were given a low priority in many educational contexts, and the arts in the curriculum had a low status. The effect of this on Brazilian educational was to encourage the view that the arts are superficial activities, without any real significance in the preparation of students, and can be regarded as a kind of entertainment. However, exceptions can be found and some good arts programs were being carried out in different parts of the country, although they did not represent the majority.

Penna (2002) gives a panoramic view of the climate of the time when Law No. 5.692/71 was enacted:

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[...] Law 5692 was the first act of legislation to set out the responsibilities of the State with regard to the provision of public and free education over a period of eight years [...] this law represented a significant landmark in the struggle for the right to education, and as a result, led to a considerable expansion of education [...] This meant that people from different social classes attended schools. Moreover it led to a questioning of the pedagogical practices which were designed for elitist schools [...] (in the 1930s and 1940s), in which the *Canto Orfeônico*<sup>10</sup> was part of the school curriculum, or featured in the specialized music schools. A basic educational system designed for the general public thus requires a 'new' pedagogical attitude to music teaching, which is different from the traditional patterns, but still effective (PENNA, 2002, p. 18).

According to Fonterrada (2008, p. 202), "the principles of *Educação Artística* were based on a modernist concept involving the expansion of the world of sound, and musical expression devoted to practice and free experimentation". As

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<sup>10</sup> *Canto orfeônico* [a system of choral music that emerged in France in the mid 19<sup>th</sup> Century] was established in Brazilian schools under the guidance of the composer Villa Lobos, in the 1930s. It was a compulsory activity in all Brazilian schools. The main objectives of this musical activity were to teach citizenship, discipline and artistic education (see NORONHA, 2011).

well as this, “the experience encouraged a release of emotion, and a recognition of the value of folk and popular music” (FONTERRADA, 2008, p. 202). The practice emphasized the need for spontaneity, which was understood as a lack of planning or fixed perspectives, which could be conducted without rigor. The aim was free expression which could operate as “an open space for the freedom of expression; however, this didn't really happen, since it only led to imitation” (FONTERRADA, 2008, p. 203).

The period of *Educação Artística* thus brought about a very simplistic notion of the role of the arts in education and tended to give most prominence to the Visual Arts tradition in Brazilian schools<sup>11</sup>. As a result, music educators preferred to carry out their activities in specialized schools, like conservatories and music schools, or to be involved in private music teaching. The lack of suitable conditions for teaching music classes – the lack of equipment, appropriate rooms or musical instruments – led to the gradual disappearance in many Brazilian schools. As well as the problem of creating the right conditions for teaching, Penna (2002) highlights the lack of commitment on the part of the music education professionals to teaching music at the basic education level in regular schools.

Although there has been a good deal of criticism of the *polivalência* model found in the specialist literature (FIGUEIREDO, 2004, 2007, 2010, 2013; FONTERRADA, 2008; HENTSCHKE and OLIVEIRA, 2000; PENNA, 2002 ) the model is still prevailed in a large number of Brazilian schools, even after this law was replaced with 9394/96 LDBEN (BRASIL, 1996). Even worse, some teachers are satisfied with the idea that several arts can be taught by one teacher.

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<sup>11</sup> Several State and municipal authorities have decided to include the Visual Arts in the syllabus of Artistic Education. This can be explained by the fact that, during the history of the teaching of arts in Brazil, there have always been more visual arts teacher courses than in other areas. In addition, visual arts teachers have been more committed and involved in basic education than teacher of other arts.

In parallel with the *polivalência* practice, there are educational systems where specialist teachers are appointed to teach a particular artistic 'idiom' (that is, Music, Drama, Dance and Visual Arts) and, it is expected that this will provide students with a specialist training. There are different ways of including an artistic 'idiom' within the school curriculum. For example, there are schools that offer each artistic subject in a different academic year (e.g. Music in the first year and Drama in the second year, and so on), while other schools only include one artistic subject in their syllabus. Moreover, there are schools that offer extracurricular activities in which the arts can form a part in their different modalities.

Law No. 11.769/2008 (BRASIL, 2008) stipulated that "music is a compulsory curricular content" (and not a subject) in the Curriculum. It is expected that this will provide clear guidance to the legislation regarding the teaching of the Arts. This is because, with regard to the place of music in the school curriculum, Law No. 11.769 prescribes that music should be taught to all students.

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A number of comments can be made and questions raised here, on the teaching of music in regular schools. First of all, the generalist teachers that teach in pre-schools and the first years of primary education must now include music (and other arts subjects) in their pedagogical practice. However, the artistic and musical training given to generalist teachers in their training courses is very poor. The literature has referred to this weakness (WERLE; BELLOCHIO, 2009; FIGUEIREDO, 2004). It is quite rare to find a training course where the musical training is sufficient to make the generalist teacher feel confident enough to teach music in pre-schools or in the first years of primary education (FIGUEIREDO, 2007).

Another comment that has a bearing on the teaching of arts in pre-schools and the first years of primary education, is that some educational systems employ specialist art teachers to teach at these levels. This has led to a situation where it is believed that the generalist teacher is unable to work with different arts areas. It can be assumed that the presence of specialist art teachers in school would be beneficial since this would help students make better progress in this area;

however, each professional, whether generalist or specialist, serves a different purpose. A specialist teacher who teaches, for example, once a week for a few minutes, serves a different purpose from a generalist teacher who stays with the children every single day and takes part in most school activities. For this reason, both professionals play a different role when, in fact, their tasks could be complementary. This collaborative way of working can be regarded as a positive alternative, as has been pointed out in the literature (e.g. BELLOCHIO, 2005, BELLOCHIO; GARBOSA, 2007).

Specialist music teachers usually teach in the last years of primary education (students aged 11 to 14 years old). Sometimes, they teach in pre-schools, the first years of primary education and secondary education levels. The fact that music is embedded in the area of the arts, means that it is linked to the *polivalência* practice since several schools still insist on adopting this model for teaching art subjects. In many cases, a single teacher is responsible for teaching all the arts in a school, even though he or she may not be qualified in all of them.

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Issues related to the preparation of a music teacher in Brazil are discussed in the following sections.

### **2.3 Initial Music Teacher Preparation in Brazil**

In Brazil, different models have been employed for music teacher preparation. At different times in the past, these models have emerged from reforms and policy changes implemented by superior governing bodies such as the Ministry of Education. However, these policies have failed to solve crucial problems in the area of music, such as the following: the uneven balance between musical and pedagogical training, the granting of pedagogical and musical autonomy to students, the acquisition of a professional identity during the teaching practice and the inclusion of new qualified music teachers in state schools.



### 2.3.1 The Traditional Model for Music Teacher Preparation

The traditional model has been greatly influenced by the European tradition. Before the 1970s, music teacher preparation in Brazil was based on the European Conservatory model, with a predominance of classical music. In the case of Villa-Lobos, the inclusion of a Brazilian repertoire, especially folk-songs, brought about some changes in the teacher preparation. However, this change did not lead to pedagogical practices that were significantly different from those of the 'conservatory model', as several teachers assumed *canto orfeônico* was a part of the European tradition.

The 'conservatory model' is still being adopted in some teacher training music courses (PEREIRA, 2014). This can result in a technical form of instrumental teaching which is not found in basic education. There is evidence to suggest that music teacher students can have difficulty in applying knowledge of their musical instruments during their teaching practice at basic education (RODRIGUES; SOARES, 2014).

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### 2.3.2 The *Polivalência* or All-Purpose Model

As mentioned in the first section of this chapter, the subject called *Educação Artística* (Artistic Education) was included in the regular school curriculum in the 1970s. The National Educational Guidelines and Framework Law No. 5692/71 (BRASIL, 1971) made art a compulsory subject in basic education.

The inclusion of *Educação Artística* in the school curriculum compelled the Higher Education Institutions to adopt emergency measures to train a large number of teachers to teach *Educação Artística* in regular schools. A short course was devised called *licenciatura curta* (short *licenciatura*). The main aim of this course was to train teachers of *Educação Artística* in the 4 languages (music, scenic art, the visual art and geometric drawing) in a period of two year. The qualified teacher could then teach in the first years of regular school

(students aged 7 to 10 at that time). The arts syllabus was administered by a single teacher, and this was based on the *polivalência* system. However, it was found that two years of preparation were not enough to prepare a confident professional in 4 artistic 'languages'.

According to Fonterrada (2005, p. 202), the result of this preparation was that teachers went to schools "with big gaps in their training". Although it introduced the idea of 'integrating the arts' (OLIVEIRA, 2007), the *Educação Artística* had "a devastating effect – so much so that our area is still resented today" (DUPRAT, 2007, p. 30). Barbosa (2001) thinks that the *polivalência* is "a limited and incorrect version of the interdisciplinary principle" (p. 48) that was developed in North American schools, but introduced in Brazil in a distorted form.

Criticism can also be made of the '*polivalência*' approach to teacher preparation. A fundamental issue is that it is impossible for a single teacher to master all four artistic 'languages' in 2 years. Owing to their poor preparation, many teachers decided to teach one specific 'language', and ignore the principle of *polivalência* (all-purpose teaching). Others sought for more training in other areas (apart from their area of interest), so that they could meet the pedagogical and administrative requirements of their school.

After studying *licenciatura curta*, if students wanted to be teachers in the upper levels of schools, including secondary school (ages 11 to 17), they had to be qualified in *licenciatura plena* (full licenciatura<sup>12</sup>). This course lasted 2 more years. The time for teacher preparation in schools was expected to be made available at the end of the course.

### 2.3.3 The Contemporary Model

In 1996 a new National Educational Guidelines and Framework Law No. 9.394/96 was passed (BRASIL, 1996). This

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<sup>12</sup> Full licenciatura means that students can do a specialist art course, for example, a music course without having to study another arts subject such as Visual arts.

law was designed to re-structure the curricular guidelines of basic education as a whole. The Arts teaching, especially its regional expressions, became a compulsory subject in the Curriculum at all levels of basic education.

The Educação Artística courses came to an end, and were replaced by new policies for teacher preparation at a higher education level. These policies were formulated following the enactment of Law No. 9.394/96. The new National Curricular Guidelines for Undergraduate Courses in Music, Dance, Drama and Visual Arts were drawn up on 12/2/2004 (BRASIL, 2004a, 2004b, 2004c, 2009). These guidelines brought about a radical change in the teacher preparation courses. Student teachers are now trained for at least 4 years in one specialist artistic area.

According to the National Curricular Guidelines for Undergraduate Courses in Music:

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Art. 5º. The undergraduate course in music requires students to study a syllabus that includes the following subject-areas I – Basic contents: studies related to Culture and Arts, involving Human and Social Sciences, with an emphasis on Anthropology and Psycho -Pedagogy;

II – Specialist contents: studies especially devoted to the area of music, that include knowledge about instrumental music, composition, aesthetics and conducting;

III - Theoretical-Practical contents: studies that integrate theory with practice and are related to the practice of musical art and professional development, including Teaching of Curricular Studies, Practice of teaching, introduction to scientific-research and the use of new kinds of technology (BRASIL, 2004).

This new perspective of the arts teaching introduced by the National Curricular Guidelines for Undergraduate Courses in Music was positive in terms of the preparation of professionals well equipped to work in specific arts languages. But the effects of this change in the university preparation courses did not affect all the educational systems. In many

cases, education administrators still insist on employing professionals to teach all areas of the arts, and ignore the new format for the preparation of arts teachers in separate artistic 'languages'.

Recent research has shown that this situation remains unchanged today (e.g. VASCONCELOS; SCHAMBECK 2015). These research studies have raised some key issues related to teaching practice in basic education. In other words, it can be seen that higher education institutions are opposed to the '*polivalência*' system; but, despite this, there are schools which insist on the idea of the teaching of arts in a multi-purpose way. This inconsistency is borne out by the tension that exists between the structure of the educational systems that incorporate the teaching of art and its "regional expressions", and the preparation of teachers for basic education. The teacher training courses prepare teacher to teach in specific artistic idioms (Music, Drama, Dance and the Visual Arts) (BRASIL, 2004), while the educational system supports the idea of a *polivalência* [multi-purpose teaching] and seeks professionals who are able to teach all the arts at the level of basic education.

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The argument put forward by several educational systems that are in favour of maintaining the *polivalência* practice in schools, is that there is a shortage of qualified teachers to teach the 4 artistic subject-areas. It would be "easier" to employ a single teacher who is able to handle all of them. There are also other federal, state and municipal educational systems that do not include music within the school curriculum (and which should be taught by a specialist), for financial reasons.

The current model for music teacher preparation is based on the Resolution passed by the National Education Council (BRASIL, 2002) which stipulated that there should be a minimum of 2.800 hours for the whole *licenciatura* courses (the majority of *licenciatura* course in Brazil lasts 4 years), and that they should be divided as follows:

I – 400 hours targeted at practice as curricular content. This practice should be experienced throughout the course;

II – 400 hours allocated to teaching practice from the beginning of the second half of the course;

III – 1.800 hours designated to curricular activities of a scientific-cultural nature;

IV – 200 hours targeted at other academic-scientific-cultural activities (BRASIL, 2002).

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Thus, the *licenciatura* music courses, and their different modalities, have included systematic changes with regard to the following: a) the number of subjects in their curriculum, b) the students' teaching practice, given the fact that they are teaching in different educational places (e.g. regular schools, specialist music school, NGOs and other educational contexts) during their teacher-training course, c) the pursuit of a balance between musical and pedagogical preparation.

These courses represent three different models (or pathways) for becoming a music teacher in Brazil today and consist of the following: (i) the *licenciatura* course with an emphasis on music education – the students acquire a general view of music education, and usually learn the basics of musical instruments; (ii) the *licenciatura* course with an emphasis on a musical instrument – this combines a general view of music education with the acquisition of advanced skills in one particular musical instrument; (iii) a distance learning course (4 institutions), which provides a general view of music education and includes face-to-face and online encounters.

The Higher Institution Education that offers a music teacher training course is divided into two sectors: state and private. In the case of the former, institutions are maintained and administered by federal, state and municipal governments. Soares, Schambeck and Figueiredo (2014) identified 80 music teacher training courses that were operating in the country in 2010. Out of this total, 59% were run by the State and 41% were private. This data provides evidence that the State still

plays an important role in preparing music teachers in Brazil. These authors also showed the geographical spread of the institutions amongst the 5 Brazilian regions. As expected, the majority (46%) are located in the South-West region, the most developed and densely populated socio-economic region in Brazil; 24% were located in the South followed by 19% in the North-East, 6% in the North and 5% in the Central-West.

What is most striking in this research is the significant difference between the gender ratio of the music student teachers, 64% male and 36% female. The high number of males can be explained by the lack of BA degree courses in instrumental music, composition and conducting in various regions, which leaves the *licenciatura* in music as the only course which they can study. No less stunning was the finding that, in a sample of 1.924 music teacher students, only 28% wished to teach at the level of basic education in state schools.

In 2007, the federal government launched a programme called *Programa Institucional de Bolsa de Iniciação à Docência* - PIBID (Institutional Grant Program for Initial Teacher Trainers) as a means of encouraging students to value and improving their prospects of being qualified as teachers in basic education. This programme is an initiative run by the Ministry of Education and the National Coordination for the Improvement of Higher Education Personnel (CAPES), a department of the Ministry of Education. The Programme encompasses *licenciatura* courses in all subjects (e.g. Math, History and Geography). According to Gatti and others (2014), up to 2014, 284 Higher Education Institutions had taken part in the Programme. The main aim of PIBID is to encourage a greater number of students to go to the state schools at the beginning of their preparation, where they can be under the supervision of a school teacher (who acts as the supervisor of the students activities in the school) and a teacher from a *licenciatura* course (who acts as a 'coordinator' of the area of music in the university). This teacher carries out activities with the music students, who have been granted a scholarship, and study in a university setting. Together with the school teacher, they plan the activities that will be carried out in school). It is expected that the students will undertake didactic-pedagogical activities in the school. The students' programme requires the

school institution to undertake the following: to allocate 8 hours per week to those involved in the programme, which includes taking part in meetings with the school and university supervisors and to show the results of the work in seminars held by the Higher Education Institutions.

PIBID also seeks to combine theory and practice, by forging a pedagogical (and musical, in the case of *licenciatura* music course) link between the universities and schools and improving the quality of basic education. Some *licenciatura* music courses have been included in the Programme. It has not yet been determined how far this has had an impact on music teacher preparation and students' interest to teach music at basic education, but there is a growing number of positive reports on this initiative.

## 2.4 Challenges and Perspectives in Music Teacher Preparation

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The Teacher-training music courses (*Licenciatura* courses) in Brazil should work within the educational systems as a means of making the school a starting and finishing point of the preparation process. In this way, it will be possible to address issues of the music preparation curriculum, such as giving “coherence” to musical activities that are generally carried out in schools and university campuses finding suitable pedagogical and didactic methods to teach music, the musical repertoire, and so forth. Research carried out by Soares, Schambeck and Figueiredo (2014) has broadened this discussion and pointed out the need to give more clarity to these questions, and enable new policies to be adopted for music teacher preparation with a focus on what is really taking place in schools.

As noted earlier, although music education is one of the compulsory arts subjects, and in the syllabus in basic education in Brazil, it is not always included in the school curriculum, but rather, taught as an extracurricular activity. However, not all students attend music lessons. For this reason, it is important to make music education feature more

prominent within what is called the “pedagogical project” of the school. This project is a blueprint drawn up by schools which includes the subjects that must be taught to the students and a philosophical methodology for teaching all the curricular subjects. This implies making administrators aware of these new educational and cultural policies so that they can be a strategy for transforming and preparing students. This seems to be the right path for Brazil to take. This issue was discussed in Santa Catarina State during several meetings of the *Catarinense Music Education Forum* which were held in different cities, with the aim of encouraging discussion about music at school and implementing Law No. 11.769/2008. These forums have been attended by representatives from State and Municipal Secretariat of Education, some cultural foundations, politicians, heads of schools, teachers and students. The results of the discussions could help the Secretariats of Education and Coordinators of Arts courses to set out a common agenda in the form of a program to gather information on the situation/needs of the municipalities and how this can influence the way music teachers are prepared. To achieve this, several educational systems have been working in partnership with higher education institutions to find a way to implement Law No. 11.769/2009. Those actions involved discussions about the principles of national education, and what kind of action is feasible in each situation, bearing in mind that there is a wide diversity of cultures within Brazil. The forums are designed to discuss key issues with groups of people involved in educational decision-making. They also involve carrying out activities that are gradually being adopted in various contexts, and thus represent a slow, but continuous change in the situation teaching of music in Brazilian schools.

The production and dissemination of teaching material for music education is another key factor in music education and music teacher preparation. Although a greater amount of pedagogical material has been made available since the enactment of Law No. 11.769/2008, there is a need to improve its quality and bring it more closely in line with the features of Brazilian culture. Currently, there is a good deal of pedagogical material that has been translated from other languages, which does not reflect the sociocultural reality of Brazil, and which



adopts a decontextualised approach. There are very few publications of pedagogical material that reflect a truly Brazilian musical identity. This raises the question of how to prepare music teachers who need to have enough autonomy to create their own pedagogical material, and/or music teachers who have enough knowledge to adapt pedagogical material from other countries to their own culture. When forming the curriculum for music teachers, the Brazilian policymakers should take account of the cultural individuality of Brazil and the fact that it is a country of cultural diversity. There is no way to include publications designed to be used by music teachers in their pedagogical practices without mechanisms that can ensure their autonomy.

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There is a need to support continuous programmes for preparing music teachers, like the one currently being operated by the Music and Education Research Group, called the Music Teacher Preparation Project (2015). “This represents a way of increasing the number of professionals willing to include music teaching at basic school level. This measure was taken on the basis of data from a research study carried out by Soares, Schambeck and Figueiredo (2014) which showed that, in a sample of 1,924 participants, only 28% students wanted to teach in a State school. This result provided evidence that there is a lack of motivation for students to teach in State schools, which can be explained by the low value attached to the teaching profession, low salaries and, in particular, the insecure working conditions in State schools at a basic level. In view of this, perhaps the biggest challenge for music teacher preparation in Brazil is how to stimulate an interest students in pursuing a career as a music teacher in a State school.

The pedagogical preparation practice in the near future that is designed to train music teachers for basic education, has a direct link with a wide range of factors that (either directly or indirectly) affect the building of the students’ professional identity. There is an extensive literature that discusses the way a teacher’s professional identity is formed (cf. KAGAN, 1992; LIPKA and

BRINTHAUPT, 1999; CONWAY and CLARK, 2003; YEE FANG TANG, 2004; RIPPON and MARTIN, 2006) and music teachers in particular (cf. DEL-BEN, 2003).

A number of different factors are involved including the following: the granting of autonomy in the classroom, which entails giving the students the freedom to make methodological decisions on their own since this could increase their pedagogical-didactic confidence when faced with a large number of students. A knowledge of how to deal with groups of students is a crucial skill for a music teacher student as they will have to face this reality when they start teaching in a State school.

The issues discussed here reveal the complexity of music teacher preparation in Brazil. At the same time, they show that the preparation of this kind of professional can be beneficial to the regular schools, which are imbued with cultural and artistic values. These questions form a part of a larger problem, which we have characterized as the absence or “silence” of music in the school curriculum in many educational institutions.

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The problems of introducing music education into regular schools need to be discussed together with educational systems and school representatives, music practitioners, researchers, teachers, Higher Education Institutions and other institutions. For this reason, stress should be laid on the role of the Brazilian Music Education Association (ABEM) and the National Association for Research and Post-graduate Studies in Music (ANPPOM) in ensuring that progress can be made in this area.

There are serious problems out there. Perhaps, these challenges are the main driving-force that can encourage researchers, policy makers, lecturers and basic education music teachers to change the reality of the educational system in Brazil.

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## **CHAPTER 3**

### **The Preparation of Music Teachers in Canada**

EDWIN WASIAK

#### **3.1 Introduction**

This chapter describes the initial preparation of music teachers in Canada. Given that the purpose of this book is to bring a global perspective to music teacher preparation, I begin by presenting a general overview of Canada and Canadian education. This provides the contextual information needed to understand the subsequent discussion of aspects of music teacher preparation, accreditation, curricula, and instruction idiosyncratic to Canada, which is then followed by acritical examination of these issues and the resulting challenges. The chapter concludes by exploring the implications, particularly as they relate to those entering the profession.

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Music teaching and learning can and does occur in various contexts in Canada: in schools both public and private; colleges, universities, and conservatories; private studios, homes, and music stores; church choirs, community bands, and youth orchestras; and a wide array of other formal and informal settings. However, with the exception of public schools, the credentials required to teach in most of these settings is largely unregulated. Furthermore, it is in the public school system that the majority of Canadians receive at least some musical education. Accordingly, the focus of this chapter is on the preparation of those who teach music in Canada's public schools.

#### **3.2 About Canada**

To gain some understanding of Canada's education systems, at very least, a rudimentary knowledge of the



country's geography, governance, history, economics, and demographics is required.

Canada is the world's second largest country in terms of area (8,965,121 square kilometers) with a comparatively small population (approximately 33.4 million people). Consequently, the population is generally sparse (average density of 3.7 people per square kilometer). Furthermore, the population is not evenly distributed. Most Canadians live within 100 kilometers of the Canada-US border and more than 80% live in urban centers. Almost half of the population (45%) lives in just six metropolitan centers. Consequently, vast areas of the country have little or no population (STATISTICS CANADA; CMEC, July 2008).

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As might be expected within so large a landmass, the geography is diverse. It ranges widely from barren tundra and ice in the high Arctic, to lush old-growth rain forests on the west coast, the majestic Rocky Mountains, the great plains of the prairies, seemingly endless rocks and trees of the Precambrian shield, and thousands of miles of coastline bordering three oceans. In many ways, the vastness of the country and the resulting geographic diversity has contributed to significant regional differences - economic, industrial, ethnic, cultural, linguistic, educational, musical, and otherwise.

Historically, Canada is a comparatively young country with two founding nations: the British and the French. These historic roots are more or less evident throughout the country. For example, the names of the provinces of British Columbia, Prince Edward Island, New Brunswick, and Alberta make references to historic ties with England. In Québec, the majority of the population looks to France for its heritage. At the same time, the areas now known as New Brunswick, Prince Edward Island, and Nova Scotia all have had significant French populations at various points in their history. Conversely, a sizeable portion of Québec's population has at least some Irish ancestry.

Nevertheless, since confederation in 1867, Canada's population has become increasingly diverse due to subsequent waves of immigration throughout the twentieth and twenty-

first centuries. In the 2006 census, Canadians reported more than 200 different ethnicities and first languages. An additional 1,172,790 or 3.8% of the Canadian population self-identifies as aboriginal: First Nations, Métis, and Inuit (Source: Statistics Canada). As a result, multiculturalism was institutionalized by the federal government in 1988 with the passing of Bill C-93, which “imbued the principle of racial and cultural equality with the force of law” (DEWING, 2009, p. 18).

Canada is also a bilingual country with two official languages: English and French. However, New Brunswick is the only officially bilingual province. In the province of Québec, French is the official language while English is official language of the remaining 8 provinces. However, according to the Canadian Charter of Rights and Freedoms, the right to use either or both official languages in Canada’s federal institutions is protected (STATISTICS CANADA; CANADIAN HERITAGE).

Canada is a confederation of ten provinces and three territories, each with its own provincial or territorial government. Furthermore, the Canadian government recently recognized the province of Québec as a ‘distinct society’ and a ‘nation within a nation’. Canada also includes more than 630 First Nations, which have been given the right to negotiate self-government status, along with dozens of Métis and Inuit communities (Sources: Aboriginal Affairs and Northern Development Canada; AFN; Statistics Canada, 2006). Consequently, systems of government in Canada are complex and multileveled.

Economically, Canada is relatively prosperous. It is a major industrialized nation and a member of the G7/8/20, the Organization for Economic Co-operation and Development (OECD), and numerous other international bodies. At the core of Canada’s prosperity is education (CMEC, December 12, 2012).

Canada is one of the world’s top performers in education. Canadian students consistently perform well on international standardized tests. Canada is also among the top three OECD countries in per capita spending on public post-secondary education. The nation’s economic prosperity is due, at least in part, to the priority given to education across

jurisdictions resulting in a generally well-educated workforce (CMEC, July 2008).

### 3.3 Education in Canada

According to the Canadian Constitution, education falls under the purview of the provincial and territorial governments; therefore, there is no federal ministry of education or integrated national education system. Provincial or territorial ministries of education headed by elected government officials (i.e. Ministers of Education) are responsible for education at all levels: early childhood, elementary, secondary, postsecondary, and adult education. While education ministries across the country may have similar goals and approaches, there is no common philosophy of education, pan-Canadian curriculum, national standards, or uniform requirements for teacher accreditation.

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These provincial and territorial variations reflect and accommodate regional differences regarding culture, language, and religion, as well as the needs of particular populations (CMEC, 2008). Nevertheless, the Council of Ministers of Education, Canada (CMEC) identified some common goals, commitments, and key activity areas while at the same time underscoring provincial and territorial responsibility for lifelong learning with the release of *Learn Canada 2020* in 2008<sup>13</sup>.

Within each province and territory is a network of local school districts or divisions governed by school boards. These boards of education are composed of elected school trustees responsible for the administration and operation of early childhood, elementary, and secondary education at the district level. The levels of power, responsibility, and autonomy school boards hold vary, depending on the jurisdiction.

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<sup>13</sup> See: <<http://www.cmec.ca/8/Programs-and-Initiatives/index.html>>. (CMEC, 2008).

The power delegated to the local authorities is at the discretion of the provincial and territorial governments and generally consists of the operation and administration (including financial) of the group of schools within their board or division, curriculum implementation, responsibility for personnel, enrolment of students, and initiation of proposals for new construction or other major capital expenditures (CMEC, 2008, p. 3).

This system of elected local boards of education is a phenomenon peculiar to Canada and the U.S. (HICKCOX, 2012).

A variety of publicly funded school boards exist across the country, generally organized according to religion, language, or both. Although 85% of Canadians claiming French as their mother tongue live in the province of Québec, the Canadian Charter of Rights and Freedoms protects the minority language rights of French-speaking students outside Québec, as well as those of English-speaking students in Québec (CMEC, 2008). This is most evident in the province of New Brunswick where the Education Act mandates the establishment of two distinct self-managing education sectors, English and French.

Publicly funded school boards are designated as either 'public' or 'separate'.<sup>14</sup> Separate school divisions reflect the constitutional right to religious education for both Roman Catholics and Protestants; however, the criteria to establish separate school districts vary from jurisdiction to jurisdiction. Public education is free to all Canadians at the elementary and secondary levels and serves the vast majority (approximately 93%) of students in Canada. All jurisdictions provide universal and free schooling for 12 years, with the exception of Québec where it is for 11 years. All jurisdictions have some form of pre-elementary (kindergarten) education operated by the local school boards. The age for compulsory schooling varies among

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<sup>14</sup> Separate schools are not private schools, which require tuition and are not supported by taxpayers. Separate schools in Canada are either funded fully, as is the case in Saskatchewan and Alberta, or in part by public tax dollars, but serve particular religious demographics, usually Roman Catholic. Canadians may designate whether they wish their tax dollars to support the public or separate school division in their area.

provinces and territories, but most require attendance from ages 6 to 16.

What constitutes elementary versus secondary education is also not consistent among school districts, let alone across the country. Nevertheless, elementary schools are generally responsible for the first six to eight years of schooling. Elementary curricula typically emphasize what are considered the basic or “core” subjects, including language arts (i.e. literacy), mathematics (i.e. numeracy), social studies, and science, which are supplemented by health, physical education, and the fine arts. Some jurisdictions also include a second-language (usually French or English) in the curriculum.

Secondary schools are responsible for the final three to seven years of schooling, depending on the grade configuration of schools within a given school district.<sup>15</sup> Secondary students take a combination of compulsory courses (i.e. language arts, mathematics, sciences, social studies) and a variety of optional classes such as music. Course offerings at the secondary level generally include both academic and technical/vocational programs. (CMEC, 2008).

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Postsecondary education is available at both public and private institutions and includes a vast array of universities, university colleges, colleges, CEGEPs<sup>16</sup>, polytechnics, theological schools, and distance education institutions. These institutions grant different credentials, depending on their nature and purpose. For example,

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<sup>15</sup> Elementary schools are generally for students from kindergarten to grade 8 and secondary schools are for students from grades 9 to 12; however, many school districts accommodate students in the intermediate grades in middle schools (normally grades 6 to 8) or junior high schools (normally grades 7 to 9).

<sup>16</sup> CEGEP is an acronym for Collège d'Enseignement Général et Professionnel, known officially in English as a General and Vocational College. CEGEPs are postsecondary institutions unique to Québec. CEGEPs are the equivalent of grades 12 and 13 and prepare students for either technical or university programs.

universities and some colleges grant degrees, while other institutions grant diplomas, certificates, and other credentials. However, the postsecondary environment has evolved recently. Consequently, universities are no longer the only degree-granting institutions in many jurisdictions. Currently, more than 200 institutions across the country grant degrees. Essentially autonomous, the exact nature of these institutions ranges from small liberal arts colleges and universities to large comprehensive universities offering a wide range of programs at the bachelor, master, and doctoral levels.

### **3.3.1 The Initial Preparation of a Music Teacher in Canada**

With the exception of public schools, the credentials required to teach music are largely unregulated. For example, anyone can teach music lessons in a private studio. To become an early childhood Kindermusik instructor, only a basic vocal test and some online training is needed (KINDERMUSIK). No specific credentials are required to conduct a community band or church choir. The principal of a private school can hire someone with a music degree or a professional musician to teach music, even though they have no teaching qualifications.

At the same time, organizations such as the Canadian Federation of Music Teachers' Associations (CFMTA) and its provincial affiliates (Registered Music Teachers Associations) and the Royal Conservatory of Music (RCM) do attempt to elevate the quality of private studio instruction by addressing the issue of credentials. In fact, CFMTA's stated purpose is to "promote and support high standards of education among our provincial and territorial members" (CFMTA). To this end, CFMTA requires potential members to present their credentials before being accepted into the association; however, precisely which credentials are needed is unspecific and varies from province to province. For example, the following are listed among the requirements for membership in the Alberta Registered Music Teachers' Association:

Applicants must indicate specialized and advanced-level training in at least one practical solo discipline (instrumental or voice) or in theory. For a solo discipline, evidence of pedagogy certification (study of how to teach) and/or teaching experience is required. For theory, a diploma or degree in theory is required (ARMTA).

In Ontario, a “degree/diploma (like a Bachelor of Music or Associateship from a Conservatory) in their chosen subject(s) and teaching experience” are required for active membership in the Ontario Registered Music Teachers’ Association (ORMTA). The Royal Conservatory of Music grants diplomas in teaching and piano pedagogy; however, even the venerable RCM does not require extensive teacher training to earn a Teacher’s diploma as an Associate of the Royal Conservatory (RCM).

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Other music organizations also provide professional development and various credentials for Canadian music teachers, most notably in the areas of Orff, Kodály, and Dalcroze pedagogy. While those enrolled in Kodály, Orff, and Dalcroze courses are most often teachers in the school system, such certifications are not sufficient in and of themselves as qualifications to teach in Canadian schools.

Because universities and colleges are autonomous institutions, there are no common credentials required to teach at the post-secondary level, even within a given jurisdiction. However, to teach music in higher education, a master’s degree is normally the minimum requirement, with preference given to those with doctoral degrees (e.g. PhD or DMA) specializing in some discipline such as theory, history, composition, or performance. This is particularly true for tenure-track positions for music professors; however, credentials required are generally specific to a position. For example, in lieu of a doctoral degree, a high level of artistic accomplishment may be considered comparable, particularly for positions related to musical performance. Credentials related to teaching are not required. Consequently, most music faculty members have high levels of educational and/or artistic background, but little specific preparation to teach.

Having provided a cursory look into preparation for teaching music in various unregulated contexts, the focus now turns to teaching in Canada's public elementary and secondary schools. Rationales for this delimitation were provided previously.

### **3.3.2 Preparing to Teach Music in Canada's Public Schools**

To teach in Canada's public elementary and secondary schools, all teachers, including music teachers, require a teaching certificate or license. Teaching certificates are granted at the prerogative of provincial and territorial ministers of education; therefore, specific requirements for teacher certification vary somewhat among jurisdictions. For example, the ministries of education in the provinces of British Columbia and Ontario require the completion of a four-year bachelor's degree plus a teacher education program (minimum one year additional study) for professional certification. In contrast, Alberta, Saskatchewan, and Quebec require only a four-year bachelor of education degree. Nevertheless, all jurisdictions require the completion of a teacher education program at an accredited postsecondary institution.

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Post-secondary music education programs vary across the nation; however, all include some combination of academic courses in music (e.g. music theory, history, musicianship, studio and ensemble performance, conducting) along with professional studies in education (e.g. curriculum and instruction, assessment, educational psychology, practicum). Consequently, whichever academic unit houses the music program, usually Faculties of Fine Arts, and Faculties of Education are jointly responsible for music teacher preparation in most institutions.

Degrees offered may be combined, concurrent, or after degrees or, less commonly, discrete degrees in music education. Combined or conjoint degrees (i.e. Bachelor of Music/Bachelor of Education) are two degrees offered by two faculties and typically require five years to complete. Music



education students generally begin their programs by taking the first two or three years of a Bachelor of Music (B.Mus.) degree followed by one or two years of teacher preparation in a Faculty of Education to earn a Bachelor of Education (B.Ed.). In such instances, students typically receive a relatively strong musical background and more generic preparation in education.

At institutions offering concurrent B.Ed./B.Mus. degrees students may begin working their education degree requirements immediately while at the same time completing their music degree. Depending on the institution, concurrent degrees generally require four or five years to complete.

Students may also earn a B.Ed. after completing a B.Mus. (i.e. B.Ed. after degree). This usually requires six years of study to complete. At yet other institutions (e.g. University of Regina) it is possible to earn a Bachelor of Music Education (B.Mus.Ed.) in four years, after which graduates may be certified to teach in some provinces (i.e. Saskatchewan). Regardless, in all jurisdictions, pre-service music educators are required to successfully complete between 4 and 6 years of postsecondary study to be granted a professional teaching certificate. (various university websites listed in references; Departments of education across Canada (<[http://www.edu.gov.on.ca/eng/relsites/oth\\_prov.html](http://www.edu.gov.on.ca/eng/relsites/oth_prov.html)>)).

These are the academic qualifications required for professional teaching certificates; however, there are differing levels of teaching certificates in all jurisdictions. For example, teachers preparing to teach in British Columbia's public schools may qualify for one of five teaching certificates, depending on their credentials (see Table 3.1).

Certificate	Description
Professional Certificate	<p>Non-expiring certificate.</p> <p>Issued to applicants who have met all of the requirements for teacher certification specific to BC.</p> <p>Not restricted to any subject area or grade level.</p> <p>Valid for kindergarten to grade 12.</p>
Basic Certificate	<p>Non-expiring certificate.</p> <p>Issued to teachers who have not met BC's requirements for a Professional Certificate, but do hold a current, valid, unrestricted teaching certificate from another Canadian jurisdiction.</p> <p>Teachers qualifying for a Basic Certificate may upgrade to a Professional Certificate by completing specific requirements.</p> <p>Not restricted to any subject area or grade level.</p> <p>Valid for kindergarten to grade 12.</p>
Conditional Certificate	<p>Expiring certificate valid for up to 60 months.</p> <p>Issued to teachers who meet most of BC's requirements for certification and do not have a current, valid, unrestricted teaching certificate from another Canadian province or territory.</p> <p>Teachers must complete specific coursework requirements before the Conditional Certificate expires to upgrade to a Professional Certificate.</p> <p>Not restricted to any subject area or grade level.</p> <p>Valid for kindergarten to grade 12.</p>
Developmental Standard Term Certificate	<p>Expiring certificate valid for up to 60 months.</p> <p>Restricted to a specific specialty area.</p> <p>Specified coursework requirements must be completed before the certificate can be upgraded to a Professional Certificate.</p>
First Nations Language Teacher Certificate	<p>Issued to proficient First Nations language speakers, whose proficiency is determined by a language authority.</p> <p>The language authority must recommend or endorse the individual to the Teacher Regulation Branch for this type of certificate.</p>

**Table 3.1:** Certificates for public schools in the province of British Columbia<sup>17</sup>.

<sup>17</sup> Source: <<http://www.bcteacherregulation.ca/>>.

As Table 1 illustrates, all teachers in British Columbia except those with the lowest certification, may be assigned to teaching all subjects and levels, including those outside their specialization. The notion of 'a teacher is a teacher' is common among most jurisdictions across the country. Therefore, those teaching music in Canada's public schools may or may not be music specialists.

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Furthermore, exactly what defines a music teacher is unclear (BOLDEN, 2012; BOWMAN, 2010). The definition often has more to do with one's teaching assignment than credentials. One might reasonably assume that a music specialist would be someone who has a strong postsecondary background in music, education, and music education and is teaching primarily, if not exclusively, music. However, that same individual might find herself teaching a variety of other subjects and little or no music, while in the same school district a teacher who is a classroom generalist with no musical interest or training may be teaching music to her grade 5 class. In yet another circumstance, a teacher in a rural school who is a language arts major, but has some musical background, might find himself teaching all the elementary music classes because he is the only teacher available who has any musical training. In Saskatchewan, where music is taught as part of the arts curriculum, a teacher with a Bachelor of Education in arts education may be teaching all the music in her school along with dance, drama, and visual art. As these examples illustrate, those teaching music in Canada's public schools include teachers with varying levels of preparation in music education ranging from none to individuals with graduate degrees in music education.

So, while postsecondary institutions may be preparing music educators to be elementary music specialists, elementary classroom generalists who teach some music, and secondary band, orchestra, or choral teacher/conductors, the reality is that even those prepared as music educators may be teaching in areas of music for which they have little or no background or more distressingly, subject areas in which they have little or no interest or training. The implications of these issues regarding

who teaches music in Canadian schools will be examined in the final section of this chapter.

### **3.3.3 Music Education in Canada's Public Schools**

In all jurisdictions, music is a required subject in basic education at the elementary level, either as a discrete subject or as a component of an arts education curriculum. At the secondary level, only the provinces of British Columbia, Ontario, Nova Scotia, and Newfoundland and Labrador require fine arts credits for high school graduation, which may be, but not necessarily fulfilled by music courses (CMEC, revised 2008-2009). Nevertheless, active music programs are common in many secondary schools, particularly in urban centers.

Most provincial music curricula do specify required amounts of instructional time for music. For example, in Saskatchewan, where arts education is officially part of the core curriculum, the ministry of education mandates 200 minutes per week for all four strands of arts education (i.e. music, dance, drama, visual art) in the elementary grades, which leaves 50 minutes per week for music (SASKATCHEWAN MINISTRY OF EDUCATION, 2011). The New Brunswick Anglophone or English sector specifies 60 minutes for music instruction per week for students in kindergarten to grade 3, increasing to 75 minutes per week for grades 4 to 8 (GOVERNMENT OF NEW BRUNSWICK, 2005). Other curricula indicate percentages of instructional time rather than prescribed minutes. For example, the New Brunswick French sector specifies that 6% of instructional time be spent on the arts from kindergarten to grade 6 with a reduction to 4% in grades 7 and 8 (GOVERNMENT OF NEW BRUNSWICK, 2005).

At the secondary level, time requirements for credit courses are more often specified as total contact hours. For example, a full-credit music focus course for university/college preparation requires 110 hours of instruction in Ontario while in the New Brunswick English sector a secondary music course specifies 90 hours of instruction (Government of New Brunswick, January 30, 2005; Ontario Ministry of Education,

2010). As these examples illustrate, officially mandated instructional time varies among jurisdictions.

### 3.4 Philosophic Rationale

Although some are more current than others, all jurisdictions have reasonably well-developed music curricula in place from kindergarten through grade 12. These documents are informed by and grounded in strong philosophic rationales that acknowledge the importance of music and the arts in education. For example, the Alberta Elementary Music curriculum states

The systematic development of musical skills, knowledge and perception is fundamental to the total development of the individual. Music education should begin at an early age and should continue to encourage creative expression through performance, listening and composition. As students become sensitive to the expressive elements of music, they develop insight into human feelings. (ALBERTA EDUCATION, 1989, p. A.1).

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Similarly, the British Columbia Grades 11 and 12 music curriculum begins with the following rationale

When students study music they interact with sound, simultaneously engaging mind, body, and spirit. Through creating, performing, listening to, and responding to music, students experience the ways in which music evokes and conveys thoughts, images, and feelings. Music education makes an essential and unique contribution to students' lifelong intellectual, physical, and emotional development. Music also contributes to a healthier society through shared activities that respect and reflect the diversity of human experience. Music education, as envisioned in this curriculum, contributes to the intellectual, human, social, and career development of the educated citizen (BRITISH COLUMBIA MINISTRY OF EDUCATION, 2002, p. 1).

As reflected in these quotes, such rationales typically acknowledge the importance of music in and of itself as a contributor to a complete education (i.e. music education as aesthetic education), along with its many other benefits.

Typically, these rationales imply or even stipulate abroad-based, comprehensive approach to music teaching and learning.

### **3.4.1 Learning Outcomes**

Accordingly, music curricula are generally designed to promote broad-based musical understandings, lifelong appreciations, and performance skills through a range of musical experiences. As the Ontario music curriculum states, “The music curriculum is intended to help students develop an understanding and appreciation of music, as well as the ability to create and perform it, so that they will be able to find in music a lifelong source of enjoyment and personal satisfaction” (ONTARIO MINISTRY OF EDUCATION, 2009, p. 16). Similarly, in Manitoba, “The overarching goal of the music curriculum is to support, nurture, and inspire the growth of every student as a musician and artful learner.” (MANITOBA MUSIC EDUCATION website).

At the elementary level, learning outcomes are generally organized around the musical elements, creating, experiencing music from a variety of cultural and historical contexts, and basic performance skills. For example, in British Columbia’s elementary music curriculum groups learning outcomes under the headings Exploring and Creating, Elements and Skills, Context, Presenting and Performing (BRITISH COLUMBIA MINISTRY OF EDUCATION, 2010). Similarly, in Newfoundland and Labrador the elements of Rhythm and Meter, Melody/Pitch, Harmony, Form, Expression, and Contexts comprise the structure around which learning outcomes in elementary music are organized (GOVERNMENT OF NEWFOUNDLAND; LABRADOR, 2005). In Alberta, learning outcomes focus on developing Concepts (rhythm, melody, harmony, form, expression); Skills (singing, playing instruments, listening, moving, reading, writing, and creating music); and Attitudes (enjoyment of music, and positive attitudes towards music). In Saskatchewan, learning outcomes specified in all fine arts curricula from kindergarten to grade 12 fall under the rubric of one of three components:

Critical/Responsive; Creative/Productive; Cultural/Historical. Three very general goals are identified for arts education from kindergarten to grade 12:

1. Cultural/Historical- Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and the human experience.
2. Critical/Responsive - Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.
3. Creative/Productive - Students will inquire, create, and communicate through dance, drama, music, and visual art (SASKATCHEWAN MINISTRY OF EDUCATION, 2011, p. 6-8).

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More specialized music curricula at in intermediate and senior grades enable students to pursue areas of particular interest. The following is a small sample of specific learning outcomes from the grade 7 band curriculum in Nova Scotia:

- 7.1.2 by performing repertoire in group music making, demonstrate an understanding of melody
- 7.1.4 interpret non-verbal gestures making connections to notation and musical expression
- 7.2.1 participate in group music making, demonstrating an ability to read musical scores
- 7.2.3 demonstrate responsibility in individual and group music making (NOVA SCOTIA DEPARTMENT OF EDUCATION, April 20, 2012b, p. 8-9).

Having identified some commonalities among provincial curricula regarding philosophic rationales and learning outcomes, we now turn our attention to how music is taught.

### 3.4.2 Learning About, Through, and in the Arts

In Canada, music and the other arts are taught using one or more of the following approaches: Learning in, about, and through the arts (CMEC; UNESCO, 2010). Learning in the arts involves students learning the knowledge, skills, and values needed to actively engage in artistic endeavors such as performing, composing, and improvising. Learning about the arts is more common where specialist teachers are not available. Students learn information about and an appreciation for music. Listening activities, research assignments, artists-in-residencies, gallery visits, and school performances by touring artists are some ways students learn about the arts. Learning through the arts involves using the arts to teach concepts and skills in other subjects (e.g., singing songs to remember the alphabet in language arts or multiply fractions in mathematics). In other words, the arts are a means rather than an end.

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Certainly there is value in all three approaches. Ideally, students would have many rich opportunities to learn in, about, and through the arts throughout their schooling. Perhaps this is most evident in Nova Scotia where special innovative government-funded programs have been implemented to bring artists into schools (Perform!) and integrate the arts across the curriculum (Arts links), in addition to providing rich experiences in learning in the arts using well-developed curricula (NOVA SCOTIA DEPARTMENT OF EDUCATION). However, such resources are not universally available. Most often, music is taught in Canadian schools explicitly as a separate subject (HILL STRATEGIES RESEARCH, 2010); therefore, the remaining discussion will address approaches best described as learning in the arts, which is the primary approach outlined in all Canadian music curricula.

### 3.4.3 Learning Activities and Pedagogical Approaches

Throughout kindergarten and the elementary grades, music is most commonly taught as 'classroom music.' In best case scenarios, learning occurs through participation in



integrated activities involving speech, singing, movement, creating, listening, and playing classroom instruments (classroom rhythm instruments in primary grades and recorders, ukuleles, handbells, and Orff instruments in upper elementary grades). Repertoire typically includes children's songs, folk songs, songs and works from their own and other cultures, and works of recognized masters.

While particular pedagogical approaches are often recommended, none are actually mandated. Nevertheless, Orff, Kodaly, and Dalcroze methods are practiced widely in elementary music classrooms across the county. Of the three, Orff is the most common, while Dalcroze is relatively rare (HILL STRATEGIES RESEARCH, 2010).

Choral experiences are a key component of an elementary music program, both as part of music class activities and often as extra or co-curricular ensembles. Instrumental music in the form of band and, less often, string programs may be introduced in the upper elementary years. While music is mandatory at the elementary level, instrumental programs are not. The decision to offer a band, orchestra, or strings program is a district and school prerogative. Consequently, beginning grade levels for instrumental music vary.

The most recent and comprehensive study of Canadian music education confirms that concert band (79%) and concert choir (58%) are the mainstays of secondary music programs, followed by guitar (45%) and jazz (44%). Theory and history and general music are also offered in 40% of schools surveyed. While increasingly rare, instances of full orchestra(11%) and string (7%) programs can still be found in parts of the country, particularly in urban centers (HILL STRATEGIES, 2010).

At the same time, secondary music curricula in many jurisdictions allow students to complete an array of additional musical offerings for credit, including vocal and instrumental jazz ensembles; world drumming; keyboard courses; theory, composition, and technology-based courses; applied voice, winds, percussion, strings, guitar, and piano/keyboard in individual and small group settings; steel drum ensembles;

musical theatre; and rock and roll. Government sanctioned curricular offerings are the most extensive in the province of Nova Scotia, where students can earn academic credits for studying folk and traditional accordion and strings, in addition to all the options listed above.

While curriculum documents may have been developed for such courses at the governmental level, activities and courses offered at a given school usually depend largely on the music educators' and students' interest, background, and priorities because all music course are elective at the secondary level (CMEC, REVISED 2008-2009). It would be very rare for more than just a few of these courses and activities to be offered as part of a school's music program even though curriculum documents for many more courses exist (HILL STRATEGIES RESEARCH, 2010).

Note also that the lines between what is curricular and extra and/or co-curricular are somewhat inconsistent at the secondary level. For example, in Saskatchewan, British Columbia, Ontario, and Manitoba students may earn credit by participating in a vocal or instrumental jazz ensemble, whereas this is not possible in most other provinces. It is also common that such ensembles rehearse outside regular school hours, even though students may be taking the course for credit. Musical theatre productions, public performances, tours, and participation in music festivals are also common activities for Canadian secondary music programs.

### **3.5 Challenges, Problems and Perspectives in Becoming a Canadian Music Teacher**

It is true that ministries of education in all jurisdictions officially mandate that students in public schools are to study music as part of their elementary education. It is true that generally well-conceived and well-developed curricula are in place in every jurisdiction to guide music teaching and learning from kindergarten to grade 12. And, it is also true that across Canada there are numerous examples of high quality music programs providing students with a rich and varied musical

education. Unfortunately, these facts suggest a much more robust state of Canadian music education than current realities in many communities.

In fact, numerous challenges confront Canadian music educators on a daily basis; most of which relate in some way to two fundamental issues: 1. the common notion that music and the other arts are frills, and 2. accreditation and hiring practices based on the premise that ‘a teacher is a teacher.’ Consequently, it is understandable that one of the first concerns for a young person considering a career as a Canadian music educator is, “will I have a job?” The second is, “will I actually get to teach music?”

### 3.5.1 Music Education as Frill

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Conventional wisdom in Canada and perhaps elsewhere suggests that ‘the arts are a frill’ (i.e. nice if time and money permit, but not essential). Consequently, the arts tend to be the first to be cut or compromised in difficult economic times. Despite the tireless efforts of organizations such as the Coalition for Music Education in Canada and the Canadian Music Educators Association, the Canadian Band Association, Carl Orff Canada, and their provincial counterparts, music education is generally not given the priority philosophic rationales cited earlier would suggest. Consequently, Canadian music educators, individually and collectively, remain compelled to advocate for their programs. In fact, advocacy has been identified as the most pressing concern for Canadian music educators (NATIONAL LEADERSHIP SUMMIT, 2011).

To reiterate, classroom realities are often markedly different from what is stated or envisioned in government documents. In fact, mandates found in provincial curriculum documents and policy statements rarely influence what actually occurs in schools to any significant extent when it comes to the arts (BOLDEN, 2012). Even in Saskatchewan, where arts education is part of the core curriculum, the priority given to music and the other arts when it comes to making decisions about staffing, schedules, facilities, and budgets

depends largely on the priorities and values of a given school board, school administrators, and/or the provincial and local economics of the day.

Music programs thrive where school administrators, parents, students, and communities support music education; qualified music specialists teach; and provincial and local economies are strong. Unfortunately, there are also many instances where the opposite is true (HILL STRATEGIES RESEARCH, 2010). Understandably, a young person considering a career in music education may be discouraged from following their passion to become a music educator when they witness instances of music being given low priority within the school curriculum; music programs being cut; insufficient funds and time allotted to music; teachers with little or no musical background assigned to teaching music; and lack of job security.

### **3.5.2 'A Teacher is a Teacher'**

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As illustrated earlier in Table 3.1, accreditation and hiring practices in many parts of the country are based on the idea that a good teacher can teach anything. In many school districts this has resulted in a move away from hiring specialist music teachers, particularly for the elementary grades (BEYON; VEBLEN, 2007). The national survey conducted by Hill Strategies Research (2010) revealed that, in elementary schools surveyed, music is taught by the following types of teachers: music specialists (71%), classroom generalists with no music background (38%), classroom generalists with music background (30%), multidisciplinary arts teacher(s) (8%), and other (4%).<sup>18</sup>

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<sup>18</sup> Respondents were able to choose more than one option to reflect the fact that several people with different musical backgrounds may be teaching music in the same school. Also, the researchers qualified their findings on several accounts, including "the survey of music education was completed by 1,204 schools, representing 7.8% of the 15,500 schools in Canada. The full sample can be considered reliable within a maximum margin of error of 2.7 percentage points, 19 times

Undoubtedly, classroom generalists can teach most subjects effectively at the elementary level; however, research and anecdotal evidence shows that music is best taught by music specialists (e.g. HILL STRATEGIES RESEARCH, 2010). Consequently, the decline in the quality of musical instruction in the elementary grades when taught by teachers with little or no musical background is an ongoing concern for Canadian music educators (BOLDEN, 2012; HILL STRATEGIES RESEARCH, 2010).

For a young person considering entering the teaching profession because they wish to share their passion for music, the prospect that they may end up teaching little or no music is disheartening. The issue is also a 'double-edged sword.' While it may mean the music teacher still has a job even if the music program is cut, it may also mean they are teaching subjects for which they have little or no preparation and/or desire to teach.

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### 3.5.3 Implications for Practice and Policymaking

The implications of these two fundamental problems are multifaceted and far-reaching. Issues surrounding advocacy, curriculum and instruction, accreditation, hiring practices, teacher preparation, and music education as a profession all figure into the picture. These issues are addressed to the limited extent possible within the confines of this final section. I have written much more extensively on all of these issues elsewhere (WASIAK, 2013).

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out of 20. However, readers should be aware that schools with music programs may have been more likely to respond to the survey than schools without music programs (or those with fewer music opportunities)" (p. 2).

### 3.5.4 Advocacy and Music's Place in the Curriculum

To reiterate, Canadian music educators invest a great deal of time and energy advocating for music education. However, the very fact that they remain compelled to advocate indicates that their approaches are not working. High profile events such as Music Monday sponsored by the Coalition for Music Education draw the public's attention to the good work being done in music programs across the nation momentarily; however, music education remains on the periphery of Canada's education system<sup>19</sup>. Clearly, current and past approaches to advocacy have not yielded significant long-term results.

Instead, more long-term solutions must be found by rethinking advocacy. This is not new. Some time ago, Canadian researchers Bray, Green, and Vogan (1991) observed:

By far the most pressing need of the profession at the threshold of the 1990s was the need of a sound philosophic foundation for the teaching of music as an essential part of the school curriculum, a justification which is unique to music but valid in today's educational system and acceptable to the general public and authorities alike.

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Unfortunately, the need remains more than two decades later. Nevertheless, embedded in the above quote are the criteria for making a valid case for music education. That is, justifications for music as an essential part of the school curriculum must be:

- unique to music, but
- valid in today's educational system, and
- acceptable to the general public and authorities alike.

These authors posit that any justifications must be based on a philosophic foundation. However, Wayne Bowman (2005), one of Canada's most prominent music education philosophers, would likely disagree. Instead, he makes a compelling case for why philosophy and advocacy serve

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<sup>19</sup> See <<http://www.musicmonday.ca/>>.

divergent purposes, his point being that philosophy is about truth while advocacy is about convincing.

Of course, Bowman is absolutely correct: philosophy and advocacy do serve different ends. But advocacy should not be about salesmanship, maintaining the status quo, or protecting jobs. It should be about articulating valid rationales to ensure every student in Canada receives a high quality music education. However, to be valid and convincing, advocacy must be grounded in truth; hence, the need for philosophy. This is exactly why approaches to advocacy must be rethought.

Often advocacy messages extoll music's many peripheral benefits such as developing teamwork, leadership, discipline, and contributing to academic achievement, rather than music's value in and of itself. Instead, I believe the central message should be that music is a unique and powerful form of human expression used universally (i.e. by all cultures throughout time) to express and understand more fully all aspects of human existence. Music is essential to everyone's education because it is fundamental and basic to the human experience, not because it helps the students do better in other subjects or develop better citizens. For that reason, artistic literacy should be just as important as linguistic literacy.

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Part of the problem is that music educators themselves do not always have a clear and well-conceived philosophy of music education. This is due largely to the preparation Canadian music educators receive. As noted earlier, most postsecondary music education programs consist primarily of two components: music and education. What is lacking is a sufficient grounding in music education. As a result, graduates do not acquire much depth in their understanding of the foundations of music education: philosophy, history, methodology, and current issues (BOLDEN, 2012; BOWMAN, 2007). Therefore, they grasp at slogans and the peripheral benefits to justify music education, which are easier to explain and more readily understood by decision makers and the public, as well as most music educators themselves.

The other part of the solution to the 'arts as frill' conundrum is rethinking what and how music is taught in

Canadian classrooms (i.e. curriculum and instruction). Given that most Canadians receive at least some music education as part of their public education, it is clear that deeper understandings of music are not generally being conveyed. In other words, Canadian music educators must be willing to move beyond traditional approaches and ideologies to better serve the needs and interests of their students. Greater emphasis must be given to engaging students in critical and creative thinking, risk-taking, artistic decision-making, and authentic musical performance tasks that reflect the richness, diversity, and vibrancy of musical expressions from across the globe (BEYON; VEBLEN, 2007; WASIAK, 2013).

In Nova Scotia, British Columbia, and Ontario, curricula are already in place that allow, even encourage, a much greater range of musical activity, particularly at the secondary level than typically occur in Canadian classrooms. However, in actual practice, Canadian music education is deeply entrenched in practices borrowed from our American, British, and European counterparts from bygone eras (BEYON; VEBLEN, 2007). The dominance of school bands based on American models and elementary classrooms using Orff, Kodaly, and too a lesser extent, Dalcroze pedagogies are examples of these foreign influences present in Canadian schools to this day.

This is not entirely bad; in fact, these practices serve a relatively small percentage of students very well. However, the gap between the music students experience in their lives and the largely artificial world of school music is widening, largely due to advances in technology, the ubiquity of the Internet, globalization, and the changing demographics of Canadian classrooms. To better meet the needs and interests of 21st century learners we must reconcile the disconnect between the real world of music and music education by expanding the number of musical opportunities available to students and engaging them in authentic musical performance tasks that teach for musical understanding and lifelong appreciation.

Of course, such changes would also require profound changes to post-secondary education. Preparing music educators to be more 'multi-musical' and teach in ways that are radically different from current practices would require



significant changes to most post-secondary music curricula, hiring practices, and even student recruitment. For example, more universities and colleges would need to hire music professors with more eclectic musical backgrounds, particularly in the areas of popular and world music. To prepare a different sort of music educator would also require accepting students with more diverse or at least different musical backgrounds into postsecondary music education programs than is common at present.

### 3.6 Music Education as a Profession

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Certainly, the quality of music education in Canadian classrooms is compromised when generalist teachers with little or no interest and/or background in music are assigned to teaching it. The 'generalist versus specialist' issue has affected Canadian music education in other ways as well. For example, accreditation and hiring practices based on the premise that a 'teacher is a teacher' means those teaching music have widely varying levels of preparation in, time for, and commitment to music education.

Understandably, a music specialist who also teaches mathematics may feel a greater need to attend mathematics conferences and workshops than the music ones if time and funds for professional development are limited. Generalist teachers who happen to teach some music generally self-identify as teachers, rather than music educators or music teachers; therefore, they are less likely to become involved in music educators associations. With diminished numbers of elementary music specialists, participation in professional associations such as provincial Music Educators Associations and the Canadian Music Educators Association is compromised.

Another related issue is the disparity between rural and urban schools due to a shortage of qualified music educators (BEYON; VELEN, 2007; BOWMAN, 2012; GREEN; VOGAN, 1991). However, the problem is not always the fault of administrators. Often they cannot simply find a music specialist who is willing to move to a rural or remote community. In such

cases, music positions may be filled, at least temporarily, with a teacher who is not a music specialist. In others, the music program is discontinued and the fact that music, a required subject in elementary grades in every jurisdiction, is not actually taught is simply overlooked. Under these circumstances, the quality of the music program is temporarily compromised or dies altogether.

Retention is a related problem. It is common for young music teachers to get their start in a rural school district only to move to a larger center after a year or two. Lack of continuity also compromises quality.

### 3.7 Good News

So while the concern about job prospects is well founded, the good news is that there are jobs for Canadian music educators, it just may mean they have to be prepared to move out of the urban centers. For those considering a career as a music educator in Canada, it is important to recognize the many significant challenges one will need to confront. At the same time, there are many instances of Canadian music educators doing brilliant work in communities where the music program is highly valued and supported. Being a Canadian music educator is not for the 'faint of heart'. It is not an easy career path; however, it can be a most rewarding one.

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## **CHAPTER 4**

### **Music Teacher Education in Mexico: Current Trends and Challenges**

PATRICIA A. GONZÁLES-MORENO

#### **4.1 Introduction**

Mexico accounts for a long music tradition that has been transmitted generation by generation, a process that has been facilitated by diverse formal, non-formal, and informal means. Although oral tradition has played a key role in maintaining our musical heritage, formal education has also allowed higher levels of professionalization. During the 20<sup>th</sup> Century, many universities and conservatoires developed educational programs that aimed to train musicians to achieve high levels of expertise in performance. However, less importance has been given to music teacher preparation, as a very distinctive area of music education in higher education, as it is evidenced in the small number of institutions that offer specific degrees for this type of teacher training. In this chapter, I present current trends in music teacher education in Mexico and the challenges implicit within the educational context and legislation. In order to better understand how music teacher training takes place and to what extent it addresses current educational needs, it is necessary to briefly examine the Mexican education system and its interdisciplinary model of arts education. At the end of this chapter, I discuss the implications for practice and policymaking and suggest opportunities for improvement.

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#### **4.2 The Mexican Education System and its Arts Education Approach**

Historically, the Mexican education system is proclaimed as secular, democratic, and national in scope and



aims to contribute to the improvement of citizens' lives and Mexican society (CONGRESO GENERAL DE LOS ESTADOS UNIDOS MEXICANOS, 1993/2012; PRESIDENCIA DE LA REPÚBLICA, 2007). It can be described as a highly centralized system, regulated by the Secretariat of Public Education (*Secretaría de Educación Pública, SEP*), which establishes national educational policies at all school levels. Curriculum and standards for basic and normal education (teacher education) are also mandated at the national level, and SEP encourages the establishment of competence-based and student-centered models of education (SEP, 2011a).

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SEP (2011b) divides the education system into three main sectors: basic education (preschool, primary, and secondary school), upper secondary education (high school or preparatory school, and technical degrees), and higher education (undergraduate and graduate studies). Initial education or preschool in Mexico is offered to children younger than six years old, which aims to provide an optimal early development through an enriching environment that allow students to acquire basic abilities, habits, and values, and to develop personal and social skills, such as autonomy and creativity (SEP, 2012a). By the age of six, children are expected to enter primary school, which consists of six grades and then to secondary school that entails three more academic years (12-15 years old).

Arts education in basic education usually comprises four specific areas: music, visual arts, dance, and drama. While it is compulsory at the three levels of basic education, it is elective at higher levels of education. Within the education system, arts education intends to contribute not only to the formation of audiences but also to facilitate the detection of talented students who, in favorable conditions, could acquire specialized training. According to SEP, arts education in basic education is:

[...] oriented to develop children's sensitivity, initiative, curiosity, imagination, aesthetical taste and creativity, in order to express their feelings and emotions through the arts and to experience a sense of achievement; to develop and strengthen their physical skills by using materials, tools and

other resources; to develop their perceptive abilities as a result of what they observe, listen to, feel, and express through the art; to acknowledge diverse points of view and way of expression, by learning to value diversity (SEP, 2011a, p. 54; author's translation).

Based on this approach, either classroom teachers or specialists are expected to provide opportunities for students to obtain basic foundations in music and the other arts that allow them to develop an artistic and cultural competence; to develop children's artistic thinking to express their ideas and emotions by stimulating the sensitivity, perception and creativity through academic work in different languages; and to help students to build an identity and a sense of community, valuing diverse art expressions and cultural heritage (SEP, 2011c). In order to adequately integrate the arts within the curriculum, either the classroom teacher or music specialists are expected to follow an interdisciplinary approach in which music is also a means in the acquisition of content and procedural knowledge in other arts and academic areas.

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### **4.3 Professionalization of Music Education**

The origins of professional music education can be traced back to the creation of two important institutions in Mexico: the National Conservatory of Music created in 1866, and which currently depends on the National Institute of Fine Arts (Instituto Nacional de Bellas Artes, INBA); and the National School of Music (now called Faculty of Music) housed at the National Autonomous University of Mexico (Universidad Nacional Autónoma de México, UNAM), funded in October 17, 1929. Regardless of the particular history of these two institutions, they were created addressing two distinctive models that have permeated to other institutions across the country. While the National Conservatory was created under the European tradition that aimed to train concert musicians in the skilled performance of a musical instrument or voice, the National School of Music emerged under the university tradition and aimed to offer a broader education that expanded

students' preparation to contexts beyond music performance, including more adequate training as music teachers, which was largely unattended (DULTZIN, 1982). In 1966, this last institution approved the first curricular project for the professionalization of music educators by granting a bachelor's degree in music with two specific orientations on teaching "school music" and "music in preschool education" (*Profesor de Enseñanzas Musicales* and *Profesor de Música para Jardín de Niños*), as well as the degrees in music performance (piano, voice, instrument) and composition (UNAM, 2007). The National Conservatory of Music, the Superior School of Music (which also pertains to the INBA system), and other conservatories in the country still maintain their emphasis on the training of professional musicians, but also acknowledge a need to provide music specialists with basic pedagogical competencies by including music education or general education courses, either elective or compulsory. Nowadays, distinctions between these two models are less evident, acknowledging that students who graduate from music institutions will face the need to develop teaching competencies that allow them enter the job market which comprises teaching in formal and non-formal settings, due to socio-cultural demands and job restrictions.

In order to provide a wider view of music teacher education across the country, and since it remains a seriously under-researched area here in Mexico, a mapping exercise was conducted to examine programs in music, music education and arts education from upper secondary to graduate levels. Up to date, 54 institutions in Mexico provide one or more programs in these areas, and they constitute the largest source of music and arts education specialists in the country. A total of 167 programs were identified but only 79% (n = 132) of them were available and analyzed.

One of the main issues that arose during the analysis was the limited number of professional degrees in music and music education in several states, a common situation found in previous studies in Mexico and Latin America (CISNEROS-COHERNOUR; CANTO-HERRERA, 2010). For example, in Oaxaca and Tlaxcala, no music programs in higher education

have been created, despite their strong musical tradition. Similarly, in Tabasco and Quintana Roo, no undergraduate music programs were identified, and it suggests that the professionalization in music or music education is limited to a technical level. In Campeche and Nayarit, only one undergraduate program offers training in arts education, but none in music education, specifically. Given the demographic conditions in Mexico, it is not surprising that Mexico City and the metropolitan area concentrate the largest number of music schools.

From this mapping exercise several other trends were identified. A large majority of programs that relate to arts and music education are offered in universities ( $n = 106$ , 63.5%), following the schema previously described, and the number of programs offered within the conservatory model was considerably smaller ( $n = 29$ , 17.4%) (Percentages do not sum 100%, because technical and preparatory levels are not included). This trend is commonly found in other Latin American countries (ARÓSTEGUI; CISNEROS-COHERNOUR, 2010).

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According to the school level, most programs grant bachelor's degrees ( $n = 121$ , 72.5%), while only 20 programs offer master's or doctoral degrees (12%). Only 18 programs provide a strong preparation in music education. These programs are specifically labeled as bachelor's degrees in music education or as bachelor's degrees in music with orientation on music education. Twelve programs emphasize an integrative arts education approach, in which the four basic arts areas are included. The largest amount of degrees correspond to programs in music ( $n = 89$ ), with emphasis on performance or composition, and which might have minimum or nil courses that prepare students to teaching responsibilities.

At the master's level, up to date, only one program in music education was found. Ten other programs in music are oriented to performance (1), musicology (2), ethnomusicology (2), composition (2), music theory (1), music cognition (1) and music technology (1), but none of them include preparation in education, despite most of the graduated students will be likely

to teach their respective areas of interest, particularly in higher education institutions. Finally, five programs offered master's degrees in arts or arts education in which students might concentrate in their respective artistic area while receiving overall training in education.

If the number of master's programs is limited in the country, it is even more distressing that only the Faculty of Music, at the National Autonomous University of Mexico (UNAM), offers doctoral degrees in music. Despite this institution allows for specialization in seven different areas (music education, music performance, musicology, ethnomusicology, music technology, composition, and music cognition), it is still insufficient to satisfy the national demand considering the number of possible candidates in position to increase their academic credentials.

#### **4.4 Initial Music Teacher Training (Undergraduate Studies)**

As it can be observed by previous descriptions, music teacher preparation in the form of undergraduate programs of music education is still incipient in Mexico, despite this area has been recognized within the education system since the early 20<sup>th</sup> century. Therefore, initial music teacher preparation cannot be fully described without taking into consideration other programs that, despite not being properly specialized in music education, still represent a seedbed of future music teachers. In this section, a brief description of all undergraduate programs in music and music education is provided, as the main source of the initial professionalization of music teachers. Particular attention is given to four basic competencies that are found in music programs and which suggest some of the possible roles that any music teacher faces in different educational contexts: musical, pedagogical, administrative, and research competencies.

### 4.4.1 Music Training

A basic component in music teacher education, as well as it is in any type of music program, is the provision of specialized knowledge and competencies in music theory and practice that help students to develop abilities to perform musically by diverse means, either instrumentally and/or vocally. In some programs, students can select one main musical instrument (or voice), and even a second complementary instrument; in other programs, particularly in music education, students are only allowed to play instruments commonly used in school music, such as guitar, recorder, or piano (keyboards). In all music programs, students must develop abilities for music reading and audition, a curricular content commonly named as solfeo, that includes not only solmization techniques, but also sightreading / sightsinging, and ear training techniques). Additional courses for music practice might include choral singing, orchestra and chamber music, vocal and orchestral conducting. Although music theory courses are also common among music programs, the level of depth may vary among the types of programs. For music education programs, courses of classical and modern harmony, musical analysis, and arrangements for school music can be found in the curricula, but not necessarily more advanced theoretical courses such as counterpoint, canon and fugue, or modern techniques of composition. Additional courses allow a more rounded musical preparation, such as art and music history, musical appreciation, sociological and philosophical issues in music, and music technology. The amount of credits assigned to courses in music theory and practice varies according to the type of program.

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### 4.4.2 Pedagogical Training

From the 94 music programs analyzed, it was found that at least 70.2% ( $n = 66$ ) included at least some basic preparation in pedagogical competencies (either in music pedagogy or in general pedagogy). This is a high percentage considering that only 19.15% ( $n = 18$ ) of the examined curricula corresponded to programs in music education. A little

more than half of the programs included at least one course in general education or pedagogy ( $n = 50, 53.2\%$ ). The most common courses found within the curricula included general pedagogy, didactics, pedagogical practice, learning theories, general psychology, and developmental psychology. However, other courses were also found in those programs with a strong emphasis on educational aspects: learning assessment, educational sociology, social psychology in education, art in special education, curriculum analysis, or educational planning. In relation to specific curricular content that prepares students for music teaching, less than half of the programs include at least one course in music education ( $n = 38, 40.4\%$ ). Some of the courses included music pedagogy, music didactics, music education foundations, music education methods, music and its application in primary school, instrumental and vocal music methods. Preparation in arts education in the form of integrative courses was only found in arts-based programs.

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Particularly important are the opportunities for student teachers to obtain practical knowledge and experience in teaching. Initial training usually requires a first approach to schools in which student teachers are mentored by in-service teachers, as a process of inducting them to the educational reality. A number of hours are usually assigned for observations of the various school contexts. This particular time allows student teachers to follow a comparative and analytical approach in order to apply theoretical knowledge gathered during studies into new practical situations. As Conway (2003) suggests, student teachers need multiple mentors that allow them to understand the pedagogical processes, educational context, school environment, and social aspects. However, little is known about how teaching practice takes place in Mexican schools, and whether student teachers have sufficient and adequate experiences during the induction process. For example, Cisneros-Coherneur (2011) observed that when student teachers lack of an adequate supervision, they develop activities that are in some cases inappropriate to the level and age of the students.

Among the examined programs, only half of them included at least one semester for teaching practice ( $n = 47$ ;

50%). This suggests that students who graduate from the other half of the examined institutions and who could be future music teachers will be more likely to replicate similar teaching models they experienced as music students, even if those models were not the most appropriate. The typical time allotted to teaching practice among schools is two semesters ( $n = 18$ , 19.1%), followed by one semester ( $n = 1$ , 16%) and four semesters ( $n = 11$ ; 11.7%). However, the number of weeks and hours per week assigned within each semester might differ among institutions. For example, while Cisneros-Cohernour (2011) reports that at one institution in Southern Mexico student teachers are only required to fulfill one week of teaching practicum in each of the last four semesters of the degree, other institutions require up to ten weeks of observations and practice per semester (e.g., Universidad Autónoma de Chihuahua).

#### **4.4.3 Administration Training**

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Additional to pedagogical training, general competencies are also desirable within music teacher preparation, in particular administration competencies that might be used in educational and other professional contexts. These competencies foster activities of leadership, sustainable development, project funding and administration. Among the curricula examined during the mapping exercise, only 31.9% ( $n = 30$ ) of the programs included at least one course related to administration. Some of the courses included school administration, cultural development and administration, arts administration and production, general administration, cultural marketing, and business development.

#### **4.4.4 Research Training**

Although undergraduate programs do not aim to train music or music teachers as researchers, which is mainly the purpose of graduate programs, basic knowledge in research allow them to develop practical career skills such as analytical thinking, search and use of information, problem solving



strategies, among others. However, not all undergraduate programs include opportunities to develop research skills. From the examined curricula, only 39.3% of programs ( $n = 37$ ) include some sort of research training, with courses of research methodologies or only with thesis credits for preparation of a final project, professional memoir, or thesis. The most common allotted time to research training, when it is provided, is either one or two semesters ( $n = 14$ , 14.9% in both cases), while the most common time allotted to the final project or thesis is two semesters ( $n = 24$ , 25.5%). It is worth notice that only three institutions take into consideration research courses specifically oriented toward music, such as foundations for music research, workshop for research in arts activities, and ethnomusicological analysis and research. However, no research courses seemed to be designed addressing its application in music education contexts, specifically.

## 108 4.5 Graduate Studies in Music Education

As it was previously mentioned, up to date only one institution in the country provide opportunities for graduate studies for music teachers, one master's and one doctoral degree in music education (UNAM). The master's degree requires nine compulsory courses, including four research courses and five pedagogical courses (learning theories and music teaching, music didactics, theory applied to curriculum analysis and design, philosophy of music education, and assessment in music education). Elective courses include selected topics in music education, technology in music education, statistics, music education methods and music psychology. The particular doctoral program has been characterized by a strong emphasis on self-directed training in music research, in which coursework is not mandated, unless specific courses are recommended by academic advisors. For example, when doctoral students do not have strong research training or did not obtain a master's degree in the specific music area, they are advised to take remedial courses. In general, as it is expected, those who finish a graduate music education degree are more likely to continue their teaching

practice, typically shifting from positions in basic education into positions at the university level. Although this reduces the number of music teachers serving in basic education, it increases the levels of professionalization of university professors.

#### **4.6 Music and Arts Education Training for Classroom Teachers**

Based on the national curriculum and current educational policies for basic education, teaching music as part of the integrative school subject called arts education requires a demanding teacher training. Despite the long debate on relation to who must teach arts and music in basic education (i.e., classroom teachers or specialists), and the extensive criticism of the training of classroom teachers and their competence and confidence to teach music and the arts (BARTEL; CAMERON, 2002; GIFFORD, 1993; MILLS, 1989; TEMMERMAN, 1997), the Mexican education system has highly relied on them as providers of arts and music education in schools, in order to extend the access and coverage to a larger student population. Due to the limited number of music specialists, as well as the lack of sufficient financial resources, it has been required to maintain this approach. Therefore, training of classroom teachers in preschool and primary education has traditionally included preparation in music, as well as in visual arts, dance and drama. Following the integrative approach proposed by SEP, classroom teachers are expected to understand the importance and relationship of the arts in students' cognitive and affective development and must acquire basic tools to use diverse artistic languages in order to foster effective educational environments (SEP-DGESPE, 2012b).

However, teacher education programs only include a limited preparation in arts education that constrain student teachers to acquire sufficient content and procedural knowledge in each respective area and their adequate integration. For example, according to the national program, teacher training for preschool teachers only includes two

semesters of the subject called “Arts Expression and Appreciation” (SEP-DGESPE, 2012a). Similarly, teacher training for primary education includes two semesters for arts education, one for “music, body expression and dance”, and the other one for “visual arts and drama”. In both cases, a four-year teacher training that only include two courses for arts education, or an equivalent of half semester for music education, seem insufficient to provide the required level of expertise to teach music, or any other of the arts. This kind of teacher training, at the end, may develop into what Bracho et al. (2003) describe as an arts education that is “the result of improvisation linked to the educator’s very own conception of art than from a more systematic and planned pedagogical work” (p. 2). Even in teacher education schools that offer specialization in arts education (e.g., case study by Cisneros-Cohernour, 2011), pedagogical training is emphasized over artistic training, despite the recognition of school authorities that student teachers should acquire higher levels of competence in the arts. Another particular concern is the emphasis on theoretical content more than practice in arts learning. This lack of adequate instruction in arts, and particularly in music, is usually attributed as the cause of classroom teachers’ lack of confidence, motivation and commitment to teach music (GONZÁLEZ-MORENO, 2009), a common situation in countries where music education is the responsibility of classroom teachers (BARNES; SHINN-TAYLOR, 1988; MILLS, 1989; TEMMERMAN, 1997).

The overall preparation of classroom teachers at preschool and primary education emphasizes the development of generic competencies that aim to enhance their cross-disciplinary application, increasing teachers’ pedagogical skills in teaching each school subject. As it can be observed in teacher preparation for preschool and primary education (SEP-DGESPE, 2012a, 2012b), the national curriculum provides a strong psychological and pedagogical preparation. For instance, some of the required courses include learning theories, developmental psychology, general pedagogy, history of education, learning assessment, educational planning and administration, foundations of basic education in Mexico, among others. Specific courses for teaching each school subject

according to the national curriculum are also a significant component in the curricula. Those courses include preparation for Spanish, mathematics, natural science, geography, social science, history, civic and ethical education, and physical education. Complementary courses attempt to develop teachers' basic competencies in research, the use of information and communication technologies (ICT), proficiency in a second language (English), and training in specific competencies according to the profile that each student intends to pursue as a future in-service teacher. While these programs aim to provide a well-rounded preparation of the classroom teacher, this training might not necessarily reflect an effective transfer into practice, that gives teachers the necessary tools to solve and confront the challenge of teaching music and other arts, with the same capacity as they teach the so-called academic subjects (GONZÁLEZ-MORENO, 2009, 2010).

Given the amount of school subjects that teachers are required to teach, particularly at primary level, professional development program for in-service teachers is a required component in educational policies to enhance quality in education. However, most professional development programs are still focused on providing teachers with the tools and strategies to improve student achievement mainly in Spanish and mathematics. An extremely limited number of professional development programs in music and arts education are provided as compared to the number of opportunities offered in the so-called academic subjects (e.g., classroom teachers' self-reports on the frequency of professional development programs in each school subject, GONZÁLEZ-MORENO, 2009).

Unlike teacher education programs for preschool and primary school, programs focused on teaching at secondary level do not include compulsory courses in arts education. Student teachers have the option to specialize in one of the following areas: biology, Spanish, physics, civic education, geography, history, English, mathematics, or chemistry (SEP-DGESPE 2012c). Only a limited number of teacher education programs (normal schools) in the country offer specialization in arts education (e.g., Escuela Normal Superior de Chiapas, Escuela Normal Superior de Yucatán, Escuela Normal Superior del Sur de Tamaulipas). Given these conditions, when music

education is provided in secondary schools, it is more likely to be taught by specialists who have been professionally trained in technical schools of arts, conservatories or university programs with degrees in music performance or music education, or even by amateur musicians who had the opportunity to obtain a position as a music teacher.

#### **4.7 Opportunities and Challenges for Music Teachers in Basic Education**

The national education system in Mexico presents both opportunities and challenges for music educators who enter into the profession. Novice music educators have to face similar educational contexts but under more challenging conditions than experienced in-service teachers. In this section, general issues related to educational context in Mexico are described, as well as the implications for music teaching practices.

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The value and importance of music and arts education in a well-rounded formation of all children has been acknowledged within national educational policies, which at the same time provide opportunities and impose challenges to novice and experienced music teachers. In the previous Presidential term of office (sexenium), the Federal Government, through its National Development Plan (PDN, Plan Nacional de Desarrollo 2007-2012), proposed “to promote a well-rounded education in which opportunities for students to participate in arts education would be increased in schools, as a means of enhancing students’ development as human beings” (PRESIDENCIA DE LA REPÚBLICA, 2007, p. 225). While this statement promoted the provision of a quality arts education, it was not fully operationalized. Yet, it permeated the possibility of advocating for the public acknowledgment about the role of arts and music educators within the education system.

The 2013-2018 National Development Plan (PND, PRESIDENCIA DE LA REPÚBLICA, 2013, p. 126) fails to properly acknowledge the importance of formal arts education. The objective 3.3 aims to provide access to culture as a means

for an integral formation of the citizens, but among the established strategies, only one includes the creation of a national program of community arts groups for the inclusion of children and adolescents. While the current PDN emphasizes the development of cultural spaces, preservation of cultural heritage, and the creation of arts and cultural industries (strategies 3.3.2, 3.3.3, 3.3.4), no more specific statements are found in relation to education in or through the art.

The latest curriculum reform called *Reforma Integral para la Educación Básica* (RIEB; SEP, 2012b) presents areas of opportunity that are important to recognize and develop. Based on the educational policy oriented to improve quality and access, the reform is the result of a better articulation of content and systematic learning across school levels, as compared to previous national curricula, and represents a clearer guide that informs music educators. The new curriculum describes content and expected learning outcomes that despite could be considered as minimum standards still provide opportunities for expansion according to the abilities and expertise of either music specialists and classroom teachers. In order to examine the impact of the new curriculum and to what extent music educators and classroom teachers succeed in its implementation, a more systematic evaluation process must be in place; one that is based on reliable and valid assessment tools. This alternative itself represents a challenge given the wide variety of contexts in which music education is provided.

Either music educators or classroom teachers, in their key role within the educational process, are required to foster adequate environments that allow all students to have access and active participation in their music learning. The Sectorial Program of Education, 2013-2018 (SEP, 2013), which defines goals and indicators based on the needs at each school level, emphasizes the importance of promoting teacher professional training and reinforcing the inclusion of experiences and curricular contents related to arts education (p. 64). It is also states the priority to provide scholarships and incentives to support arts and cultural education, and to reduce constraints that impede students and teachers to access arts and cultural activities in order to strengthen arts appreciation. In addition,

it established the need to foster the national identity by disseminating popular, indigenous, urban, and community cultures. These recommendations provide wider opportunities for music educators to expand students' musical interests but also enhancing their music expertise beyond the boundaries of their typical Western classical music training.

One of the key challenges, nonetheless, relies on the need to change paradigms of what entails arts and music education in practice, not only as an educational policy, and how they can be truly considered as a foundation of a well-rounded education and that their value be acknowledged at all levels of the education system, from educational authorities, school administrators, teachers, students, and even parents and the community in general.

114 Due to diverse socio-economic conditions of the Mexican population, education access and quality still differ greatly from school to school; deficits still exist as evidenced in the lack of equal opportunities for access to quality education throughout all levels of education (HOPKINS et al., 2007; SEP, 2007a, 2011a, SEP, 2013), particularly in relation to arts and music education (GONZÁLEZ-MORENO, 2009; 2010). According to Catterall, Chapleau, and Iwanaga (1999), the probability of being highly involved in the arts is twice as high for economically advantaged students. As Fernández stated since 2002, arts and music education in Mexico, is "incomplete, elitist and excluding" (p. 87). Similarly, Bracho et al. (2003) recognize that arts education in basic education has huge historical lags, and the function that has been traditionally attributed to it has been explicitly supplementary. Subsequently, the role of arts and music educators has been commonly relegated in the school context, although current national and international advocacy initiatives have tried to reverse this conception.

Other explicit and implicit factors impede meeting the goals of access and quality in education, and the adequate job conditions for music and arts specialists. First, the unbalanced time distribution among school subjects directly affects the provision of arts education and perpetuates the perception that the so-called academic subjects are more valuable and

important. Despite its compulsory character in basic education, music and arts education are still perceived as one of the least useful school subjects (GONZÁLEZ-MORENO, 2009; 2010), and these perceptions can be attributed to the limited number of hours that students spend in music and arts education, as compared to other school subjects. Although the need to assign time for arts education in regular school hours has been addressed, the number of hours formally established in the new National Curriculum for Arts Education (RIEB; SEP, 2012b), remains one hour per week for half-time schools, as it has been in previous decades. This means that students only receive 40 hours of arts education per year, a significantly lower number than the range of hours assigned to Spanish or math in the different school grades (200-360 hours; SEP, 2011a), which at the same time reduces the teaching hours that music and arts specialists spend in each school, as compared to the regular workload of classroom teachers. As a result, novice music educators who intend to work within the public system find limited opportunities to obtain a position that assures a substantial number of hours per week. Even full-time music educators are required to serve in more than one school in order to complete the full workload. As it can be observed, despite educational policies acknowledge the role of the arts in general education, the unbalanced time distribution among school subjects pushes the arts to the edge of the curriculum, avoiding to receive the same recognition (see ROBINSON, 2001).

The lack of adequate professional development in music and arts education for in-service teachers represents another big challenge in the Mexican education system, since teacher training and continuous professional development is crucial to stimulate quality in teaching. The Federal Government and the National Teachers Union (Sindicato Nacional de Trabajadores de la Educación, SNTE) signed the Alliance for Quality in Education and established agreements to professionalize teachers and educational authorities, to assist in-service teachers in achieving higher levels of specialization, and to establish formal evaluation that could serve as a basis for educational policies (SEP, 2011a). However, teacher training remains weak and music teacher education programs



do not fully satisfy the current need of music specialists (JIMÉNEZ, 2012), furthermore, professional development in music and arts for in-service teachers is also inadequate. Teacher participation in professional development is mainly determined by the type of courses that state and local educational agencies offer within the public system and which are characterized by an extensive provision for training in the so-called “academic” subjects, but very limited training in arts or music education (GONZÁLEZ-MORENO, 2010). Under these conditions, novice and experienced music educators are forced to find additional options for continuous training beyond those that are offered through the public education system. New music educators are now required to increase their level of professionalization in order to have higher possibilities to enter the education system and to improve their work conditions based on the national teacher evaluation system (e.g., Programa Nacional de Carrera Magisterial).

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As it has been in the past, the education system still depends on the teacher training of classroom teachers in order to make arts and music education accessible to all students. Despite classroom teachers might be in a better position to fully integrate arts within the overall curriculum as compared to music educators, given their pedagogical expertise in other areas, they still require continuous training to strengthen skills, strategies, and resources to apply them in their teaching practice. By increasing the opportunities for professional development in music and arts education at State and Federal levels, classroom teachers might enhance their values, change their attitudes, and increase their competence in teaching the arts.

In relation to music teacher preparation, the need to provide a more specialized education still persists and it is evidenced by the limited number of programs in Mexico that have emerged and been accredited specifically as programs in “Music Education”. The limited number of professional degrees in music education across the country does not fully satisfy the need of specialists in every school, even when other degrees in music are considered as possible seedbed of future music teachers. Even, in this particular case, when music specialists

with no pedagogical training are inserted within the education system, they might not necessarily provide students with a well-rounded, competence-based and child-centered education. Given the strengths and weaknesses that teacher training for classroom teachers and music specialists entail, one area of opportunity is to foster their collaborative work in the educational context, where classroom teachers might serve as mentors for the music teachers' involvement within the educational environment, and where specialists can guide and support classroom teacher in building higher levels of confidence and competence to integrate music within the general curriculum.

As observed in the initial music teacher preparation at the undergraduate level, university degrees still tend to provide a more general preparation, which include not only the necessary music expertise, but also basic competencies to expand their job possibilities as teachers, administrators and researchers. All these competencies, despite they are developed at basic levels, provide music specialists with basic tools and abilities highly appreciated in the educational environment. While music programs in conservatories still emphasize the musical expertise over additional competencies, more programs currently acknowledge the basic need to develop musicians' competencies in teaching, an activity that, despite it has not received the sufficient recognition as a distinctive field in higher education, it has been the traditional mediator to maintain our musical traditions and to increase higher levels of professionalization in music.

#### **4.8 Conclusions and Implications for Practice and Policymaking**

Given the conditions of the Mexican education system, the last curriculum reform, and current educational policies for basic education, teaching music as part of the integrative school subject called arts education requires a highly demanding teacher training. Music teacher education in Mexico is still incipient and only a limited number of institutions grant degrees in music education. However, more music schools and

universities recognize the need to provide music students with a minimum of teaching preparation that allows them expand their possibilities as music professionals, addressing the current need of music educators at all levels of education. For this reason, it is essential to continuously evaluate the relevance and consistency between music education curricula and the labor market needs, and it is also imperative to increase the number of undergraduate and graduate programs in music education across the nation.

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Within basic education, it is evident that classroom teachers as providers of arts and music education are still greatly needed in order to fulfill the curriculum requirements in the absence of music specialists. Acknowledging strengths and weaknesses in teacher training of classroom teachers and music specialists, collaborative work between them could facilitate a better provision of arts education in schools. Although the debate is still open in relation to who should teach music in schools, classroom teachers or specialists, it can be argued that, in Mexico, students would be benefited of a larger number of educators who teach music and the arts, regardless of their particular combination of pedagogical and musical skills, in order to meet the goals of access and coverage at the national level. A key point is to foster a stronger commitment from classroom teachers and music educators to meet the goal of developing children's creativity, curiosity, imagination, aesthetical taste, through music and other art forms, and also to engage themselves in a continuous development of their own artistic and cultural competencies. Similarly, this set of competencies should be reinforced during music teacher training.

In relation to the national educational policies, it can be concluded that they show a positive alignment to international discourses such as the UNESCO Road Map (2006) and the Educational Goals 2021 (OEI, 2010), in favor of a well-rounded education that includes arts and music education, as a compulsory subject within the curriculum. However, weaknesses still persist on how effectively those policies are operationalized. As those international policies suggest, three basic but not simple strategies must be followed: First, to

provide more opportunities for professional development and to provide more incentives to accomplish higher levels of expertise (e.g., teacher training at undergraduate and graduate levels). Second, to foster partnerships between school systems and external agencies; this could include opportunities for music specialists who are not trained in normal schools to enter the public education system by eliminating institutional barriers. And third, to balance the curricular weight of school subjects. If these recommendations were at least partially applied, music educators and classroom teachers would be in a better position to meet the educational goals of providing access and assuring a well-rounded quality education.

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## CHAPTER 5

### Music Teacher Education in the United States: Policy, Practice, and Planning

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#### 5.1 General Overview of the National Education System in the USA

 In the USA, most children begin formal schooling at the pre-K or kindergarten (age 5) level. Early childhood school experiences can vary widely across the United States. Approximately 58% of 3- to 5 year old children were enrolled in nursery school and kindergarten (pre-primary, full day) as of 2010 (NCESc, 2012). It is assumed the remainder does not participate in early childhood school experiences or participate on a part-time basis. Following early childhood experiences, students move into primary school, often called elementary school, level (grades 1-5, ages 6-11). The secondary school experience includes middle school (grades 6-8, ages 11-13) and high school (grades 9-12, ages 14-18). The organization of elementary and secondary schools in the US can vary, but this model is typical.

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Schooling in the US is comprised of five basic paradigms: publicly funded and operated, tuition-free public charter schools, privately funded and operated not-for-profit (religiously affiliated and otherwise), privately funded and operated for-profit (religiously affiliated and otherwise), and home-schooling. The majority of students attend public schools. As of 2010, approximately 10% of all school-aged children in the US attended private schools (NCESa, 2012). Charter schools, funded through the same governmental structures as public schools but allowed to operate with a more idiosyncratic approach, enrolled approximately 5% of all school-aged children in the US as of 2010 (NCESc, 2012). Home schooling, in which parents arrange for independent tutoring



outside of a school setting, accounted for 2.9% of all school-aged children's education in the US as of 2007 (NCESb, 2012).

After high school, young adults may continue education in college or university, or may attend trade schools to train in a certain vocational field. Colleges and universities may be public schools, run by state funds, or private institutions. Students pay for some, most, or all of their college/university education, though many receive scholarships or state aid money to assist with tuition expenses. College/university costs vary greatly from institution to institution. Upon graduation, most students enter the workforce or may enter graduate school (then or at a later time) to complete a masters and possibly a doctoral degree.

There has been an effort within the last few generations to provide college/university education to students from all socio-economic levels. Students generally are not "tracked" in a formal way into a "college-bound" or "not college-bound" educational program. Nevertheless, many economic and cultural issues affect students' ability or likelihood to graduate from high school and go to college. Educators in the U.S.A. constantly try to improve the educational system to reach all students successfully and prepare them for a good life.

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Music education is available at all levels, and music educators often specialize in a specific age level. Teachers may also specialize according to discipline within music, e.g., "I teach band at the middle school and high school levels" or "I teach general music k-8". Differences in specialization differ somewhat from state to state, community to community, and are often tied to economic patterns.

## **5.2 Initial Preparation of an American Music Educator**

Music Education in the US is served by a few distinct groups. Primarily, school music instruction is provided by teachers who have studied in university music teacher

preparation programs and who have acquired licensure to teach in one or more of the 50 states. Licensure is required to teach in public schools. State departments of education control licensure regulation. These departments are branches of state government; policies overseeing licensure processes are subject to the political position of the current state government.

Non-public schools (e.g., private schools, some charter schools, pre-schools [usually privately-owned and operated institutions that provide day care and instruction for children who are not yet of school age]) are free of state education regulations. Music education can be provided by nearly anyone, regardless of training. For example, a teacher of a subject other than music but who has some music background or simply an interest in music might provide music activities or instruction. In many cases, accomplished musicians with no formal training in music education may be hired to provide instruction. Because music instruction administered by these divergent groups in divergent educational circumstances, we will hereafter focus only on the preparation of licensed music educators.

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In the US, institutes of higher education can be characterized in various ways. The American higher education system consists of:

- **Community or Junior Colleges:** Offer two-year Associate degrees, certificates, and courses, preparing students to enter 4-year institutions. They play an important role in the community, offering affordable educational choices for community members. The average age of the community college students is 28; many attend on a part-time basis. Focus in most of these institutions is on inclusion, access, and educational opportunity (ABOUT COMMUNITY COLLEGES, 2009; BOGGS, 2011; CRAWFORD; JERVIS, 2011).

- Technical Colleges: Offer a variety of certificate and program options preparing students for careers that generally do not require 4-year college degrees (i.e., automotive, business, computer technology, culinary arts, health care) (LEVESQUE; LAIRD; HENSLEY; CHOY; CATALDI; HUDSON, 2008).
- Baccalaureate Colleges: Provide four-year degree programs. Undergraduate degree programs dominate; graduate programs may be included but are not prevalent (CARNEGIE CLASSIFICATIONS, 2010).
- Master's Colleges and Universities: Undergraduate degree programs are dominant; graduate programs included (CARNEGIE CLASSIFICATIONS, 2010).
- Doctoral-Granting Universities: Award baccalaureate, masters, and doctoral degrees. Research is a primary focus (CARNEGIE CLASSIFICATIONS, 2010).
- Special Focus Institutions: Focus on a specific field of study, such as engineering, health professions, theology, law, or the arts (including music) (CARNEGIE CLASSIFICATIONS, 2010).

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Music teacher preparation programs exist in 4-year and special focus (conservatory) institutions. Most of these institutions carry teacher preparation programs, vetted and approved by the state in which the university resides. Without compliance, students may not receive a license to practice. University music education departments undergo periodic external review by state departments of education to evaluate programs, procedures, curriculum, and compliance with state licensing guidelines.

While curricula vary between institutions, most teacher education programs require study in certain areas of skills development. The National Association of Schools of Music (NASM), an oversight organization to which many music education degree-granting institutes belong, promotes a well-balanced array of courses in general education, basic

musicianship and performance, and professional education (NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC, 2012). These areas may include:

- General Education (e.g., reading and writing skills, mathematics, natural and social sciences, humanities);
- Music History;
- Music Theory and Aural Skills;
- Keyboard;
- Conducting;
- Instruction on Major Performing Medium;
- Ensemble Participation (large and small);
- Functional Performance and Pedagogy;
- Music Teaching Methods (general, choral, instrumental);
- Educational History, Philosophy, and Psychology;
- Teaching Practica.

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### **5.2.1 General Education**

According to the NASM (2012),

attention should be given to breadth in general studies, attitudes relating to human, personal considerations, and social, economic, and cultural components that give individual communities their identity (p. 111).

Palmer (2004) argues that music teachers are uniquely positioned to shape the people of the world in their depth for understanding humanity and suggests that studies in areas of human learning outside of music strengthen teachers' abilities to connect with children and to affect civilization. Such studies broaden understanding of humanity and how music interacts with, responds to, and leads society. General education bolsters possibilities for greater connection among people.

## 5.2.2 Musicianship

Prospective music educators enter university having accrued a great deal of musical skills. During the baccalaureate, students continue to hone musicianship skills. Music teaching licenses in the US vary in scope; some are specific, limiting level and area (e.g., elementary general music or secondary instrumental music) and some are broader (e.g., Music, pre-kindergarten-high school). Thus most music teacher education programs require students to acquire an array of necessary musical skills. Typically, prospective music educators develop performance skills in: singing, wind instruments, brass instruments, string instruments, keyboard instruments, percussion, other polyphonic instruments, and conducting. Music educators must demonstrate musicianship through performance using many different media! It would be unreasonable to expect that pre-service music educators could develop proficiency in all areas in just 4-5 years. The expectation is that music education majors develop competency to adequately perform and model for their own students. Advanced skills takes years of intensive study. Because licensure requires teachers to know a bit in all these areas, music teacher preparation programs include musicianship skills across these varied areas with reasonable outcomes expectations.

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Students must become highly qualified on their major performing medium. Individualized instruction generally continues throughout the entire degree program. In this way, the student develops advanced skills in at least one area of musicianship, which helps prospective teachers demonstrate sophisticated levels of musicianship. It is understood that good modeling is essential in music education. Modeling coupled with other modes of instruction (e.g., questions, graphics, notation) can reinforce learning and help to set musical goals for young students.

Conducting is a principal area of study for all music education majors. Even if a teacher does not conduct an ensemble, he or she will lead groups of individuals in musical tasks. Conducting study helps with ensemble work and musical

leadership. Along with the development of physical conducting skills, students grow in their abilities to read and analyze scores which helps them realize works with an ensemble and expand their own musicianship and intellect.

Students' musicianship is evaluated regularly. Instructors monitor progress carefully and systematically as part of the education process. Culminating assessment events occur at the end of each term (usually a four-month semester) and are usually comprehensive examinations. For the major performing medium, students are often required to complete the final performance exam ("jury"). In juries, students perform a series of exercises and prepared musical works for a panel of experts (instructors in that field). Scores are based on many factors that may include note and rhythm accuracy, intonation, diction (vocalists), articulation, expression, and sight-reading. Sometimes the jury performance serves as the audition for ensemble seating in the following semester or as admission to advanced levels of performance study.

### **5.2.3 Pedagogy**

Since most music education degree programs in the US lead towards a pre-K-12 Music Education certification (license), this section focuses on the broad elements of music teacher education pedagogy that are expected for that type of licensure. In the US, music educators are expected to be able to deftly teach across all grade levels, and to teach general music as well as teaching choral or instrumental. That is a demanding task. Music education pedagogy, therefore, tends to focus on specific skills in addition to broader concepts, relying on students' abilities to transfer understanding to related forms and subjects.

Generally, prospective music education majors must be accepted into the university before he or she can be admitted to the Music Education major. This includes academic readiness for university study. To gain admission into most university music teacher preparation programs, prospective students must exhibit a relatively advanced level of

musicianship through an audition. Although this list is not exhaustive, many universities include a combination of these items in the Music Education major admission process:

- Demonstration of proficiency on a performance medium using prepared music (voice, keyboard, other instrument);
- Demonstration of proficiency on a performance medium while improvising (voice, keyboard, other instrument);
- Demonstration of aural skills (sight-singing tonal patterns, sight-singing rhythm patterns, sight-singing melodic patterns, dictation);
- Demonstration of keyboard skills (harmonizing melodies, improvising, prepared works);
- Good academic standing (grade point average) in high school;
- Acceptable scores on general college entrance examinations (e.g., Scholastic Aptitude Test, American College Test);
- Letters of recommendation from teachers and other significant persons who can attest as to the candidate's probability of success in the program;
- Successful interview with university personnel.

In the music education program, there are courses aimed towards general music and performance. Pedagogy in general music centers on understanding musical growth and development among young learners. It is interested in the musical self – how children sing and move to music. General music pedagogy lends itself to helping prospective music educators learn how to teach children to develop a music vocabulary in terms of rhythm and pattern development such that these skills might be transferred as youngsters learn to sing and play skillfully with attention to the musical gestalt in addition to musical portions. General music teachers concentrate on helping young learners to develop skillfulness in reference to their aptitude, as well as appreciation for and

understanding of music as an art form. Achievements in singing, moving, composing and improvising, and purposeful listening are a few of the main goals of general music instruction, particularly at the elementary level. Pedagogy includes peer teaching develop a sense for both content and process of developing these skills. Institutions may provide fieldwork opportunities for their students as well, where teachers in training observe, assist, or even teach general music classes in the schools. Students may be video-recorded for self-reflection, and they receive notes from supervising teachers and their host teachers to expedite development.

Pedagogy in the performance aspects of music also includes peer teaching and fieldwork. Here, students apply skills learned in conducting and methods classes (pedagogy classes specializing in certain performance areas or ensembles). Students learn about the primary performing media (band, choir, orchestra) in addition to jazz, guitar, piano, or marching band. Students learn about a range of issues, including classroom management, building successful programs and aspects of professionalism. There are more specialized areas of music education to which teaching candidates are exposed, including pedagogy for theory instruction, music technology courses (e.g., electronic music or music recording), and world music ensembles (e.g., mariachi, rock ensembles etc.). These courses may be regionally specific, depending on needs and desires of the people in that region.

Music teacher effectiveness is addressed in every phase of music teacher education, regardless of course content. Put another way, music education majors are focused on outcomes, including short-term goals (such as sounding good on the concert or recruiting a healthy number of students), medium-term goals (building a healthy program), and long-term goals (preparing students for a lifetime of creative music making and healthy music appreciation).



### 5.3 Opportunities for Music Education

In the US, many opportunities exist for music education in general or basic education. Teacher preparation institutes sometimes offer, as part of curricular requirements, courses for prospective elementary level teachers that help them to learn basics for infusing music into basic education. These courses often emphasize song leading and methods for using music as means for supporting instruction in non-music subjects. It has been hypothesized that arts education (including music) and the use of the arts in education may affect how the brain structures itself and may thus have a meaningful impact on how other learning is organized and retained (CATTERALL, 2005). Indeed, music has been shown to assist learners in some of the most important aspects of early learning, including reading and writing (REGISTER, 2001; STANDLEY; HUGHES, 1996).

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In addition to its use as an educational tool, music is used in media as a conduit for teaching various concepts that are targeted for young audiences. Highly recognized examples of music used in this manner are children's television shows and short videos that include *Barney and Friends*, *Sesame Street*, *Mister Rogers' Neighborhood*, *Backyardigans* and *Schoolhouse Rock*. Themes presented in song include manners, emotions, spelling, counting, nutrition, language learning, grammar, and civics, to name a few. Music teacher educators feel strongly about the importance of music education as a co-curricular component in the schools. They embrace classroom teachers using music, based on the philosophy that music should be ubiquitous and is an exceptionally good stratagem for effectively teaching extra-musical concepts.

For decades, American music educators have persisted in their efforts to ensure music's place as a curricular subject in the schools. Dating as far back as the early 1950s, music education was hailed an undisputed curricular focus. Cahn (1952) proclaimed,

[...] the acceptance of music into the curriculum has been so complete and of such long standing that its presence is no longer noteworthy, and one hesitates even to mention it. In some circles, the subject matter of music instruction and its teaching techniques have become pretty well standardized and in some cases, unfortunately, crystallized and even ossified (p. 20).

Music teachers' work to maintain a curricular presence has been largely successful; however, this is not the case everywhere. In some settings, music only exists as an extracurricular offering. It should be understood, however, that music as an extracurricular has many benefits and often provides additional opportunities for students. In the richest school music environments, music exists as both curricular *and* extracurricular.

Extracurricular music may look very similar to curricular music settings (COVAY; CARBONARA, 2010). These experiences often include substantive content and structure based on expectations and values that are comparable to curricular situations. Participants demonstrate performance skills, strive to develop and achieve, overcome obstacles, deal with success and failure, and interact with others. Extracurricular music participation has been shown to help cognitive growth (DUMAIS, 2006) as well as the development of non-cognitive skills (COVAY; CARBONARA, 2010). Although it is preferable to include music as a curricular offering in the schools, extracurricular music supports academic tenets of music education and should not be discounted.

The following list includes activities that could be part of the school curriculum or could be offered as an extracurricular activity (either by the school or another community institution): orchestra; a cappella choir; rock band; steel pan; klezmer; bluegrass; electronic; percussion ensemble; pit orchestra (school musical); indoor guard (a derivative of marching band); jazz band or choir; varieties of non-American music ensembles (e.g., African, Latin, Asian, Middle East etc.); digital music. This list is certainly not exhaustive but it provides an idea of the scope of possibilities that exist for

school children interested in music. Regardless of the type of music, participation in extracurricular music seems to enhance both cognitive and noncognitive development for students of varying socioeconomic status, gender, and age. Music activities that take place outside the regular curricular structure have been shown to stimulate growth in a number of ways: social skills, organizational skills, cooperation, self-esteem, concentration, musical performance and achievement, interest in academics, and educational aspirations (ECCLES; BARBER; STONE; HUNT, 2003; MARSH; KLEITMAN, 2002). There are no data concerning what types of extracurricular musical experiences have the greatest benefits. It is safe to say, however, that music education and experiences in extracurricular settings can only enhance the lives of children. American music students are fortunate in that these offerings are abundant. American music educators remain vigilant, however, that these opportunities do not constitute the whole of the school music education experience.

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As one might suspect, *curricular* music offerings and teaching strategies in American public schools can vary widely. This reality can be viewed as a window to the soul of American music education. As a very large country whose people represent plurality and diversity, a compulsory and standardized music curriculum is not terribly practicable. However, for a number of years, the profession has been guided by the wisdom of the NAFME (National Association for Music Education, formerly Music Educators National Conference) leadership in its focus on what is now known as the Core Music Standards (CORE MUSIC STANDARDS, 2014). They are meant as a foundation for how music instruction should be delivered in the US. Rather than principles, they are defined as a “process to guide educators in providing a unified quality arts education for students in Pre-K through high school”. Instruction should be organized such that students experience: *Creating, Performing/Presenting/Producing, Responding, and Connecting*. In so doing, students will gain optimal instruction and learn to transfer skills from one area to the other. These strands are overarching pillars for all of arts education in the US. Necessarily, they are broadly based so as to allow for curriculum design in music and the other arts, yet

specific enough to unify goals and objectives. While the trajectory of music education is clearly defined, the paths taken by educators and the vehicles that drive them along those paths are indeed wide-ranging. So, within the guidelines, there is latitude for curriculum development. This functions to enable teachers to hone in on the needs of their students, which may differ from the needs of students in other schools.

It is common that elementary general music instruction is provided for all children. In many schools across the US, elementary general music education is compulsory. Music education is sometimes included in early childhood education, however, given the nature of early childhood learning settings (primarily privately owned and operated), there is no standardization for the inclusion of systematic music education. While an early childhood teaching licensure exists in many US states, there is generally little to no government oversight concerning early childhood or preschool music teacher qualifications. Preschool administrators may choose to hire anyone with at least a modicum of music experience to serve as music teacher. As might be expected, preschool music teachers' effectiveness varies greatly. Private preschool music programs that operate independently of academic preschools are generally capital ventures that include companies such as Music Together®, Kindermusik®, and Gymboree®. These companies offer fast-track training for those interested in becoming a teacher. For example, Kindermusik® runs an 8 to 15 week training period in which the student receives materials at their home and via internet. At the conclusion of training, the trainee is then deemed a Kindermusik® Educator with a Business Owner License. Kindermusik® suggests that this training is enough to help the student begin their own program and teach (KINDERMUSIK, 2012). At the elementary level, some school districts provide general music through licensed specialists (trained music educators) while others allow the classroom teacher to provide the music education experiences.

Providing young children with music instruction as a regular and expected part of their schooling offers rich development of skills that can only be addressed with music. Studies in the effects of music instruction on young people

demonstrate, over and over again, that music is not only worthwhile as a curricular subject, but that it may help children to gain benefits in cognitive development (PUTKINEN; TERVANIEMI; SAARIKIVI; HUOTILAINEN, 2015). Despite the evidence, mandatory music education at the elementary level is being challenged in the US. With the implementation of Public Law PL 107-110, the No Child Left Behind Act of 2001 (NCLB), some schools saw the decline in time spent in music education as teachers and administrators scrambled to prepare children for mandatory testing. Failure to meet the standards of NCLB would mean loss of school funding. In a difficult economy, loss of funding cannot be tolerated. To ensure the probability of testing success, time that had been allotted for instruction in subjects such as music, art, physical education, and foreign language was often shifted to the classroom teachers so more of it would be spent in test preparation. Music is not subject to NCLB testing. That it would become a victim of time-robbing was inevitable. Even in schools where music is compulsory, the time given to music has been, in many cases, drastically reduced.

Data from a 2002 government report concerning arts education in US public elementary and secondary schools (CAREY; KLEINER; PORCH; FARRIS, 2002) indicated that the amount of instructional time elementary school students spend in school music lessons was greater for larger schools (41 minutes per class period; enrollments  $\geq$  600) compared to smaller schools which average about 36 minutes per class period. The same report showed that in elementary schools offering music instruction, a very small percent (6%) had lessons every day and nearly the same amount had lessons fewer than once per week. An overwhelming majority of students (73%) experienced lessons either once or twice each week. Nearly all students experience music lessons for the entire academic year. The same data were not reported for secondary schools; instead the report contained only information about the number of music course offerings to be found in secondary schools.

Given that the data from the Carey (et al, 2002) report was collected prior to the implementation of No Child Left

Behind, we include information concerning changes in instructional time after NCLB had been in place for five years. McMurrer (2008) reported on a nationally representative survey and found that instructional time in elementary music decreased by an average of 35% per week with a commensurate increase in instructional time in English language arts and mathematics. Other time cuts were recorded for art, physical education, recess, and lunch, although percentages were smaller than music. Since NCLB, notable changes in instructional time at the elementary level with English language arts and math robbing time from several other areas of instruction with music suffering the most. Instrumental music teachers often provide instruction by pulling students out of regularly scheduled classes and these music lessons generally operate on a rotation so children do not miss too much time from any one subject. Underscoring the dilemma of shrinking time for music lessons, instrumental teachers have found it increasingly difficult to pull students from academic classes, thus contributing to the overall decline in music instruction time (COLPRIT, 2007).

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At the secondary level, time spent in music instruction varies and is dependent on many factors including teacher availability (often music teachers are itinerant and cannot be available in the same building all day, every day), funding, student interest, and scheduling. In order to overcome this challenge, some music ensemble directors choose to meet with students before and after regular school hours to supplement increasingly smaller amounts of allotted time within the regular school day. This cuts to the heart of the curricular/extracurricular argument.

Elementary music teachers lay musical foundation in curricula that include movement, singing, pre-band and orchestra experiences on instruments (recorders, classroom percussion etc.), composing, and improvising. Teachers may use commercially available textbooks that cater to elementary classroom music. These texts, containing music that is purposefully chosen, written, and arranged for children, can serve as the centerpiece for music instruction or supplement teacher-produced materials. Regardless of the materials chosen, teachers are responsible for structuring instruction

with long and short-term goals and lesson plans. Some elementary music educators use particular learning methods including Dalcroze Eurhythmics, Kodaly, Music Learning Theory, and Orff. While some are “purists” and subscribe to one method, it is more likely that a teacher will instruct from an eclectic standpoint and combine any number of methods in order to reach all the students.

Music in the elementary schools includes ensemble performance comprised of groups such as band, orchestra, and choir. Choral ensembles are available for almost any age/grade configuration from kindergarten to 5<sup>th</sup> or 6<sup>th</sup> grade; music teachers select music according to the vocal ranges and developmental level of the choristers. Most of this music is composed or arranged by contemporary composers who write specifically for this age and ability level.

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String orchestra students often begin at ages younger than wind and percussion students primarily because they may acquire instruments that fit them and then can move to full-sized instruments as they grow. School string programs often begin students in the 3<sup>rd</sup> grade (7-8 years old). Band students often begin in the 4<sup>th</sup> or 5<sup>th</sup> grade (9-10 years old), although some schools wait until 6<sup>th</sup> or even 7<sup>th</sup> grade (11-12 years old). Usually, 4<sup>th</sup> or 5<sup>th</sup> grade beginners participate in “pullout” programs, receiving instruction once or twice a week when they are pulled out of other classes. Those starting instrumental music in 6<sup>th</sup> or 7<sup>th</sup> grade may receive instruction every day, depending on the school circumstance.

As can be surmised, scheduling, like curricula and teaching strategies, is far from standardized among US schools. Time on task is of tantamount importance to skills development and music teachers must be protective of the time that is allotted for music instruction, not only at the secondary level where music is not compulsory, but at the elementary level as well in an era in which achievement in math, science, and reading seem to take precedence over a good deal of other learning. Music educators work in tandem with non-music teachers and scheduling personnel in order to provide as much instruction as possible within the school’s programming parameters. Pullout systems have been long thought of by

music educators as a relatively positive compromise for providing time on task for the music student. While this system enables students to participate in music lessons during the regular school day, it can be a huge administrative challenge to the music teacher in that the schedule often must be fluid so as to allow optimal time in non-music instruction. Music educators are asked to remain flexible and understanding. Additionally, non-music teachers have been known to be resentful of such a scheduling system in that it results in students' absences from their classes. To date, most studies in this area have shown mixed results; the effects of pullout programs on students' academic achievement in non-music subjects have yet to be understood (HASH, 2004). In schools where music instruction is part of the same scheduling process as other academic subjects, students are able to meet regularly at a set time without compromise in any other subject. This regularity may help to ensure greater student retention in music programs (HASH, 2004).

Instrumental music study, particularly for beginning and developing students, includes private or group lessons (homogeneous or heterogeneous instrumentation) and ensemble rehearsal. Once again, time spent depends on each individual school district. Other performance opportunities beyond band, orchestra, and choir may be provided based on instructor availability, interest, and skill, and funding availability. Some school districts in the US have begun to charge students a participation fee to offset dwindling public funds. This development has significant impact on American school children in that it contributes to division of "class" as defined by socioeconomic status (SES). When public funds are reduced and siphoned off to other areas that have been deemed as more necessary or important, music (among other subject matter that often includes visual art, dance, foreign language, physical education, and the like) becomes a course of study for the wealthier citizens, those who are able to pay participation fees. In this way, music instruction is no longer for everyone, putting it in direct conflict with a national slogan that dates to 1923: "Music for Every Child; Every Child for Music" (HEIDINGSFELDER, 2014). Lack of funding has driven music out of a number of schools. In some cases, it has served to push



music educators to seek external and private funding, a challenge that mathematics teachers, for example, have rarely faced, if ever.

Repertoire for school bands and orchestras comes from a number of sources. Beginners usually use a method book adopted by the music teacher. Method books include instruction on skill development for each instrument, exercises for practices, motivating accompaniment recordings, and full ensemble performance pieces. After students begin to hone developing skills, directors supplement book material with ensemble selections, which are purchased from publishers or distributors across the country. Today, teachers are able to listen to sample recordings and review sample scores via the internet to determine the viability of a selection for their ensemble. Included in compositional decisions are issues of range, technical concerns, phrase lengths, total duration, and expression. Of course, decisions about repertoire are concentrated on where the student is in his or her musical development in addition to selecting the best music to facilitate instruction and curriculum. When curricular goals are impacted because time on task is diminished, repertoire decisions are affected. Teachers may find that their ability to move students from one level of achievement to the next may happen at a slower pace than in the past. Regardless, this can be viewed as an opportunity to seek out additional quality literature in order to encourage greater skills development. A somewhat common practice increasing in prevalence is the commissioned work for a school ensemble. More composers of instrumental and choral music are being hired to create original works for young and developing ensembles. The end result of this practice is an ever-growing body of literature that is available for these emergent ensembles (COX, 2011; SINDBERG, 2005).

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Methods of instruction for instrumental ensembles at the elementary level reflect methods used by the elementary general music teacher. As time passes, directors use techniques specific to instrumental instruction. Most favor a particular method of rhythm counting that is efficient for use in deciphering increasingly complex rhythms. Effective

techniques include vocal modeling, questioning, good pacing, accurate conducting, logical instructional sequencing, good balance of verbal and non-verbal instruction, and specific feedback (BLOCHER; GREENWOOD; SHELLAHAMER, 1997; CARPENTER, 1988; COLPRIT, 2003; SHELDON; BUONVIRI; WILLIAMSON; BRITCHER, 2007; SHELDON; BRITTIN; BUONVIRI, 2008; SHELDON; BRITTIN, 2012). When instrumental and general instruction methodologies are in conflict, however, students' development may be affected negatively. Music educators are challenged to engage in communication and cooperation in order to come to agreement in terms of effective instructional practices. The greater the level of communication and cooperation, the more likely it is that students will be able to utilize skills and concepts in all areas of music learning.

Ensembles extend into the middle school and high school years, with band, choir, and orchestra representing the most common ensembles. Many high schools feature marching band, although the popularity of this ensemble varies from state to state and community to community. As well, many high schools include jazz band. A large band program at the high school level likely includes a select, auditioned group (often called the "wind ensemble"), a second band and possibly a freshman band, jazz band, and marching band. Marching bands might focus on parade marching, fieldshows (performed at football game halftimes and at competitions), or both. These groups tend to be somewhat costly to implement, requiring a great deal of equipment and, sometimes, additional instructors to supplement teaching executed by the main music teacher. However, they often function as one of the most visible ensembles in the schools and, as such, are likely to trumpet the success of the music education program.

In choral programs, middle school choirs often have a preponderance of girls, and this is generally attributed to boys' going through their voice change during this time. More and more composers have begun writing for changing voices, sometimes referred to as "cambiata" voices. In high school, strong choral programs feature ensembles for mixed voices, women's voices, and other specialized groups, such as choirs specializing in madrigals, show choir, or jazz choir.

Orchestras are usually string orchestras, although some programs include full orchestras replete with wind players and percussionists. In some programs, orchestra directors teach several string classes (sometimes by teaching at elementary, middle school, and high school levels). In other programs, the orchestra teacher might also teach choir or band. Orchestras in many areas of the US are enjoying a resurgence of sorts that could be attributed to a number of factors, not the least of which is the establishment of an Americanized version of *El Sistema*. Such programs are cropping up in some key cities in the US. While they are largely affiliated with groups that have no school involvement that they are becoming more visible may be contributing to a greater perception of the benefits of string music education.

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In addition to the band, choir, and orchestra, many high schools include additional choices, such as guitar class, piano class, electronic music, specialized ensembles such as mariachi, or music theory courses (usually offered as courses geared towards college-bound music majors). These classes often attract students who did not participate in the traditional ensembles earlier in their school career. The number and type of these electives varies from school to school. Some of these ensembles are more funding-dependent than others (e.g., electronic ensemble compared to bucket ensemble). It is encouraging to know that creative music educators can take advantage of the current educational climate to develop unique performance groups that have validity and can serve as places of belonging for students. In today's schools, while band, orchestra, and choir are still viewed as the most prominent and important means by which school musicians learn and perform, there is a growing expectation for different types of ensembles. This opens the door for unlimited musical development and success.

## **5.4 Challenges, Problems, and Perspectives**

Prospective music educators choose their career path based on many factors including but not limited to wanting to emulate “exemplary music educators [...] an awareness of one’s performance ability, realizing the powerful effect music has on one’s life and not wanting to give up music” (MADSEN; KELLY, 2002, p. 331). We concisely focus on each of these elements in order to address challenges and perspectives as they pertain to the pursuit of a career in music education in the US.

### **5.4.1 Exemplary Role Models**

A copious amount of research exists showing the strong influence of a teacher on a student’s motivation for career choice in music education (e.g., BRIGHT, 2006; BERGEE, 1992; BERGEE; DEMOREST, 2003; GILLESPIE; HAMANN, 1999; HAMANN; CUTIETTA, 1996; HAMANN; WALKER, 1993; MADSEN; KELLY, 2002; RICKELS; COUNCILL; FREDRICKSON; HAIRSTON; PORTER; SCHMIDT, 2010). Clearly prospective music educators are moved by significant teacher figures in their lives. This motivational factor has benefits and challenges. Its benefits are fairly obvious: good teachers influence generations of good future teachers thus propogating the profession. Its challenges lie in the nature of what is considered an exemplary role model. The role model has an enormous responsibility in demonstrating outstanding teaching techniques to his or her students, particularly because students are so readily influenced and this influence is often imparted at a very young age (MADSEN; KELLY, 2002). Current teachers must be diligent in using best practices in the execution of academic and social teaching skills. Exemplary role models will not only have a large cache of methods and materials from which to select so that instructional practice is optimized, but they will be secure enough to modify instruction when necessary and engage in continued learning.

It is hard to fathom that in the 21<sup>st</sup> century, we are still seeking exemplary role models for students who are categorized as minority. Children representing all races,

backgrounds, gender, and socioeconomic status should have musical “heroes” who can guide and lead them. Empathetic teachers can provide a safe haven and a place for learning and creativity for the disenfranchised; teachers who can offer authenticity for those in the minority can demonstrate possibility. Those populating music teacher preparation programs are not necessarily reflective of the population at large. Better efforts to recruit and retain candidates who represent diversity will result in greater understanding and better service in the field (ALBERTSON, 2015; SHELDON; HARTLEY, 2012).

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Prospective music educators fortunate enough to have outstanding role models as key ingredients in their educational recipe are able to observe and take part in teaching procedures that provide a solid foundation upon which to build and sharpen their own skills. This foundation includes many of the elements that have been documented in exceptional teaching (e.g., intensity, communication, modeling, effective pacing, sequential teaching patterns) (e.g., GOOLSBY, 1996, 1997; MADSEN; STANDLEY; CASSIDY, 1989; MADSEN, K., 2003; YARBROUGH; PRICE; HENDEL, 1994). Music teacher educators must be able to train prospective educators to recognize these elements, deconstruct them so as to understand their function, and apply specific techniques to the teaching process. If young educators are given such training, the probability that they will be able to recognize their own successes and failures towards constant improvement will increase dramatically.

### **5.4.2 Performance Ability**

Most music educators were capricious young performers. Their musicianship was a deciding factor in their decision to pursue music education as a career. They must be proficient performers to be admitted to music teacher preparation programs. Outstanding musical skill on a primary performing medium is critical. It is also important that music education majors be able to transfer these skills to a plethora of other performance areas. Because licensure is generally broad-based, proficiency is expected on many wind and percussion

instruments, keyboard, guitar, the voice, and conducting. On one hand, this expectation broadens the range of the music educator's abilities such that he or she is able to adequately demonstrate for their students. On the other hand, it takes a considerable time and energy to develop skillfulness in any one area of music study let alone multiple areas. The benefits to the future students of these prospective music educators are enormous but the challenges to prospective music educators are also enormous. Music educators must be able to continue focus in the primary performing medium while developing skills in other related areas. This parsing of time towards skills achievement in these divergent areas of music performance is absolutely necessary and, while time taken from the primary performing area may be diminished, other areas begin to grow, thus empowering the music educator to be effective for all students instead of just a very few. It is also incumbent upon the prospective music educator to retain perspective on the development of advanced musical skills and continue to improve as an accomplished musician in the primary area of study. It is a demanding task.

### **5.4.3 Informal Processes and Practices in Music Learning**

Informal music learning is gaining the attention of music educators and researchers. As technology allows for greater access to music and music making, it seems that the numbers of young people engaging in music learning is erupting. Yet a good number of these musicians are doing so without the benefit of formal school training. Indeed, we do well to reach a mere 20% of all secondary school students in our formal music teaching settings. We are charged with creating additional methods for opening doors to greater understanding of and appreciation for art music. Informal learning of musical skills is often self- (musician) directed, highly cooperative, and intensely interactive when it occurs in a group setting in which learners (musicians) engage in the development of each others' skills through trading of and

participation in music making experiences (FOLKESTAD, 2006; GREEN, 2002).

The National Association of Music Merchants' Global Report (2011) indicated that while Americans generally have a positive attitude towards music and music education, sales of band and orchestra instruments were steadily declining while sales of products more closely associated with informal music learning settings (percussion, guitars, keyboards, sound equipment) were becoming more robust. People experience and enjoy music, outside of school, in venues often perceived as more relevant. That more are becoming musically involved as learners, performers, creators, and listeners speaks directly to the main mission of National Association for Music Education (NAfME): ***"To advance music education by encouraging the study and making of music by all"***. Yet, there is a divide between formal music learning (systematic, instructor-led music instruction largely focused on re-creating through notation reading) and informal music learning (democratic, social processes of collaborative music instruction largely focused on creating and re-creating through an aural/oral process) practices. Understanding differences and similarities between these learning modes may help music educators better serve the informal music learner while providing greater and more creative options for the formal music learner.

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It is likely that formalized structures and schema are present in both formal and informal learning circumstances, though they may differ. If music educators view music learning through a formally ("classically") trained lens, processes of the informal learner that are somewhat distant or dissimilar compared to more formal methods may incorrectly be considered as somehow inferior, unorganized, or even haphazard. Given the multitude of informally trained musicians who have acquired enormous skill despite not having had the benefit of formal school training, music educators would do well to understand these processes to perhaps widen our scope in terms of what we consider appropriate and valid. Music educators have been proactive forces in shaping the American musical culture; with an increased understanding of practices of the vernacular musician, music educators may be able to

broaden their view of valid and effective practices in music study (CONFREDO; BRITTIN, 2014).

#### 5.4.4 Powerful Effects of Music

Music's effects have been well documented and a continuing subject for investigation. Music educators have the opportunity to bring rich musical experiences to children's lives when they otherwise may have none. There is a danger in diminishing the fervor that had once been felt when *passion* is replaced with *profession*. Sometimes the mere acts of analyzing and studying serve to demystify. Music educators would do well to retain the passion that launched them into their career choice so that their own students see this in their teaching.

Charles Hoffer, past president of MENC, now NAFME, saw passion as a purposeful collaboration between heart and intellect:

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Unless they possess a real desire to teach well, teachers simply will not make the effort to apply their knowledge of music and pedagogical techniques. Good teaching does not just happen - like leaves falling from the trees in the autumn. Instead, it is a conscious process in which teachers draw on what they know about how students learn music (HOFFER, 1989, p. 72).

He couples passion with teaching, insisting that good teaching simply cannot exist without passion. But passion, alone, does not constitute good teaching. In order to be a quality music educator, one must perform exemplary acts of teaching. Passion is the enabler, the motivator, the catalyst, the energy. Fervor for music and all it has to offer must be combined with considered preparation and practice.

May we never forget how music moved us to become music educators.



### 5.4.5 Practically Speaking...

In light of the issues that we have just discussed, there are other perhaps more practical issues that must also be considered. Music educators must serve many masters as they pursue their license. Their college or university imposes certain requirements, as do their music education departments. Schools of education have a voice in requirements and, of course, state departments of education have their requirements. This means that music education students have little time to take elective courses (courses that are chosen by the student, not required by the curriculum) or to stray from the prescribed course of study. So, the music education student must be diligent to his or her forward movement in the curriculum so as to stay on track towards successful completion. This task is made even more challenging when required courses are offered on a limited rotation; if a student fails or does not register for the course in sequence, then time to graduation may be prolonged.

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Because of the broad nature of music education licensure in the US, music educators are cast in a general light. This may be considered dilute by some, comprehensive by others. There are many skills to master in a short amount of time; music educators must be honest in their approach to music teacher education by understanding what they can do well and admit what needs improvement. The best music educators are those who are able to make good and constant transfers. There is not enough time to teach music educators specifics about everything that they need to know; it is imperative that music teacher educators are well versed in helping their students to use higher order thinking so they are better equipped to infer in new situations. Similarly, they must be taught to ask questions and know how to go about finding answers. Music educators who have developed skills of independence are capable of far-reaching and deep growth in the profession.

The changing nature of the US populace is a trait that may challenge young music educators. There is a demand to

teach teacher to meet the needs of many learners including English language learners, those with special needs, and those from a variety of cultures and backgrounds. Music teacher education curricula must be reflective of these populations' needs, thus providing future music educators with tools to help all children grow musically. This raises questions about processes and materials. Music educators need to be cognizant of cultural structures, familial expectations, ethnic ways in order to be enculturated and, indeed, to enculturate. We must be aware of customs, honoring tradition while moving the culture forward. We must make informed decisions regarding appropriate literature, which becomes the vehicle for curriculum. Finally, and perhaps most important, music educators must be able to embrace diversity in the differences between their own experiences and those of their students.

Music education in US public schools stands on shifting sands. Financial support for music in the schools is often a function of economic strength. When the economy weakens, music becomes an academic scapegoat, cut and sometimes abolished at the expense of children's enrichment. Music educators must ensure that: programs are visible; research concerning the powerful effects of music education are made available and public; they are doing all that they can to bring music to all children, and; that they remain strong advocates for public school and children in general.

## **5.5 Implications for Practice and Policymaking**

During pre-service, music teacher education students typically take a heavy course load as part of their requirements. They engage in fieldwork (the amount varies from university to university) and participate in at least one semester of internship to gain their degree and teaching credential. Now the work of fitting into a school culture and a community becomes the objective. During the first few years (usually two years), the novice teacher goes through a mentoring program through the school. In most states, upon completion of two years of successful teaching, the teacher moves from a preliminary or probationary status to a permanent teaching

credential. The first few years of teaching are demanding, and mentoring and professional development needs vary as the teaching context for each music teacher varies (ROULSTON; LEGETTE; WOMACK, 2005). As they work through the first few professional years, music teachers typically attend conferences and workshops, and possibly take graduate courses, to gain skills and perspective in their specialty areas. The continued development of the in-service teacher is critical; neither education nor students remain stagnant. We live in an organic world. Change is constant and inevitable and, therefore, the need for ongoing learning and renewal is essential. While certain tenets of music teaching will remain somewhat constant, and, of course, concepts that inform music understanding, performance, and analysis remain stable, societies evolve. We are faced with a global society that affects local societies. Teacher development must not only include advanced study in areas specific to music but should also include time spent in greater global understanding. Student populations in US schools, as previously mentioned, are becoming increasingly more diverse. The homogeneity experienced in some countries around the world is simply not the case in the United States. Music teachers must be able to understand learning issues that impact all students. If our learning stagnates, so does our teaching.

Certain topics have become hot-buttons in professional development for music teachers. Special education is one such topic. Over the last 50 years, more children and adolescents have moved into inclusive educational settings, rather than being sequestered in special education classes. Music educators must be willing and able to work with students with learning challenges. We also see increased sophistication in diagnosing certain learning challenges; music educators want to know more about including these students. Some universities in the US have music therapy degree programs, and music educators have learned much from colleagues in music therapy. It is typical for novice teachers, who have had some exposure to special learners issues, to feel the need for more professional development and mentoring in this area. This can be explained in any number of ways but generally can be distilled down to one culprit: lack of time. In US music teacher preparation

programs, curricular are packed with coursework from general to specific. In an array of mandatory work that includes general education studies, studies about education outside of music, music history, music theory, and music performance, time allotted for coursework specific to music education is often extremely limited. Since licensure usually covers music Pre-K through 12, the course of study for the pre-service teacher must include a bit of focus on many things, from choral music, to functional keyboard, to band conducting. Attention to diversity, including those with special needs, is often embedded into major methods courses, and experiences with children who have special needs, while included, are usually fleeting. This circumstance is not limited to the US; children with special needs exist throughout the world. Providing music instruction can serve as a most positive experience in the lives of all children and those with special needs stand to earn the greatest benefits. Greater attention to inclusive techniques is a challenge that must be met worldwide.

Another topic for which new teachers seek advice is classroom management. Indeed, music teachers must learn to motivate and sequence instruction for children and adolescents, usually seen in groups of at least 20 or 30 students up to several hundred at a time. The ability to manage classes and rehearsals effectively is perhaps the single largest factor affecting a teacher's success. A music teacher might have great desire to do good work, but if the teacher cannot engage students, focus their energy, and support their development across time, the teacher is likely to leave the field. Novice teachers must learn to manage their time, get enough sleep, acclimate to a new environment where they are not surrounded by college students, and become an integral part of their school and community. Of course, the greatest skill that should be developed is the ability to *teach well!* Good teaching IS good classroom management. Verbal and nonverbal skills must be cultivated and practiced, like learning a new language. The music educator must be fluent. Fluency is key to maintaining focus of attention among students. The music educator needs to know well the subject matter. He or she must be highly capable of providing instruction, quickly assessing what the student does, give accurate and helpful feedback, and

provide the next instruction with lightening speed and deftness. When these abilities are in place, the opportunities for off-task behavior greatly diminish.

Technology is an ongoing area for professional development among music educators. As the citizens of the world experience the demands of increased use and reliance on technology, the same is true in the schools. Some school cultures feature new technology prominently. Others are a bit more old-fashioned. Teachers are expected to know and use current technology, but the teachers' skill and comfort varies, depending on individual's interest, training, and support within the school system. Conferences and workshops generally carry a number of interesting and useful sessions on new technology and how it may be used in music education settings. Music educators are expected to have general computing skills and also to have some familiarity with technology for notating, sequencing, and recording music. Many music educators are quite adept at one or several of these skill-sets.

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There needs to be vigorous and ongoing discussion and debate concerning the efficacy and appropriateness of certain technologies as tools for music teaching, learning, and performance. Indeed, societal changes are being driven, in large part, through technological means. Many educators are offended when students give outcry when they are disallowed to use technology in the classroom. There are ways and means by which certain technologies can be a boon in music teaching and learning. Discussions need to include these methodologies and thoughts about how technology can shape the future for our profession. At the same time, we must remember that technology is the tool. The computer (and all of the digital peripherals) today is the pencil and paper of yesterday. It can only do what its holder enables it to do. Technology is not music; it engages us and allows for the creation of music. How we use it is up to us.

Competition is one aspect of music education that also varies from area to area. Some states or communities are quite competitive, and music programs are expected to compete and produce awards or top honors in those competitions. Other states or communities are less focused on competition.

Competition brings a high level of accountability, as those who compete put their skills on display for all to observe and judge. Music educators debate the role of competition, how to attain a healthy approach to competition, and how to attain accountability without declaring "winners" and "losers".

In the US, there has been an increase in the number of minority students attending schools, and some states or communities have a "minority-majority" situation: minority groups comprise the population majority. Many music educators want to broaden their understanding of differing cultures; they encourage children and adolescents of all races/ethnicities to join their programs. Some schools feature world music ensembles, such as mariachi, taiko drumming, or ukelele. Some are beginning to include new genres, such as a fiddling club within an orchestra program. There is concern, though, that certain music education programs are not responsive to students of different cultural backgrounds, and this concern extends to teacher recruitment and retention. It should be noted that certain racial/ethnic groups in the US have traditionally been under-represented in higher education, and there have been many attempts, and some progress, in improving this situation over the last few decades (SHELDON; HARTLEY, 2012). Music education is part of this larger trend.

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During the 1990s and first decade of the new millennium, there has been a continual increase in attention to assessment. Beginning with the National Standards movement of the 1990s and NCLB, teachers in all subjects have seen a continual escalation of assessment activities. Most music teachers are not required to use standardized tests as teachers of other subjects do; however, the music teacher does feel the need to document student learning and to have very clear objectives that are standards-based. Now, in the second decade of the 21st century, states are moving to the next iteration of standards development, the "common core standards". With this shift in school culture, many music teachers feel an increased need to validate music as an academic subject. We marvel at the irony that music programs are and have been largely outcomes-based (after all, what is more telling than a concert that goes well... or does not!). Music teachers tend to have very specific objectives and a high level of accountability;

now they must translate these artistic outcomes into educational language that the rest of the school understands.

Teacher salary is one source of debate concerning teacher recruitment and retention. Teachers are considered professionals in the US, but are not paid on the same scale as doctors, lawyers, and many politicians. The media often broadcasts arguments as to whether teachers deserve more pay or should be happy with what they earn. Teachers in the US generally work on a 9-month schedule. This leads to public derision among those who would believe that teachers' salaries are inflated. This does not acknowledge that teachers use summer months for professional development and planning new classes and curricula. Teachers generally have a fair amount of job security although economic vacillation can affect teachers being hired and released from employment. When economic times are difficult, music teachers are often among the first to feel the stress. These social and political factors affect the recruitment and retention of music teachers. However, being a music teacher in the US provides a life with plenty of opportunity for creativity and aesthetic stimulation, a steady pay-check, good retirement and health insurance benefits, and the chance to be surrounded by music learners.

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Music education in the United States continues to evolve. That is worthy of celebration. We are quickly becoming part of a global musical society that has its strength in diversities as well as similarities. Today's pre-service music educators have grown up in a world that is vastly different from that of even a few decades ago. Their vision, based on their life experiences, will shape their expectations as they enter university. The vision of the teacher educators needs to allow for that of their young charges. The next generation of music educators will help to shape not just their own musical backyards, but also the musical backyards of all corners of the world. Cross-cultural collaboration and cooperation will link learners of all ages, races, backgrounds, and nations. It is a colorful present and an exciting future.

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## CHAPTER 6

### Music Teacher Education in Venezuela

FREDDY SANCHES

#### 6.1 The Venezuelan National Education System

The Venezuelan Education Law (LOE-2009) defines the educational system of the country as a set of sub-systems, levels, stages and modalities. Apart from the modalities, the rest of the educational system is structured on the lines of Piaget's theory of cognitive development (UPEL, 2009). Hence kindergarten and pre-school levels correspond to the pre-operational stage of the Piagetian theory; primary schools, to a practical operational stage; and middle schools to a formal operational stage. In addition, the system follows the principles of two well-known Latin American educators, namely Simón Rodríguez and Paulo Freire. The system combines both formal and non-formal education and its aim is to provide a public service without exclusion or discrimination (Article 24 LOE). Formal education is concerned with the different levels and stages of the system whereas modalities involve both formal and non-formal education. "Modalities" includes making educational choices (Article 26-LOE) about temporary and permanent programs and addressing the specialist needs of adult education, arts education, and education for disabled people, among other areas. Table 6.1 shows the current structure of the educational system (Article 25 of the LOE).

Teacher-training is a state policy in Venezuela. This means that the design of the curriculum and the way it is implemented have to be overseen by the State-run Universities National Council. This council has a teacher-training curriculum that provides higher education to those who are at the right level to do a university degree course. The government is responsible for funding State universities (whether they are autonomous or experimental) and for designing their curriculum whereas private universities are only under academic control.

Autonomous universities have a standard administrative system and elect their authorities within the academic community in a democratic way; in contrast, experimental universities have authorities that are appointed by the University Education Minister to carry out innovative policies, mostly concerned with the university administration, and recently with the introduction of the curriculum for teacher training.

SUBSYSTEM	LEVELS	STAGES	AGE GROUPS	EDUCATIONAL GOALS
Basic Education	Initial (nursery) Education	Infant	Children from 0 to 6 years old	Nursery – children’s first social interactions
		Pre-school		
	Primary Education	School	Children 7-12 years old. A graded certificate is awarded.	An acculturation model for a participative, egalitarian and democratic society
	Middle Education	Humanities and Sciences <i>Bachillerato</i> <sup>20</sup>	Teenagers: 13-17 years old. Two grades are awarded: a certificate entitling students to enter university, and a technical diploma required for entrance to either the workplace or university;	The development of personal skills and aptitudes. Their studies are embedded in the students’ community and reflect their social and economic conditions. Art is included as a part of the syllabus.
Technical				
University Education	Under-graduate level	Technical	Young or mature adults. Teaching degree: Licenciado en Educación [Bachelor of Education].	Research and professional training, including music: composition, conducting, instrumental music, singers, producers, and preparation as music educators (either general or specialist teachers). Jazz, popular and folk music from all over world, forms a part of the curriculum.
		Degree Course: Bachelor of Education		
	Post-graduate	Specialist courses	Music education (still in the planning stage)	
		Master’s degree		
		PhD		

**Table 6.1:** The Venezuelan educational system administration, age groups, and educational goals.

<sup>20</sup> The term *Bachillerato* derives from the French word *Baccalauréat*.

Teacher-training at university level in Venezuela is a four or five year course. However teacher-training is regarded as a continuous process that goes beyond university and carries on throughout a teacher's life (Article 38-LOE). Hence, in-service teachers are likely to find updated programs both inside and outside universities.

## **6.2 Initial Preparation to be a Music Teacher**

Universities train specialist and general teachers in a curriculum that is within the tradition of educational planning. However, there is an exception which is Universidad Nacional Experimental de las Artes [Experimental National University of the Arts] UNEARTE, that trains teachers, (including music teachers), by following the alternative nationwide curriculum called Mission Alma Mater<sup>21</sup>.

The curriculum for teacher-training in music includes the teaching of knowledge in subject areas, such as: "sol-fa", music history, performance training, harmony, music didactics and music pedagogy. The aim of the curriculum is to allow specialist music teaching to play a role in the school and includes the following: making music, thinking about music, and teaching music. The subjects in this curriculum are conceptually independent and isolated; this means that there are constraints on the nature of the content and the breadth of inquiry since research may only be carried out in one subject-area and all the others are ignored. The outcome of the curriculum is that students have difficulties in combining knowledge and putting it into effect either in areas of teaching or research/creativity.

The specialist music teacher, (like teachers in other areas such as biology and history) is someone that has followed the syllabus in the curriculum and who:

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<sup>21</sup> Decree 6.650 March 24, 2009. Official Gazette N<sup>o</sup> 39.148 March 27, 2009.



- Has updated information about general subjects in the field of education, namely pedagogy, psychology, philosophy and sociology;
- Has general information about one or two subjects that are taught in basic education, such as biology, mathematics and music;
- Is able to design a teaching program that can meet the objectives and outcomes defined by the educational law. This may involve the specialist teacher in carrying out research.

Alma Mater is the approach to university education that has been adopted under the Bolivarian Revolution that is taking place in Venezuela. It comprises a new philosophy, new practices and new ways of viewing life and knowledge (MINISTERIO DEL PODER POPULAR PARA LA EDUCACIÓN UNIVERSITARIA, 2009) [Ministry of Popular Power for University Education]. Alma Mater universities are designed to play a key role in the construction of a just society based on knowledge and a search for Latin American identity and unification, all of which are required for the future development of the region.

While the traditional curriculum arranges knowledge in a disciplinary way and focuses on the acquisition and testing of knowledge, the Alma Mater curriculum combines disciplines (in an interdisciplinary and transdisciplinary way) and focuses on the question of knowledge transfer and learning projects. The Alma Mater curriculum is equivalent to a holistic curriculum (BOYD, 2001) which encompasses multi-disciplinary courses and lays emphasis on the importance of learning within the community. The traditional curriculum views knowledge as "belonging to a given discipline" (CLABAUGH-ROZYCKI, 1990) whereas, the holistic curriculum recognizes that knowledge is naturally integrated and entails solving problems in real-world situations. The former confines knowledge to the boundary of a discipline which is based on a well-known pattern of learning that has evolved in Western culture in the last three centuries; in contrast, the latter uses,

applies, analyzes, and evaluates knowledge in a cooperative manner and ensures it is geared to problem solving in the community.

In the Alma Mater curriculum, “teaching” is concerned with a division of knowledge into subjects while “learning” combines knowledge and facts for the purposes of inquiry and creativity. As a result, lesson planning is carried out in terms of learning projects.

At present, the initial preparation of music teachers in Venezuelan universities occurs in two stages which lead to two degrees being awarded, namely: a “Teacher’s” degree which is only awarded by Universidad Pedagógica Experimental LIBERTADOR [Libertador Experimental Pedagogical University] (UPEL) for specialist teachers careers; and Bachelor’s Degree (*Licenciado en Educación*) which is granted by the other universities for both generalist and specialist careers in education. Three Venezuelan universities are committed to training music teachers, namely: UPEL, Universidad de Carabobo and UNERTE. The main features of these three universities are described below.

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### **6.3 Universidad Pedagógica Experimental LIBERTADOR (UPEL)**

The LIBERTADOR Experimental Pedagogic University (UPEL) was founded in 1980 to train middle school teachers through a nationwide curriculum (IZARRA, 2010, p. 14). At that time, basic education teachers were trained separately in “normal” schools (Escuelas Normales) (PEÑALVER, 2007, p. 16). Since it is an experimental university, UPEL oversees several Institutos Pedagógicos (IP) – Pedagogical Institutes - that are found in the main towns and cities throughout the country. The Instituto Pedagógico of Caracas was founded in 1936 and replaced the Escuela Normal Superior [Normal High School] which had existed from the beginning of the 20<sup>th</sup> Century and was responsible for training middle school teachers.

UPEL has a Board of Governors that belongs to a central national body in Caracas that is responsible for policymaking and planning teacher-training on a nationwide scale. These plans are put into effect by the *Institutos Pedagógicos* (IP) – Pedagogical Institutes, which set up decentralized educational units that are designed to satisfy local needs and expectations (RODRÍGUEZ, 2005, p. 7). Music teacher-training in UPEL started at IP, Caracas in 1977 (IZARRA, 2010) and continues today in the following IPs (SÁNCHEZ, 2000, p. 147):

IP of Caracas;

IP “Luis Beltrán Prieto Figueroa” in Barquisimeto, State of Lara;

IP “de Miranda José Manuel Siso Martínez”, State of Miranda;

IP “Rafael Alberto Escobar Lara” in Maracay, State of Aragua;

IP “Gervasio Rubio” in Rubio, State of Táchira, responsible for training teachers for education in rural areas and for schools located in communities within the national boundaries.

Music teacher training in UPEL follows a general curriculum that was drawn up in 1996, and has been described as a means of “transmitting the curriculum” (LÓPEZ, 2005, p.24). This refers to the fact that the aim of the curriculum is the transmission of knowledge and information. Its main features are as follows (SÁNCHEZ, 2012):

1. General characteristics: teaching of subjects, research, and the practice of setting tests; instruction is the main concern, learning occurs on an individual basis and knowledge has to be reproduced in a comprehensive way.
2. Objectives of the Curriculum. The specialist music teacher should be a professional who is able to develop a pupil’s musical aptitudes by training music auditory skills, reading and writing; he or she

must also be able to play an instrument and engage in dance movement activities that are set to music. In addition, the music teacher must be able to organize and conduct music groups (both vocal and instrumental).

3. Teacher- training in music. This has 11 subjects average (26.9%) and 57.4 credits average (35.6%) and its aim is to develop:
  - a. Proficiency in musical language (2 subjects on average; 15 credits average); sight reading, writing, sol-fa (scales practice/ singing), harmony and musical hearing. UPEL-Rubio awards 18 credits to music language.
  - b. A sufficient command of music- making (3.2 subject on average; 17.6 credits average):. voice training and conducting choral groups; playing a musical instrument: the piano and Cuatro [small guitar-like instrument with four strings]. Other popular and symphonic music instruments are taught either for solo playing or in groups at UPEL Rubio (5 subjects; 24 credits).
  - c. A reasonable awareness of music culture (4.2 subjects; 15.6 credits), such as: the history of Venezuelan music and traditional music from Latin-America, the history of European music and aesthetics. (p.17-18).
  - d. A free choice of subjects for an in- depth study of specialized areas of knowledge that individual students or student groups wish or need to learn (2.2 subjects; 8.6 credits).
  - e. Didactics (1.6 subjects; 9 credits) comprises music methods from Europe, physical expression of music. UPEL-Caracas includes the preparation of teaching tools and resources and UPEL-Rubio excludes didactic subjects.
  - f. Pedagogy 11.4 subjects average (29%) and 38.2 credits average (27.7%) (p. 6). The emphasis is on the foundations of education, which include philosophy, psychology, sociology and ethics (4.8 subjects; 17.6 credits). Research skills (2.8 subjects; 9.2 credits) i.e. research methodologies and a

knowledge of statistics. With regard to the curriculum (3.8 subjects; 11.4 credits), there are subject matters such as strategies for lesson planning, assessment and school management. In addition, there are opportunities for the student to choose subjects that are tailored to their personal learning interests (2.4 subjects; 8.4 credits). None of these subjects are related to music education, since pedagogy is a general field of knowledge.

g. General Culture has an average of 7.2 subjects (17.6%) and an average of 21.8 credits (13.3%), namely: Venezuelan politics and sociology, Spanish, ecology, culture and history.

h. Teaching practice has 25 credits (15.5%) includes direct four-stage participation in a music class-room:

i. Observation of an expert music teacher's practice (5 credits),

j. Planning and execution of a music rehearsal (6 credits),

k. Planning and execution of learning projects (7 credits), and

l. Participation of the School Management (7 credits).

There is an evaluation report in the Curriculum of UPEL for 1996 (CESIS DE SOTO, 2010) which points out some shortcomings in its implementation. This highlights the lack of a nationwide consensus on aims, procedures and foundation courses. Each institution interpreted the curriculum in its own way and introduced changes in accordance with local needs. National guidance and participation were ineffective in curriculum planning and there were failures in the way it was implemented (p. 27). Another shortcoming is that the Curriculum is not linked to teaching/research activities and related subject-areas (p. 9-11).

## 6.4 Universidad de Carabobo

The University of Carabobo is located in the state of Carabobo, 185 kilometers from Caracas. Although this university was founded around 1884, the Faculty of Education was set up in 1962 and music teacher-training was included in this Faculty in 1977. The teachers are trained on the basis of a traditional curriculum and awarded a Bachelors Degree in Education which entitles the holder to teach in the sub-system of basic education (two levels: primary and middle school).

The corresponding 10 semesters (5 years) of the course for music teacher training has 44 subject areas and 162 credits which are awarded as follows:

1. General culture. 10 subjects (22.7% of the curriculum) and 30 credits (18.5%), some of them: history, mathematics, languages and computing technology.
2. Education. 19 subjects (43.2%) and 52 credits (32.1%), namely: philosophy, sociology, psychology, ethics, education, law, research, pedagogy and curricular studies.
3. Teaching practice. Direct participation in the music classes (20 credits; 12.4%). The learning experience ranges from observation of the practice of an expert music teacher to designing the plan for a music lesson.
4. Free choice of specialized areas of knowledge that students wish or need to learn (4 credits; 2.4%).
5. Music and teaching music 15 subjects (34.1%) and 56 credits (34.6%) covering basic skills in
  - a) Writing music and sight-reading, music analysis and composition at an elementary level (5 subjects, 11.4%; 19 credits, 11.7%).
  - b) Music didactics and methods (4 subjects, 9.1%; 15 credits, 9.3%).
  - c) Music making and performance. Choral and instrumental skills, listening, singing, playing an instrument, and conducting choral and

instrumental groups made up of pupils (4 subjects, 9.1%; 13 credits, 8%).

d) Cultural information. The history of Venezuelan music and Latin-American musical traditions (2 subjects, 4.5%; 9 credits; 5.6%).

Several research studies about the Curriculum at Universidad de Carabobo have been carried out over the last two decades; however, none of them have been particularly concerned with music teacher training. A good example is Naveda's study (2011) which sets out a curriculum based on competences for the University of Carabobo which is designed to overcome the problems of the discipline-based curriculum that had been implemented by the university several decades earlier. Currently, disciplines from courses to train music teachers are included in the study but are not analyzed separately.

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## **6.5 Universidad Nacional Experimental de las Artes (UNEARTE)**

The National Experimental University of the Arts - UNEARTE was founded as one of Alma Mater's universities in 2008. This university started as an amalgamation of four public institutions that ran university courses in art and art education in the city of Caracas<sup>22</sup> during the period 1985-2008. This meant that UNEARTE inherited a tradition of training specialist art teachers and introduced courses that were awarded a Bachelor's educational degree ["Licenciado de Educación"] which entitled the graduate to teach arts subjects

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<sup>22</sup> Instituto Universitario de Estudios Musicales (IUDEM), Instituto Universitario de Teatro (IUDET), Instituto Universitario de Danza (IUDANZA) and Instituto Universitario de Estudios Superiores de Artes Plásticas ARMANDO REVERÓN (IUESAPAR). The music performers, composers, conductors, musicologists and music educators were taught at IUDEM.

in basic education (primary and secondary schools) of the educational system.

UNEARTE follows the UPEL model. That is, there is a senior governing body (rectorado) comprising a rector, two sub-rectors and a university secretary. This is committed to making general policies and plans for the training of artists and teacher at several Centers of Studies and Artistic Creation (CECA: Centros de Estudios y Creación Artística) in different parts of the city of Caracas. As understood by UNEARTE, CECA is an equivalent of an “instituto” in UPEL or “faculty” and “school” in traditional universities. The CECAs of Caracas are as follows: CECA Plaza Morelos, for Drama, Dance and the Cinema; CECA Caño Amarillo, for Visual Arts; and CECA Sartenejas for music. Additionally, there are CECAs in the towns of Mérida, Guanare (State of Portuguesa) and Asunción (Margarita Island), but none of them offers teacher training in music.

Alma Mater has a national curriculum called “Programa Nacional de Formación (PNF)” – National Teacher-Training Programme – which is a general curriculum that has to be adjusted to each subject in each of the 13 universities of Alma Mater. PNF has three main components:

1. Social and political studies,
2. Professional training, and
3. Learning Projects for developing professional competences through problem-solving in real life. These involve issues that arise in the neighboring communities of the college and are related to their social, economic, cultural, and political development (GAMBOA, 2010).

In PNF teaching through subjects coexists with learning transdisciplinary competencies. The first comprises the components mentioned earlier about political studies and professional training; the second comprises the learning projects. Howard Gardner (2006), in his discussion on “teaching for understanding within disciplines and beyond them”, tells us that these features are essential for any kind of quality education (p. 145). Hence, a curriculum based on competencies, that seeks to improve understanding and adopt



a trans-disciplinary approach, should not exclude the disciplines within it. The NFP organization seems to be in this line of thinking. Each of the universities in Alma Mater has to adjust the components of the PNF to each of its syllabuses.

As a part of this analysis, there will be an investigation of the PNF that UNEARTE set for the Bachelor of Music Education exam, which will show how the music teachers are trained. The information is divided into two sections:

A traditional curriculum will be based on the traditional curriculum of PNF (*Currículo Tradicional del PNF*), to refer to the disciplinary studies of career training courses; and the other will be based on Learning Projects PNF (*Proyectos de Aprendizaje del PNF*) to carry out trans-disciplinary learning.

## 6.6 The Traditional Curriculum of PNF

This curriculum comprises subjects that are commonly taught in a traditional way in all educational courses at Venezuelan universities to train both generalist and specialist teachers. The main characteristics of the traditional curriculum at UNEARTE include the following:

Objectives. The specialist music teacher must be a graduate who is able to:

- a. Teach and train listening skills, sight-reading and writing music.
- b. Play an instrument and teach students to play them.
- c. Interrelate music, music history and aesthetics.
- d. Organize and conduct vocal and instrumental groups, at school and in the community.
- e. Design teaching strategies for audiences in theaters, music halls, and open-places for concerts and performances in the streets.

The specialist music teacher uses knowledge and skills in school projects to play a particular role, - that of a musician,

music teacher, composer and performer, either solo or accompanied by students and musicians from the local community. This is accomplished in 27 subject areas and involves 140 credits, (121 credits are awarded in the subject areas and 19 credits in learning projects).

1. General culture takes up 5 subjects (18.5% of the whole curriculum) and 15 credits (12.4%): literature, foreign languages (English, French and Portuguese), bioethics, philosophy, and physical education.
2. Teaching (Pedagogy) takes up 10 subjects (37%) and 26 credits (21.5%) of the curricula. Foundation of education takes 3 subjects (11.1%) and 6 credits (5.1%), which include subjects like philosophy, psychology, sociology and educational history. Research takes 3 subjects (11.1%) and 11 credits (9%). Curricular studies (4 subjects, 14.8%- 9 credits, 7.4%) comprise skills in designing lessons, assessment, and school management. In contrast with the universities mentioned earlier, UNEARTE' teaches this group of subjects related to both music education and education as a general field of knowledge.
3. Music takes up 10 subject areas (37%) of the curriculum and 55 credits (45.4%). The subjects are:
4. *Music language*: this includes 2 subjects (7.4%) and 21 credits (17.3%), - one of them brings together listening to music, music notation (writing music) and sol-fa (reading music), harmony, counterpoint, and musical analysis. The other subject is an advanced course in reading and interpretation. The language music learning experiences must be taught separately and integrated at the same time by six teachers; this means that teaching must adopt an interdisciplinary approach. The strategy of integration requires a key-teacher chosen from a team of six, who will for instance, set a piece of music from the student's repertoire that is currently being performed. After this, the piece of music will be analyzed, studied and learned separately in each of the six areas of knowledge.

The students are expected to obtain ideas and draw conclusions that can influence their interpretation, understanding of music syntax and performance. Each of the six teachers must design instruction courses individually and evaluate the student's achievement in the same way, but the group must calculate an average point to assess a student's overall achievement for a determined teaching period. But failure by the PNF to implement UNEARTE has meant that music language has simply remained a set of independent subjects. Instead of being asked to adopt the specialist teaching approach described above, each teacher has been given the responsibility of teaching all the six subjects together as a generalist teacher would do. This is not to say that a generalist teacher is not competent to carry out this kind of teaching, but the problem is that teachers currently working at UNEARTE only regard themselves as specialist teachers. This policy clashes with a long standing tradition, and as a result, the outcome has been one of dissatisfaction and frustration.

5. *Piano playing* takes up 6 credits (5.1% of the whole curriculum) and has a harmonic function. Apart from the piano, other harmonic music instruments can be taught, - for instance: the guitar, accordion, bandola (traditional instrument - type of pear-shaped chordophone ) and orchestral instruments. The teaching adopts a disciplinary approach and is carried out by specialist pianists. The music teaching includes skills and competences at a basic level that students are expected to master.
6. *Music theory* includes 5 subjects (18.5%) and 14 credits (11.5%): Venezuelan culture, Latin-American traditions, art history, music history, cultural studies.
7. *Music didactics* includes 2 subjects (7.4%) and 14 credit (11.5%) and covers a range of music competences and knowledge:
  - a) Vocal singing and body improvisation
  - b) Choral practice and conducting

- c) Music instruments for playing in the classroom (recorder, cuatro, small percussion instruments, Latin-American traditional instruments etc.).
  - d) Music repertoire for children written mainly by Venezuelan and Latin America musicians and music educators.
  - e) Music artifacts made in situ from waste materials.
  - f) Ensemble playing and conducting.
  - g) Competences for using critically well-known methods, for instance: Orff, Kodaly, Dalcroze, Garmendia and Schafer.
8. Teaching practice includes 2 subjects (7.4%) and 15 credits (12.3%), and involves direct participation in school activities. The learning experience comprises:
- a) Observation of the practice of an expert music teacher,
  - b) Planning and execution of an educational project in music,
  - c) Planning and executing a music performance with school children, musicians from the community and music teachers.
9. Freely chosen activities (10 credits, 8.3%) related to music education or other arts disciplines.

## 6.7 The Critical Curriculum

This curriculum is called the Proyecto Artístico Comunitario (PAC) (Community Art Project) which is applied to all courses at UNEARTE. The implementation of this curriculum is still ongoing and allows teachers and students to understand, interpret and carry out the projects of PAC on an individual basis. However, although it has been working in this way for the last four years, it has caused a good deal of dissatisfaction and frustration among the community of teachers and students. But despite this, these feelings are

prompting the community to have a better understanding of the underlying principles and theoretical framework of PAC.

The learning project is a part of the commitment of the university to experiment. This curriculum is thus an epistemological approach to understanding knowledge, the range of subjects available and education. The concept is based on the theories of Basarab Nicolescu (2000, 2011) and Edgar Morin (1999) with regard to understanding complex and transdisciplinary ideas (OSORIO, 2012). However, it has been hard for the policymakers to ensure a wholehearted acceptance of this concept by the university community, since the well-established “disciplinary” concept of the curriculum has acted against it. While a large number of teachers agree that “critical thinking” offers a means of preventing anyone from just taking things for granted, only a few people appreciate that critical thinking is about interdisciplinary and transdisciplinary thinking.

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A number of PNF documents suggest that the underlying principles of a curriculum are based on subjects, complex thinking, interdisciplinarity, multi-disciplinarity and trans-disciplinarity. But these concepts have not been discussed in the university community which means they cannot be understood in a collective way or what implications they have for university life. In practice, these concepts have been addressed to students in classrooms in disciplines that are not covered by the profession that they are trained for; for example, music students in art classrooms. These concepts have also been learned from collective artistic productions where there is a creative convergence of students learning different professions (music, dance, visual arts, theater and film). These practices certainly fit the definition of multidisciplinary provided by Nicolescu (2011) in a valuable study undertaken from the perspective of combining several disciplines at the same time; in contrast, this author defines interdisciplinarity, as the transfer of methods from one discipline to another. However, these practices do not seem to fit the concept of complexity and transdisciplinarity; or, at least, they seem to treat these concepts superficially. A multidisciplinary and interdisciplinary approach saturates the

subject with knowledge without moving away from a research framework. Instead, transdisciplinarity, in the words of Nicolescu (2011), “*concerns that which is at once between the disciplines, across the different disciplines, and beyond all discipline*”. Complex thinking and transdisciplinarity are the way to understand the current world.

In theory, PAC’s transdisciplinary approach to education involves a team of teachers, students and community members working together to solve real problems of the “art world” that might be embedded in community life. Teaching is not a key factor in this curriculum although it does not reject teaching or modeling. The role of teachers in PAC is to participate and learn rather than teach because PAC is a real-world community of learning (WENGER, 2002). This approach allows the team to create ideas of their own about art and the role it plays in the community. One of the main commitments for the team is to foster hand-on creative experiences based on the concept of knowledge transfer. It is also committed to fulfilling the transdisciplinary-learning objectives which are only a general statement of open aims. Communication is a continuous ‘give-and-take’ process between professionals from different subject-areas who teach, learn, and work together to achieve transdisciplinary-learning objectives. Distinguishing between different subjects depends on the needs of the situation rather than on “discipline-specific” characteristics. One teacher is appointed by UNEARTE as the main “contact-point” for all the members of the team. This person is responsible for coordinating the transdisciplinary-learning objectives and establishing links between the members of the team.

But in practical terms, PAC seems to move away from this theoretical framework and remains tied to empirical attitudes. In fact, there seems to be at least two prevailing empirical conceptions of PAC in the university community of UNEARTE. The first has nothing to do with the theoretical framework of transdisciplinarity and regards PAC as a sort of initiative “to help” people in the neighboring communities of the university to overcome problems of all kinds related to health, education, traditional beliefs, entertainment and civil rights. This misleading conception means that the same

principles linger on that used to be included in the old social program that students had to undertake before leaving university. As a result, PAC has issued the following guidelines:

- a. Students should work for social services in the local community.
- b. Neighboring communities could include schools, hospitals, churches etc.
- c. The project undertaken must help bring about social change by tackling problems that have previously been diagnosed by the community, officials and social organizations.
- d. PAC has in fact helped solve problems like: health, housing, making improvements to public areas of the community etc., and in these cases concerts, festivals and artistic events are seldom held.
- e. Teaching music is a regular activity for “cultural change ” and can be carried out by any student regardless of their teaching competences.
- f. Research is seldom undertaken although projects are regarded as a kind of research.

A few teachers and some groups of students in UNEARTE have a different conception of PAC, which is closer to a transdisciplinary approach. In this case, PAC provides the right conditions for making music and bringing it to audiences in the community when some strategies for social change are underway. Students, teachers, and community members should organize groups that practise the arts and give performances. The concern is with art, aesthetic matters, creativity, production, and communication. “Production” includes a large range of activities and opportunities, such as concerts, shows, and festivals, as well as recording music, making videos, research, conducting surveys, marketing and raising funds for groups of musicians.

The extent of the participation by the students in PAC depends on what course they are doing at UNEARTE. The students include: instrumental players, dancers, painters,

sculptors, singers, composers, conductors, producers, musicologists, choreographers, writers, scriptwriter, actors, film directors, and music teachers and other specialist teachers in the area of art. Each of them is committed to working with PAC as a specialist and all of them adopt a multidisciplinary and transdisciplinary approach to creativity and production. Music teaching students must work in a PAC project that takes place in a school, class-room or theater. In any of these cases, teaching is a matter of providing pupils or audiences with the sensory and cognitive means to understand music and to make music as well, whenever possible.

Although Venezuelan universities are closely linked to competence-based curriculum planning (NAVEDA, 2011), there is clear distinction between PAC and a “competence curriculum”. While the subject-areas of this curriculum include competences that are defined beforehand, PAC begins with a set of goals and ends with a set of competences that are defined while a particular project is being carried out.

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The implementation of PNF and PAC has been a controversial issue. It involves confrontations that reflect both the lack of a proper implementation and, the nature of the social and class struggle that characterize the Bolivarian Revolution that is taking place in Venezuela. PNF and PAC cannot escape from this reality. As a result, the implementation of the new curriculum has met with a good deal of resistance to change on the part of teachers, students and workers who not only oppose the Government but also prefer the traditional curriculum in universities and autonomy in teaching and research. There is also opposition to the uncertainty resulting from the responsive participative democracy which represents the established style of life of the future being built by the Venezuelan people and introduced by the Venezuelan Revolution as a part of its concept of Socialism for the 21st Century. In this respect, several features of PNF and PAC are highly controversial:

1. Integration of theoretical principles with hands-on practices.



2. Training practice linked to community development through learning projects. These involve:
  - a. A search for multi-dimensional solutions to real-world problems
  - b. Interdisciplinary working/learning teams
  - c. Sharing of knowledge and experience (formal and informal)
  - d. Integration of specialist knowledge with knowledge by the people that has been acquired from everyday experience.
  - e. A concept of reality embedded in a transdisciplinary view of research and creativity (as explained earlier in this chapter).
3. Forming a learning environment that is open to a free expression of opinions, ideological beliefs, plurality and diversity.
4. Research and lessons on creativity carried out by teachers, students and community members and based on the premise that there is a need to explore and create knowledge as a means of tackling problems arising from real- life situations.
5. Tailoring the curriculum to the needs of individuals and groups.
6. Evaluation as a means of allowing reflection, and improving learning
7. The academic value of the students' real life experiences (non-formal and informal).
8. Awarding the same degrees in all the universities involved in the Alma Mater project.

## **6.8 Basic Educational Opportunities for Music Education**

There are plenty of opportunities for music education to play a significant role in Venezuelan schools. The main opportunity is provided by both the current national education

law and the curriculum of Bolivarian basic education. The National Education Law passed in 1999 states that music education and education in different areas of arts should be compulsory at all levels and in every school in the educational system whether government-assisted or private (LOE. Art.6, No.2c). According to this law, art has the same importance as Spanish, History, Geography, and Simón Bolívar's Ideology in the school curriculum.

The Bolivarian school curriculum (RAMÍREZ, 2014) states that the visual arts, drama, dance, and music are opportunities for children to express their feelings and emotions from infant (nursery) school and pre-school, to primary school levels of the education system. Hence, the corresponding syllabus includes separate art activities which must be taught by specialist teachers in the different areas of art. Sadly, the syllabus of secondary schools has not been updated to the new concept of the Bolivarian school and its component for the social sciences and citizenship still only includes the visual arts. Thus the syllabus covers areas like Maya art, Aztec art, ancient art, 19<sup>th</sup> Century painting from European countries and theories about art and society, as outlined in Viktor Lowenfeld's influential textbook *Creative and Mental Growth* which was published in 1947. Nevertheless, sooner rather than later, the middle school syllabus will be reviewed and will include arts activities with the arts as stipulated in the law, in the same way as they are included in the pre-school and primary school programs.

This apparent contradiction between what is prescribed by law and what actually takes place in practice, has two explanations; one is that the Bolivarian curriculum was drawn up in 2007 (CENAMEC, 2007) for preschool and primary education levels while the national Education Law only came into force in 2009. As already said, the syllabus and underlying principles of the Bolivarian curriculum must be updated to comply with the guidelines laid down by the Education Law. The other explanation is that the Bolivarian curriculum is an ongoing project which is still in its first stage; it is still seeking to attain the complex objective of a full inclusion of students that involves a policy of universal enrolment and attendance. This objective is an important part

of the so-called “material basis of education” which is set apart from the “quality basis”. In 2014, seven years after the Bolivarian curriculum was first implemented, the Minister of Education (HÉCTOR RODRÍGUEZ, 2014) introduced an innovative policy when he invited educators and the general public to produce a nationwide collective set of standards that could be applied to the Bolivarian curriculum. This means that music teachers might see changes in the secondary school curriculum quite soon.

There are also several employment opportunities for music teachers. It is very likely that it will not be difficult for them to find jobs in Venezuelan schools in the next twenty years. The revolutionary government in power has a strong commitment to achieving the Millennium Development Goals which were set by the world leaders at the Millennium Summit in September 2000. According to statistical projections (INE, 2012-2013), the millennium goal of universal primary education would be achieved in 2014 when 8 million children, (boys and girls) would be enrolled in school<sup>23</sup>. According to statements given to the press by Venezuelan Minister for Foreign Affairs, Delcy Rodríguez (CORREO DEL ORINOCO, 2014, p. 06-26), UNESCO had stated that Venezuela has the second highest university (tertiary) enrolment ratio in Latin America after Cuba and the fifth in the world. In addition, a survey on educational standards showed that over 60% of Venezuelan people are convinced that it is possible for the country to overcome poverty, inequality and social exclusion as long as the educational system can continue to sustain a strong universal enrolment policy and foster growth, independence, and happiness (CERPE, 2015). From this perspective, Venezuela is experiencing a rapid growth in quantitative terms at all educational levels. As a result, teacher employment is expected to be higher than ever, (for both generalist and specialist teachers), and it is also expected to cover all the

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<sup>23</sup> National Statistics Institution of Venezuela (INE) projects a population of 30.620.404 people for 2015 based on the 2011 census. The school population (0-14 years) is 27%, - that is 8.267.509 children and teenagers.

educational requirements for music, dance, drama, visual art and traditions in schools.

## 6.9 Challenges, Problems and Perspectives

The challenge for Venezuelan universities is to train the number of music teachers required by the current Education Law. It can be expected that there will be one specialist music teacher in each classroom, along with a generalist teacher, and several specialists in the area of sport, drama, dancing, painting, pottery, and so on. Thus, 234,094 music teachers are required for the same number of classrooms in 27,460 basic education schools (22,664 are State schools, 82.5 % of the total) all over the country.

UPEL has 34.441 students enrolled<sup>24</sup>, the University of Carabobo has 38.316 students and UNEARTE is a small university that has 372 students. Additionally, the total intake of colleges graduates was 45.645 students in Venezuelan universities in 2009 (PARRA, 2011-p37). These figures show how far the three universities that train music teachers are from their current goals. The question is how to train this huge number of music teachers in present conditions. No answer is available at the moment, but giving free rein to one's imagination can make it possible to find one or several answers. All Venezuelan teachers endorse Simón Rodríguez's statement: "Either we invent or we err" ("*o inventamos o erramos*").

School retention is another challenge for the whole of society, especially for teachers. The school-age retention rate is 75% (73.2% for boys and 76.62% for girls) (INE, 2012). The fact that this rate has been maintained at this level for the last ten years is because retention is strongly supported by the following education policies:

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<sup>24</sup><<http://150.187.142.20/sede/Planificacion/ArchivosPDF/Estadisticas%20SEA-UPEL%20a%F1o%202000.pdf>>.

1. food and catering services (three free meals provided per day on the school premises),
2. decent school conditions,
3. access to the Internet,
4. ensuring that every child has a laptop,
5. offering State scholarships,
6. a sufficient number of teachers,
7. attractive salaries and
8. overcoming resistance to political and educational changes within the school culture.

At least the first five items listed here have already been achieved to a large extent and the question of school retention seems to be under control for the time being. With regard to the future, apart from achieving all the eight items, it is expected that music teachers, along with specialist teachers in other art disciplines, will make a huge difference to the question of retention when it comes ensuring the schools are of a high standard. However, no answers have been provided by the policy-makers to show how this expectation can be met. However, Venezuelan music educators should examine the innovations that were carried out in 1992 (GARCÍA, 2009) with regard to a music curriculum for both basic schools and specialist music schools and conservatories. Although this innovation was only partially implemented, it provided significant information which should be updated to assist decision-making for the music class-room in the near future.

There is also a cultural problem for music teachers. Despite the National Education Law, prejudices and traditional beliefs still prevent music teacher and specialist teachers in other art disciplines from forming a part of the school curriculum. The challenge for music teachers is how to win respect, feelings of solidarity and recognition from other teachers and the community. This means that society as a whole must recognize the profession of music teachers and the role music teaching plays in the school. Biology, Math and Spanish teachers have always enjoyed respect because society has recognized the value of what they teach. However, there is a limited respect for art subjects -including music content that is very much part of the everyday life of Venezuelan people- in

the school and community and they have tended to be regarded by society as simply providing a superficial kind of entertainment. This is not to say that amusement and entertainment are not of value. On the contrary, it is an asset that the music teaching has in the school compared with Maths, Biology and Spanish. But an effort should be made to make students eager to be in the music class-room, and to persuade teachers that music is another kind of cognitive thinking which could affect other kinds of thinking and learning. This could even mean reassuring the parents that their children are engaged in something that is worthwhile for their life and future. Finally, it should mean persuading policymakers and politicians that investing in music education has social rewards. As one can see, music teachers have a huge task to stress the importance of music teaching and ensure it gets the recognition it deserves. Meanwhile, some comfort can be taken from the results of a national educational survey into quality (Ministerio del Poder Popular para la Educación, 2015) because it showed that 3 out of 10 Venezuelans think that music, drama, dance, visual art, and culture studies should be included in the syllabus in basic schools.

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As well as this, there is another problem that involves the whole community of teachers. This is an epistemological and pedagogical issue. The educational survey into quality reveals (Ministerio del Poder Popular para la Educación, *et al*, 2015) that Venezuelan society (3 out of 10 people) believe that schools should concentrate on training children to have the skills to tackle real-world problems. The inquiry also reveals that the Bolivarian schools are based on a model that should be reproduced. The point is that one feature of this model involves adopting a teaching and learning approach based on projects. This suggests that important changes ought to be made in response to social and educational demands. The main change involves moving from a disciplinary concept of the curriculum to a transdisciplinary concept based on cooperative and collaborative interaction. The change also involves the way the school views the community and vice versa. In Venezuelan universities, teacher- training is mainly concerned with the dissemination of theories that are confined within the boundaries of particular subjects but is not very concerned

with transdisciplinary practices. Likewise, universities have a view of knowledge that is far removed from the real world of expanding communities, and communities that have never thought of universities as part of their choices for expansion. The expectation is that music teachers (as well as dance teachers and drama teachers and others) will play a central role in the future of Bolivarian schools, and this role will greatly affect the cultural changes mentioned above.

## 6.10 Implications

The recent Education Law and the Bolivarian school curriculum have had consequences on the way teachers are trained at universities. The curricular structure must be flexible enough to depart from a rigid and exclusive system and incorporate alternative interdisciplinary and transdisciplinary patterns. In the case of UNEARTE, the PNF has already introduced interdisciplinary experiments through community art projects (PAC). The evolution of this curriculum suggests that the relationship between PAC and the subjects is evolving from a set of disciplines that are simple and independent, to being a differentiated transdisciplinary PAC, while the other subjects remain quite independent and are only loosely related to PAC. Future development of this relationship should entail a partnership between the subjects and PAC. In this respect, the subjects will teach and learn specialized knowledge while PAC ensures that this knowledge is interwoven in creative art projects which students and communities will be deeply engaged with. Alternatively, PAC could raise specific problems about the subjects with a view to finding plausible solutions.

In addition, teacher-training through PAC should take place in real school settings where the teacher- students can observe, interact and collaborate with specialist teachers by carrying out projects in the learning community. This real- life teaching experience could thus be analyzed by means of a theoretical framework to find explanations and justifications for the professional performance.

In undertaking the changes mentioned here, leadership is essential due to the fact that the changes are of a cultural nature and must be embedded in the minds of everyone involved in teaching and learning, long before they are incorporated in the curriculum and the everyday life of the university.

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**PART II**  
**EUROPE**

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## CHAPTER 7

### Music Teacher Preparation in Finland: Facing Plurality of Musics and Adapting to Multiple Needs

HEIDI WESTERLUND

MARJA-LEENA JUNTUNEN

#### 7.1 Introduction

This chapter will provide an overview of music education and music teacher preparation in Finland, with a focus on subject teacher education in music at the Sibelius Academy, University of Arts Helsinki<sup>25</sup>. We will describe the overall system in which teachers are prepared for music education in schools or for extra-curricular music studies in music schools, as well as reflecting on the challenges that can be identified in the present teacher preparation system for Finnish music. In reading the chapter, it should be borne in mind that in Finland, the main educational system is governed and monitored entirely by the State, and not by the private sector, and that the country of 5½ million people provides education free of charge for everyone from basic education up to university, including music teacher preparation. The Finnish *Ministry of Education and Culture* regularly issues general guidelines for universities for their respective teacher preparation programs, and the preparation of the music teacher should be examined as a part of a larger national project for improving education.

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<sup>25</sup> On the Finnish music education system, see, Korpela, Kuoppamäki, Laes, Miettinen, Muhonen, Muukkonen, Nikkanen, Ojala, Partti, Pihkanen; Rikandi (2010).



## 7.2 The Finnish System of Music Education

### 7.2.1 A General Overview of the Educational System

Formal music education in Finland takes place in two main “arenas”: these are music education in comprehensive school, which is compulsory for a period of 9 years (starting at the age of 7), and in music schools where optional, extra-curricular music studies are offered for students of different ages. The dual system has been seen as one of the strengths of Finnish music education, and has had an influence on the historical development and organisation of teacher education. Education provided by music schools is guided by the *Law on Basic Education in the Framework of the Arts Curriculum* (2002, 2005) and music as part of comprehensive education within the *Basic Education Act* and *Finnish National Core Curriculum for Basic Education* (2004) and that for *Upper Secondary Schools* (2003). National curricula are drawn up by the Finnish National Board of Education<sup>26</sup> and define the basic value and role of education, the objectives and core content of teaching, the conception of learning, as well as drawing up general guidelines for the structure, syllabus and assessment. On the basis of these guidelines, schools are expected to formulate their own curricula, and are free to determine the content (and in music schools also the subjects) taught within this framework. Teaching in both contexts is based on the idea that every child has the right to receive music education of high quality, regardless of whether he/she lives in a large city or in

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<sup>26</sup> The Finnish National Board of Education (FNBE) is the national agency that acts under the auspices of the Ministry of Education and Culture. The FNBE has a wide range of responsibilities related to the development of education including pre-primary and basic education, general and vocational upper secondary education and training, adult education and basic education in the arts. The FNBE is responsible for drawing up the national core curricula for pre-primary and basic education and general upper secondary education and the requirements for national qualifications in vocational education and training, as well as competence-based qualifications. See: <<http://www.oph.fi/english>>.

a remote rural area, and irrespective of the family's socio-economic status<sup>27</sup>. Music is also taught in early childhood in the pre-school years in kindergartens and day-care centers, mostly by teachers who possess a 3-year university bachelor degree with some music studies incorporated in their studies.

### 7.2.2 Music in Comprehensive Schooling

In the Finnish compulsory basic education system, music is taught as an independent and compulsory subject in Finnish primary and lower secondary schools in Grades 1–7 (7–14 years of age) and then again as an independent and compulsory subject in the upper secondary school for pupils aged about 16–19. This means that every class, as a group, has music lessons: in Grades 1 to 6 it is usually one to two lessons per week and one compulsory music lesson weekly in Grade 7. During classes 8 to 9, music is an optional subject in most schools and pupils can choose up to 4 music lessons per week. In upper secondary school, the music curriculum includes at least 2 compulsory and 3 optional specialist courses.

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In general, the task of music instruction in schools, as outlined in the *Finnish National Core Curriculum* (2004), is to help pupils in finding their interest in music, encourage them to engage in musical activities, and provide them with the means to express themselves musically. The general objective for the pupils at the primary school levels (Grades 1 to 4) is to establish a creative relationship with music and its expressive possibilities both in play and holistic activities, to offer experiences of various music styles and traditions, and to encourage them to produce and express their own conceptions and ideas about music. The core curriculum for primary levels also states that music instruction should focus on listening skills, interaction skills and positive experiences acquired

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<sup>27</sup> In basic education, schools also provide learning materials, meals, health and dental care, travel services, special needs education and remedial teaching; special needs education is integrated into regular education as far as possible.

through making music (e.g. singing, playing and composing). The general objectives of music lessons in Grades 5 to 9 is to help pupils (1) to discover their own cultural identity, learn to understand the diversity of musical cultures and interact culturally, (2) to consolidate knowledge of the different styles, genres and history of music, and (3) to learn to understand the significance of music and sound in the media. The curriculum implies that music teachers enjoy a freedom of choice when selecting the contents and practical methods that they use to achieve these general objectives. There is thus a good deal of variation in music lessons in Finnish schools.

Schools do not select their pupils, with a few exceptions such as specialist music classes that provide daily music instruction. There are also 10 general upper secondary schools with a specialist music curriculum, that are located in different parts of the country. These upper secondary schools play a significant role in the education of future music teachers, since many of the students who are accepted for the music education program, have studied in these schools.

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In upper secondary school, the school year is divided into five periods and pupils prepare their own individual timetables for each period, by choosing courses from a wide selection. Arts education at this level, as at all school levels, consists of music and visual arts, and the students select at least three courses from this - two music courses and one visual arts course, or vice versa. The upper secondary schools that provide specialized music curricula offer at least 12 compulsory music courses and a minimum of 10 optional courses. These include vocal, instrumental, rock music, orchestral music, choral and musical drama, as well as music theory and the history of music. Obtaining an upper secondary school diploma in music, requires having a specialist interest and expertise in the chosen field and is achieved through undertaking a portfolio over the three- year period of upper secondary school studies. The portfolio can be completed in various ways consisting of music performances, compositions, music arrangements, essays and critiques of music or various projects in the field of music such as making videos or recordings, writing scores and giving presentations.

The basic principles of the *Core curricula* for primary and secondary schools, namely the importance of cooperation, democratic values and student activities and interaction, are put into practice in several ways in general music education. First of all, it is stressed that students should make their own music in school, which means that music that is familiar and important to students forms an essential part of the curriculum. In recent years, this has led to a strong emphasis on hands-on popular music in classrooms (see WESTERLUND, 2006; VÄKEVÄ, 2006). In the upper grades of lower secondary school in particular, rock band instruments and performances play an important role in teaching and what is called "rockband practice" in the classroom has become an established form of organising music-making and learning in schools. It is notable however, that Finnish schools do not have the tradition of marching bands, like for instance in the US (e.g., ALLSUP, 2011) and even though there are choirs in many schools, they do not feature prominently in the music curricula. However, they sometimes play a role in celebrations or as an extracurricular activity. Historically, singing in choirs has been an optional subject and thus has not counted as a part of every child's compulsory education, although singing as such plays a significant role in Finnish schools.

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The assessment of learning in schools is designed to be supportive in nature, and is mostly undertaken in written words without a numerical mark for pupils in Grades 1 to 4. According to the Basic Education Act, the purpose of pupil assessment is to give guidance and encouragement and at the same time, to foster the pupil's self-assessment skills. Each pupil's initial skill level will be taken into account in the assessment (FINNISH NATIONAL BOARD OF EDUCATION, 2003). The final-assessment criteria (at the end of basic education) for Grade 8 (where "good" is awarded in a scale of 4 to 10) gives more detailed guidelines for the otherwise open curriculum (FINNISH NATIONAL BOARD OF EDUCATION, 2004). According to the criteria, the pupils will:

- 1) participate in group singing and know how to sing, while following a melodic line and keeping to the correct rhythm;

2) master, on an individual basis, the basic technique of some rhythm, melody, or harmony with an instrument so as to be able to play in an ensemble;

3) know how to listen to music and make observations about it, and justify their opinions about what they have heard;

4) know how to listen to both their own music and the music produced by others, so as to be able to make music together with others;

5) recognise, and know how to distinguish between different genres of music and music from different eras and cultures;

6) know the most important Finnish music and the musical life of the country;

7) know how to use musical concepts in conjunction with making and listening to music; and

8) know how to use the elements of music as building materials in the development and realization of their own musical ideas and thoughts.

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### 7.2.3 Music Studies in Music Schools

Together with their music lessons at school, the pupils are also given an opportunity to apply to a music school (either state-funded or private) to receive individual instrumental instruction as well as other musical training. Extra curricular music education in music schools mostly involves individual, one-to-one instrumental tuition; this is because it has been traditionally based on the conservatoire tradition with its gradually progressive curriculum and course examinations. However, the form of instruction varies between different institutions and may also take place in the form of small-group teaching. Teaching is also offered in various supplementary subjects, such as music theory, solfège and music history, choral music, orchestral music, chamber music ensembles, or rock/jazz. In music schools, teachers either possess a

bachelor's degree (4 and a half years) from a university of an applied sciences diploma or a Master's degree from university.

Until the 1980s, classical music (instrumental and vocal) was the only possible musical genre offered by the music schools; however, today pop/jazz and folk music, as well as rock band instruments are studied in most, if not in all, schools. Most music schools still focus on classical music, but the increasing need to offer popular music has been recognised as a future challenge in academic discussions (see, WESTERLUND; VÄKEVÄ 2010). Although music schools currently offer a wide range of genres for studying music as a hobby, owing to the competitive and highly goal-oriented approach that still forms the core of its profile, the schools are still regarded as the main arena for preparing students in their professional music studies.

Most music schools also provide early childhood and adult music education, such as groups for pregnant mothers, babies with a parent, whole families, adults and senior citizens. Early childhood music education is also provided by the church and many social organisations. At present, almost every child in Finland receives early childhood music education at some point before going on to comprehensive education (HUHTINEN-HILDEN, 2013).

The unique, extensive national network of state-funded, extra curricular music schools was established in the 1950s and expanded throughout the country in the 1960s, so that it now covers the whole country. At present, the network includes about 60,000 students in 90 schools, state grants and local government payment schemes covering up to 80% of the total annual expenditure (*Association of Finnish Music Schools*). In addition to the network, there are a large number of music schools that are not provided with state funding

Institutions that receive state funding have to follow the *Framework Curriculum* (FINNISH NATIONAL BOARD OF EDUCATION, 2002, 2005) that comprises of two kinds of syllabi: the general (2005) and the extended (2002). The aim of the general syllabus is to ensure students acquire a good and life-long relationship with music and the objectives of the teaching are specialized in accordance with the students'

individual requirements. The values of joy and freedom are stressed as well as the importance of collaborative music making. An attempt is also made to determine the kind of skills needed for vocational and higher music education. The extended curriculum directs students towards intensive ways of persevering in music studies. It also prepares students for professional studies of music.

Throughout its history, the general aims of music tuition in music schools have been revised and broadened through repeated curricular reforms, in-service training and social meetings. In the 1970s, this set out with an explicit focus on training potential professionals, and, for instance, established the practice of employing musicality tests in the entrance examinations; in contrast, today music schools have started to reconsider their role and are more concerned with lifelong learning and the varying needs of the vast population. For instance, there is a growing need for specialist music education.

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#### **7.2.4 Liberal Adult Education and Special Education**

As music in primary and secondary schools, as well as in music schools concentrates on the music education of children and teenagers, there are a large number of adult education centres that offer music education without aiming at any particular qualification or occupation. Music education in liberal adult education aims at supporting the life-long development of individuals and upholding democratic principles and equality, by providing music tuition and inspiring and assisting students towards artistic self-expression. The courses vary from singing and playing, to working in ensembles, choirs, orchestras or lectures. In some towns and cities around the country, music studies are also organised by the Open and Summer Universities.

The only music school in Finland that is primarily targeted at students with special educational needs is the *Special Music Centre Resonaari*. Since 1995, Resonaari has developed its own unique teaching methods by using "figure

notes”, and in recent years has expanded its music education to older people (particularly rock music) thus serving as a model for an inclusive music education (LAES, 2013).

### **7.2.5 Vocational and Higher Music Education**

Music education in vocational and higher education takes place at several institutional levels and is also integrated with other disciplines. In upper secondary vocational music education, the music qualification can be completed either as a musician’s degree or degree in instrumentation and music technology. Education is provided by 15 conservatories in different parts of Finland in the musical genres of classical, pop/jazz, music technology, folk music and dance. Graduates from these institutions will be able to work in various employments in the field of music. In secondary vocational studies, music can be one of the core subjects in ‘arts and culture’ or ‘humanities and education’ or it may be taught as a part of ‘musical expression’ studies. Music can also be taught as a part of secondary vocational studies in other fields, such as nursing, where it is compulsory and taught as an activating and therapeutic tool in health care.

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Universities of applied sciences offer bachelor degree courses, on practically- oriented education for music and music education students. Enrolment in a master’s degree program (1 year) requires a bachelor’s degree and three years of related work experience. The Sibelius Academy, the only music university in the country, offers bachelor’s/master’s and doctoral degrees in several fields (such as music performance, church music, jazz and folk music, composing and music theory, orchestral and choral conducting and music technology). Doctoral degrees can be obtained in Research, Artistic and Applied study programs. Various other universities provide degrees in musicology and it is possible to study acoustics and sound at Aalto University. Music educators from Universities of applied sciences are qualified to work as instrumental or early childhood music education teachers in music schools. Most teachers in Finnish music schools have graduated from various instrumental and vocal study programmes in the universities of



applied sciences or the Sibelius Academy. Although their course includes pedagogical studies, the degrees do not provide qualifications that can allow students to teach music in comprehensive schools.

## 7.3 Teacher Preparation in Music

### 7.3.1 Teacher Preparation for Comprehensive Schooling

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Music teachers (like all other teachers in comprehensive schooling) are required to graduate with a Master's degree from following a course lasting 5- 5½ years within what Zeichner and Conklin (2005, p. 647) call an "extended and integrated 5-year program leading to a bachelor's and master's degree". In most schools in Grades 1-6, music is taught by classroom teachers with some or no specialist knowledge. Music is only taught by a subject teacher with a master's degree in music education in Grades 7-9 or above.

The Finnish law (Statute 576/1995) stipulates that degrees in music education (i.e. of subject teachers of music for schools) can be awarded by three universities: Sibelius Academy (part of the University of the Arts, Helsinki), and the Universities of Jyväskylä and Oulu, - the Sibelius Academy has the most graduates (approximately 25 new students per year). Unlike in many other countries, music education programs are becoming increasingly competitive in Finland, and at the Sibelius Academy, for instance, only approximately 10% of the candidates will be accepted for the program. When they enter university, the students apply directly to do a 5-year program and obtain their bachelor degree as a part of their teacher preparation. Studies in music teacher education have a set structure and consist of 180 ECT credits at Bachelor level and 120 ECT credits at Master level. The musical and instrumental skills are mainly acquired during the bachelor's level studies, whereas the master level studies concentrate on pedagogical specialist areas (e.g. music education in early childhood, instrumental teaching, folk or popular music pedagogy, music

therapy or music and movement pedagogy) and research studies. In a similar way to general teacher education (see, Sahlberg, 2011), the Finnish music teacher education is research-based and culminates in the completion of a master's thesis.

As in many other countries (ZEICHNER; CONKLIN 2005, p. 648), the Finnish universities that offer music education as a major subject, have established alternative courses for teaching music, and as a result, those with a bachelor's degree in music or education can also obtain a 2½-year master's degree in music education leading to the necessary qualifications to teach in schools. Moreover, a limited number of students of educational sciences also have the chance to study music education as a major subject and be qualified to teach music in lower secondary school. Both groups of students that apply to study music education must take the same all-round entrance examination as the candidates who do the full 5–5½ degree course. Students of music education (in teacher preparation for a specific subject) can apply to complete their general education studies and be qualified to teach all subjects at Grades 1–6 of basic education. Specialist courses of music in classroom teacher education are offered in six out of seven teacher education units of the country. Traditionally, universities have offered several study-combinations that cater for those (e.g. with a foreign degree) who needed a formal qualification to teach music.

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As a result of the radical reforms of the entire higher education system in 1979, the degree earned in teacher education became no different from all other university subject degrees. This meant that both primary and secondary school teachers had to obtain a Master's Degree and that their academic status is the same. Teachers working in early childhood education were also required to possess a university degree. Teacher preparation in music became a part of the reforms in 1980. One result of these changes was that nationally-defined specific pedagogical studies for teachers were included in all teacher education – regardless of the subject area. This reform was introduced in the 1970s when basic education was integrated from Grades 1 to 9 and a new Finnish comprehensive school was founded. It was soon

followed by an expansion of upper-secondary education, and a further expansion of universities and polytechnics.

Educational changes through curricular texts and other national guidelines, and introduced in a highly centralised system, were a powerful means of establishing a student-centered constructivist conception of knowledge and learning in Finland. The National Curriculum Reform of 1994 fostered this updated conception of learning in music too, and it led to an increasing freedom of choice in terms of repertoire and working methods. Since 1994, schools have been expected to have their own curricula and become actively engaged with the surrounding cultural environment. In some areas, for instance, schools have chosen a strong emphasis on Finnish folk music by drawing on the expertise that could be found in that particular geographical area.

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Within this system, it is believed that music teacher preparation for comprehensive schooling, (where the subject teacher usually teaches 20–35 students at the same time and has to master several musical styles), requires its own unique educational program and should include entrance examinations that are very different from those of the solo performance degree. In recent years, the preparation of music educators has adapted to cultural changes in society, educational theories and patterns of national curricula. In contrast, the solo performance-based preparation for instrumental teachers has been more reflective and concerned with how well the musical tradition is passed on to the next generation and whether or not this practice produces enough highly skilled talents for the country's orchestras and conservatories. There is also a widespread belief in the country that inter-student competition and standardized testing are *not necessarily* good for schools (SAHLBERG, 2011, p. 5- 39). At the same time as the Finnish education system has been regularly assessed and found to produce excellent results by international organisations, the country itself includes very little testing and teaching is not geared to meet standardized testing requirements. Instead, according to the Finnish researcher and policymaker at the Finnish *Ministry of Education and Culture*, Pasi Sahlberg (2011), the main objective

of Finland's educational reform agenda (which was set in the early 1970s) has been to build *an equitable educational system* (GRUBB, 2007). Due to the lack of tests, however, there is hardly any knowledge available of what pupils learn in music lessons in schools.

### **7.3.2 The Degree Course in Music Education at the Sibelius Academy**

Applicants for the degree course in music education at the Sibelius Academy have usually previously studied in music schools with performance skills in at least one instrument and in theoretical subjects such as solfège. Most applicants also possess a solid background in ensemble playing (giving performances in rock bands or folk music ensembles) either acquired in schools or informally. The entrance examination, which includes tasks in improvisation, singing and playing, teaching a small class, group discussion and music theory, tests the candidate's ability to react to and act in an unknown musical or pedagogical situation. In practice, this means that high level performance skills or even a prior "performance" degree as such, does not guarantee success in a music education entrance examination. Students may have also completed their education studies in other universities or at an open university when applying to study music education. After the radical changes of the entrance examination that occurred at the end of the 1990s, the student population changed as students with no classical music background were increasingly accepted to take the program degree. This new student population has raised new challenges for the teacher education unit since many of its courses have been based on the idea of diversifying the musical skills of classical instrumentalists.

In general, studies in music teacher preparation are expected to improve musical and pedagogical flexibility and versatility by allowing future teachers to work in different settings, with a wide range of learners and within various musical practices (see also, TIKKANEN; VÄKEVÄ, 2009, p. 192). In other words, flexibility and versatility are cultivated through a wide range of subjects. A music educator at the

Sibelius Academy is seen to be both a multi-instrumentalist and a vocalist; someone that is able to make music and teach within several different musical traditions (e.g. classical, popular music, folk music and so-called “world” music), change vocal intonation in accordance with the musical style and supervise pupils’ use of voice. A music educator is expected to be at home with a full range of popular music instruments and genres and to know how to adopt an approach to more distant music or music that can only be accessed through audio-material. The studies also give basic skills in using an audio-recording studio and other technology. A music educator has basic skills in conducting choirs and orchestras each of which is taught in a separate course. A music educator is also expected to be able to organise music-making for large groups of students, and make arrangements of any kind of music to produce a new teaching repertoire; training is given during several courses (e.g. music theory, arrangement, improvisation). The studies also aim to increase a group’s confidence in improvising and offer several techniques for educational purposes.

In other words, to be a music educator in Finland one needs to have multidisciplinary and multi-musical skills rather than expertise in one particular instrument, as is the case in solo performance studies. The aim is to strengthen the general music teacher’s identity rather than simply regard him/her as an instrumental teacher. In general, as there is a huge array of individual choices, students are able to create their own musical and pedagogical profiles during their university studies. This seems to be in contrast with music teacher preparation in many other countries, such as, for instance, the UK, where researchers have found teachers mostly enter and leave their education with performance skills based on Western classical music (WELCH et al., 2010, p. 25).

As indicated earlier, hands-on popular music studies have a central place in Finnish music teacher education (see, WESTERLUND, 2006; VÄKEVÄ, 2006; ALLSUP, 2011). The studies consist of instrumental studies in acoustic guitar, popular music instruments (electric guitar, bass, keyboard, drums and percussion instruments) and voice and the *vapaa säestys* [free accompaniment] (which includes piano

accompaniment, keyboard harmony and improvisation). In addition, popular music singing is taught in small groups as part of the popular music instrumental tuition for first-year students before they attend the advanced popular music ensemble course later. This includes a final performance as part of a student rock band at a local popular performance venue, where students rotate their instruments and perform their chosen popular music pieces, as well as taking the role of lead singers. The course involves notation and its most significant component is making arrangements for the performing student ensemble.

In music teacher preparation, the piano is one of the obligatory instruments and performance on the piano is even a requirement in the entrance examinations. Welch, Purves, Hargreaves and Marshall (2010, p. 25) discovered in their TIME project that piano skills are one of the key factors in music preparation as a means of meeting the needs of the students and may significantly contribute towards the teacher retention rates. Together with individual piano studies in classical music or jazz/popular styles, keyboard skill are significantly strengthened through free accompaniment piano studies. The first-year group of *vapaa säestys* studies takes the form of individual lessons in the second and third year with the aim of increasing the ability to create or reproduce music without a written score. In other words, *vapaa säestys* piano studies aim to broaden, or initiate the process of “unlearning”, or reconstructing, the skills that have usually been acquired from classical music and the notation-based tradition in music schools and conservatories (see also, VAPAA SÄESTYS, 2007). Finnish *vapaa säestys* was initially introduced to meet the requirements that teachers face in schools and it thus forms a significant core for music educators in the Finnish degree courses (see, RIKANDI, 2012). Today, student teachers may even specialize in it by choosing it as their main instrument or by attending *vapaa säestys* pedagogical studies so that they can improve their qualifications for teaching piano in music schools and elsewhere.

In general, many of the student teachers’ courses at the Sibelius Academy involve collaborative learning in small groups – which means that social negotiation is a significant

requirement in the studies. Studies in music and movement, folk music, popular music and improvisation involve peer-learning and peer-teaching, and this creates a seemingly strong peer support in performances and allows close ties to be established between the student teachers. Folk music traditions and world music are studied in small groups and these studies not only aim at authentic performances, but often create an environment for the compositions and arrangements of the students themselves that are inspired by new musical materials. Some of these emerging ensembles continue performing and recording during the studies and even after the students have completed their studies.

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All the music education students have to complete a Teacher's Pedagogical course (consisting of 60 credits) which in the Sibelius Academy is spread over five years of studies. The Teacher's Pedagogical course includes teaching practice at different levels (primary, secondary and adult education) in different schools of the capital region. During the first year, the students gain experience of teaching little children through a collaborative project that culminates in a concert for and with children. The teaching practice involves 12 hours in primary and 12 hours in secondary and upper secondary levels. The last 20 hours of teaching practice can be carried out either in comprehensive or adult education. Teaching practice starts in the second year of studies and includes teaching observation, supervision and portfolio work. Music teachers in schools supervise and mentor the practice together with university teachers. Teacher's pedagogical studies also include courses in music didactics (concerning objectives, content, methods and assessment of teaching), learning theories, history and philosophy of music education among other areas. Moreover, the studies include basic studies in research skills, such as research methods.

The curriculum in music teacher preparation is designed to constitute a continuum from the foundations of educational thinking to educational research methodologies and more advanced fields of educational sciences. In general, as the Finnish teacher-education curriculum is designed to integrate teaching practice with theoretical and methodological

studies in a systematic way (SAHLBERG, 2011, p. 85), music teacher education represents a similar spiral sequence (involving theoretical knowledge-production, practical preparation and research-oriented enquiry of teaching) to that of other teacher education programmes. On the whole, the Teacher's Pedagogical course provides a basic understanding of how teaching and learning are conceptualised in contemporary educational research.

## 7.4 The Main Challenges and Policy Issues

In the years 2000, 2003, 2006 and 2009, Finland was ranked as one of best, and in some areas the best, achieving country in the PISA tests (mainly measures of student performance in reading, mathematics and science), and it has been claimed that the success of Finnish education in general resides in the *trust* in teachers' abilities to work independently and reflectively (see, SAHLBERG, 2011). This freedom is not a laissez-faire approach, but is governed by general values and current understandings of teaching and learning which have been carefully defined and inculcated by the Finnish educational authorities who collaborate with researchers in universities at both a national and international level. Yet, the freedom granted to music teachers may also be a problem, since there seems to be a strong tendency for teachers, when choosing material for their lessons, to rely heavily on the text books, that are available at different stages of education and largely consist of a popular music repertoire. This becomes a problem particularly at the lower levels in school where the music teacher is often not a subject music teacher but a general classroom teacher. Furthermore, although the question of adopting a pedagogical approach forms a part of the syllabus of music teacher education (see, JUNTUNEN; WESTERLUND, 2011) student teachers often wish to have more clear models on how to organise music lessons. In the context of the UK, Welch, Purves, Hargreaves and Marshall (2010, p. 25) argue that hands-on preparation is important. However, the profession of a music teacher is still largely judged in terms of musical performance skills, and this public



perception needs to be broadened. It could be argued that in the Finnish context, skills in musical performance that employ several styles, including popular music, have greatly improved while at the same time the question of acquiring pedagogical views and reflective thinking has received less attention. For instance, in a country that has laid stress on the importance of equality in education, it is still not uncommon to hear that music teachers continue to select the best students for public performances so that they will “sound good”. Recent research has therefore paid attention to the question of maintaining general democratic values in schools and the opportunities for inclusive public performances in school festivities (see NIKKANEN; WESTERLUND, 2009; NIKKANEN, 2010).

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Secondly, as the emphasis on democratic opportunities and access to knowledge production and education have been a driving force in the Finnish educational system, the question of what is meant by “democracy in music” and equal access to music education today, is discussed on a regular basis and even negotiated in public media arenas. Thus, in recent years, changes and reforms in Finnish music education have not taken place without conflicts or criticism (see VÄKEVÄ; WESTERLUND, 2010). As there is a growing interest in advanced popular music instrumental studies amongst new student teachers, there has been a significant decline in classical instrumental tuition at the university level and this has led to funds being transferred from the traditional conservatory curriculum to popular music tuition (VÄKEVÄ; WESTERLUND 2007, p. 97). This has brought about a crisis for classical instrumental teachers and the situation is also causing major problems for the leadership who have to protect the employment of the permanent staff in the classical music instruments department. As has been argued by Väkevä and Westerlund, “this is as much a question of legitimacy as a question of resources: what is really at issue is the power to decide what (and whose) music is taught in comprehensive schools, and on whose terms” (VÄKEVÄ; WESTERLUND, 2007, p. 97). Most recently, for instance, a world-renowned conductor, Esa-Pekka Salonen reminded the public media that originally the left-wing demands for cultural democracy stemmed from the belief that everyone had the right to have

access to high-culture and classical music. All in all, however, the fact that these educational and cultural issues are constantly being raised for discussion in national media arenas, can also be seen as an essential part of the democratic process. and as such reveals the complexity of the matters being discussed.

Thirdly, there is an urgent need to pay attention to the lack of composition in Finnish schools and in music teacher education (see, PARTTI; WESTERLUND, 2012). According to recent studies (MUUKKONEN, 2010), music teachers generally consider it important that as part of their general education every pupil should have first-hand experience not only of singing but also of playing a musical instrument. Playing and singing form an intrinsic part of the *Core Curricula*, although this also mentions the need for pupils to be included in their own musical 'inventing', i.e. improvisation, composing, or arranging. According to a recent study conducted by the *Finnish Education Board*, in practice only a small percentage of pupils (4%) claim to have been involved in musical inventing (JUNTUNEN, 2011; VÄKEVÄ, 2011). Moreover, technology is rarely used for composing in schools (PARTTI, 2013) because teachers prefer highly interactive and collaborative approaches.

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Fourthly, it should be noted that music in schools and Finnish music teacher education have in many ways been at the forefront of changes with regard to musical diversity, whereas changes in music schools have taken place later. Currently, music schools are experiencing a growing need for popular and jazz tuition and many music educators with a music education degree and advanced instrumental studies may end up teaching in music schools that increasingly want teachers with multiple skills, such as teaching in groups and a knowledge of multiple musical genres. This has generated a tension between different sectors of higher music teacher education, and has created a new need for reflection with regard to degrees of solo performance and their curriculum changes. One of such changes concerns the curriculum changes in classical piano studies in music schools, which according to the curriculum framework requires that all classical piano instruction should also involve non-classical elements

(FINNISH NATIONAL BOARD OF EDUCATION, 2002, p. 18-19; FINNISH NATIONAL BOARD OF EDUCATION, 2005, p. 5-8). Following this, and in the light of the fact that all piano teachers, regardless of their educational background, have to teach free accompaniment and improvisation in non-classical styles, at the turn of the millenium, there was suddenly a new need for in-service preparation and extension studies for classically- trained instructors.

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Fifth, in teacher preparation, where many teachers give instruction that is based on their individual speciality, more interaction between colleges and collaboration between the teachers would be necessary to increase the amount of shared expertise and reflective pedagogical thinking. In the present situation and on the basis of student assessments, student teachers carry out instrumental and ensemble studies, pedagogical studies and research studies with different teachers and are left too much to their own devices to navigate within the shared expertise and to combine theory and practice on their own. More mutual pedagogical reflection is needed too, as music teacher preparation is not based on so-called “music education methodology” (such as that of Kodaly or Orff), but rather aims to encourage practices based on recent conceptions of learning. The question, do musical practices (i.e. popular music) reflect the pedagogical approaches, as implied in Lucy Green’s (2008) popular music approach, and are teachers thus learning about these approaches through hands-on music making, is relevant. At the Sibelius Academy, the inclusion of pedagogical reflection and variety in instrumental studies has been explored recently in Inga Rikandi’s vapaa säestys group piano course for first-year student teachers. In her two-year experiment in the piano laboratory, Rikandi (2012) sought to allot more space for student teachers’ own musical and pedagogical ideas and to design a learning community. As a result, the study established a practice of group assessment to replace the individual assessment inherited from the established conservatory practices. It also exemplified the fact that research may be an effective way of changing institutional practices even if it goes beyond one’s own teaching.

Finally, as in many other countries (e.g. BANKS; MCGEE BANKS, 2010, p. v), the Finnish schools and teacher education departments have discovered that there is a rapid need to react to increasing immigration. The current government's policy for teacher education (OPETTAJANKOULUTUS 2020, 2007, p. 19), recommends that teacher education departments should offer more classes related to multicultural issues and competencies on how to interact with students who are seeking to adapt to a changing society. Karlsen's recent research project on immigrant students' musical agency (e.g. KARLSEN, 2012) reveals the challenge facing music teachers in the Nordic countries when organising education that is based on student's own interests and starting-points. Immigrant students may not only need to enculturate into the musical world of their peers, but often also feel obliged to support their parents' culture, and they may therefore live through a complex process of creating their own individual music-related style. Recent attempts to raise consciousness and sensitivity with regard to intercultural skills go beyond the already existing musical plurality that can be found at the Sibelius Academy. For instance, there have been educational projects involving students doing Master's degrees in Cambodian organizations that care for underprivileged children and offer music and dance education programs that can be taught and learnt without a shared language (WESTERLUND, PARTTI; KARLSEN, forthcoming). However, much more work is needed so that music education and music teacher preparation can fully respond to the increasing plurality of social needs and maintain its reflective thinking. At the same time we should remind ourselves, as Carr and Skinner do that: "the qualities required of the good teacher [...] would appear to be some of the most difficult that human agents might ever be called upon to acquire or cultivate" (CARR; SKINNER, 2009, p. 153). Experiencing a feeling of 'completeness' at the end of a music teacher training course could perhaps thus be a sign of failure.

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## CHAPTER 8

### Teaching Music in Germany

ANDREAS LEHMANN-WERMSEER

#### 8.1 Introduction

Talking about music education in Germany on first sight seems to be a description of a success story. Music has been firmly established as a subject in all German schools since the middle of the 19<sup>th</sup> century (see GRUHN, 2003). Although the subject was misused at times for nationalistic and/or anti-democratic causes, there is a long tradition of teaching music as *art* (cf. LEHMANN-WERMSEER 2003). Schools are normally well equipped; teachers are (in international comparison) well paid; a large number of private foundations offer special music programs oftentimes directed at children from working class families (cf. LEHMANN-WERMSEER 2013). Today, the national panel for education states that based on its own figures, the quality of existing structures for musical life inside and outside school is far above the international average (AUTORENGRUPPEBILDUNGSBERICHT 2012; see also BAMFORD; LIEBAU 2010).

Music education can also rely on a well developed structure of musical opportunities. Although cultural institutions underwent serious changes in the years following the German unification of 1989/90, with public deficits and funding crisis being a major topic, today there are still 132 symphony orchestras, most of which run educational programs of some kind for schools. Besides, almost 1,000 community music schools offer instrumental instruction and music ensembles for pre-school children to adults or even elderly.<sup>28</sup>

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<sup>28</sup> Figures derive from:

<<http://www.miz.org/intern/uploads/statistik16.pdf>> (numbers of orchestras),

<<http://www.musikschulen.de/musikschulen/fakten/vdm->



All in all, it seems fair to state that the infra structure for music education is well developed or to phrase it more casually: there's the hardware, how about the software? What runs the teaching? But before we turn to this question some peculiarities of the educational sector need to be sketched.

Some problems can only be understood against the background of the German school system and its place in society. For instance, there is a severe lack of trained music teachers, especially in primary schools. Also, the multi-ethnicity of German schools poses a challenge to music education that is just beginning to change theory and practice. We will return to this later. Beginning with a rough sketch of this system, this chapter will continue with remarks on music education in theory and in the practitioner's view before outlining the music education programs in higher education.

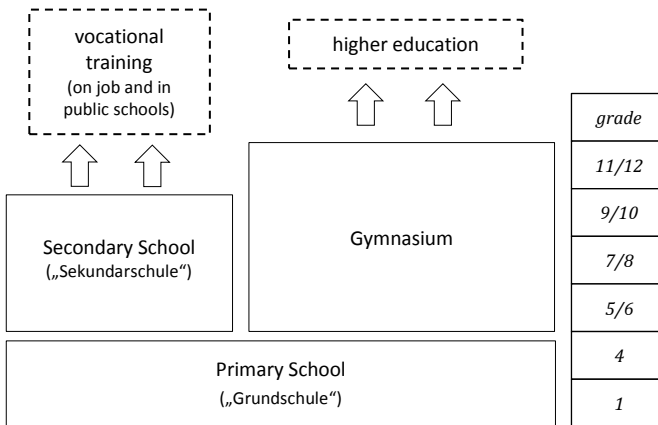
## 220 8.2 The German School System

The German school system is rooted in the history of the 19<sup>th</sup> century. While the Prussian reformer Wilhelm von Humboldt (1767-1835) promoted a concept of "Bildung" as general education for *all* people, the administration set up a two track school system. While a small minority of students in the "Gymnasium" received 12 to 13 years of schooling and a high level of education freed by constraints of later professional careers the majority only got basic education in reading and writing skills to enable them to pick up work in the rising industrial sector and to educate them to be obedient citizens of the crown (cf. TENORTH, 2000). Up until the 1960s the Gymnasium had been restricted to about 10% of a cohort reproducing an elite in administration, science, industry, and politics.

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musikschulen/index.html> (numbers of community music schools), and < <http://www.miz.org/intern/uploads/statistik9.pdf>> (numbers of students).

In spite of all the changes that have taken place during the last 200 years, the basic structure still exists (Fig. 1). Compared to other countries, German children are “sorted” at an early age and placed in one of the three secondary school forms according to their aptitude; more correctly, one should state, according to the aptitude as seen by parents and teachers. As a number of international studies have shown, this system produces a strong bias against socially disadvantaged children. Those who come from families in which parents have higher degrees are overrepresented in Gymnasium (cf. NEUBRAND et al. 2002, p. 51); teachers are more likely to recommend the Gymnasium after grade 4 to these families. Yet, more possibilities have opened up during the last four decades to switch between the different types of schools. All-day schools with a broader choice of classes and compensatory learning opportunities are financed with public money. Today, roughly one-third of all German students go on to Gymnasium – with numbers rising over time and especially in big cities.



**Fig. 8.1:** The basic structure still.

However, two developments foil these attempts to improve the school system and to make it more open and socially just. First, there is a growing number of children with

multiple burdens: they come from families who may be long-term unemployed, who suffer from a lack of experience with learning and success. Subsequently, there is little hope for the children and youths of finding a job in a labor market relying on skilled and highly trained workers (see MEYER-GRÄWE, 2006). While on average 15% of the population rely on public money transfer, in some cities up to a third of all children come from families at risk. Second, there is a growing number of children from families in which German is not their mother tongue. These families come as immigrants from Mediterranean countries seeking simple (and oftentimes poorly paid) labor or as refugees from war stricken countries in the Middle East or elsewhere. For obvious reasons these families are neither highly educated nor familiar with the necessities of German schools to support their children. While the percentage of pupils with non German nationalities has gone down to 7.7 percent over the past 15 years, the percentage of students from families with some background in migration is rising as many of them have gained German citizenship (KMK 2002, STATISTISCHESBUDNESAMT, 2012). The problem is illustrated by the unevenly distributed figures in the different types of school. While only 4.4% of the students graduating from Gymnasium are of a foreign nationality, 18.7 % of those youths without a school diploma (“drop outs”) are foreigners (ibid.). Several of the German states in which a large group of youths comes from either one of these groups constituting multiple problems fall way behind the national standards and averages (PISA-KONSORTIUM DEUTSCHLAND, 2003). One might consider this as “merely” a political problem but it has its implications for music education.

### **8.3 Music Education inside the School System**

This is the setting for music education in the public German schools. Somewhat simplified, one could state that until the 1970s education in Gymnasium had dealt with music theory and with music as an art, with music appreciation and high level performances in extracurricular activities – while the students in secondary schools sang traditional folk tunes.

During the last 20 years this has changed somewhat. Popular music is more often dealt with in music classes, partially replacing the canon of traditional works by Bach and Beethoven. As mainstream popular music is dominated by Anglo-American music (and somewhat distant from national traditions both of German and immigrant students), the space for mainstream, international music in schools is growing. Textbooks in schools offer some information on popular music. Also journals and special editions offer reduced arrangements for use in schools (for instance FROMM, 2005).

Along with that, the playing of music has become increasingly important. In the 1970s German philosophy of music<sup>29</sup> stressed the importance of critical thinking, oftentimes referring to the writings of Jürgen Habermas (\*1929) and especially Theodor Adorno (1903 – 1969). A more cognitive approach became predominant, at least in the Gymnasium that favored critical reasoning about the function and perception of music and appreciation of great works of art in history. With the turn of the millennium the pendulum swung back. Supported by reports from neuroscience (see GRUHN, 2005) that learning about music has to be connected to musical experience, music teachers began to highly value musical activities. However, here a new divide opens up. While art music is still being taught in Gymnasium, easy arrangements of tunes from the charts constitute oftentimes the largest part of music classes in other schools.<sup>30</sup> However no exact knowledge

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<sup>29</sup> The philosophy of music education in Germany is usually termed “Didaktik”. The fact that the German term is used in Scandinavia and in English-speaking countries as well already points to the fact that it refers to a unique way of legitimizing music education stemming from historical roots.

<sup>30</sup> It is a much debated question among scholars as well as practitioners how the relationship between “music making” and “reasoning” should be and how they could be complimentary elements in music education. The discourse is blurred by another argument between those scholars and practitioners who interpret a focus on popular music as overcoming mechanisms of distinction in terms of Bourdieu (1994) while others see an old (and renewed) line between those who are worthy of experiencing art. See more detailed Vogt, 2004.

of classroom teaching exists as the curriculum is vague and there is almost no control of whether teachers stick to it or not.

## 8.4 Music Teacher Preparation in Germany

Some 40 institutions offer music education programs in tertiary education: Around 4.800 students were enrolled at the academies, universities and teacher training colleges. In general, at the academies the level of artistic proficiency is higher while universities stress more the importance of scientific subjects, such as musicology, music pedagogy or educational sciences. Some institutions may be named for their special profile. The academies of Hanover, Cologne and Munich are among the largest ones attracting many music education students with their high artistic profiles (see DeutschesMusikinformativszentrum). In contrast, as institutes for music education research, the universities of Dortmund and Bremen are prestigious and are the only ones involved in establishing an ambitious national research profile on music in primary schools.<sup>31</sup>

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Becoming a teacher in Germany usually requires a five year teacher education program after high school graduation (again with regional variations). To be employed by the state also requires another 18 to 24 months of teacher training in schools with less pay and compulsory classes in methods and educational science. Students take on this long period of studying because German teachers are paid well with about 20,000 Euros a year (after taxes). There are extra social benefits in health insurance and retirement regulations. Turnover is low, although exact figures are missing.

To enter music education programs requires mastering a high hurdle at the beginning. All study programs require an entrance examination which consists of an audition on at least

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<sup>31</sup> The profile is financed by the federal government and supported research projects in primary schools with 5 Million € between 2010 and 2013 ([www.jeki-forschungsprogramm.de](http://www.jeki-forschungsprogramm.de)). First results have been published (GREUEL et al., 2010).

one instrument and singing; in many institutions proficiency can be shown in popular music, too. Besides, knowledge of music theory and basic pedagogical skills (demonstrated by rehearsing a short piece of music with a formerly unknown group) are tested. The majority of music education students come from well educated middle class families (WEIß; KIEL, 2010). It is much easier for these families to pay privately for instrumental tuition and instruments, as high school students usually decide two years in advance to apply and start practicing to meet the standards. The most sought out institutions take one out of five, others one out of two applicants.

The overall study program consists of educational sciences and at least another subject besides music. Secondary school programs include only one more subject leaving more time to gain subject-related proficiency; those for primary school usually consist of up to four subjects with less depth for each one of them. This is due to the fact that teachers in primary schools who teach more subjects can spend more time with one class; this is regarded as desirable to establish lasting personal relationships. Besides, the primary school teachers are more flexible, which is favorable on an administrative perspective.

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The music education program always features instruction in at least one instrument and in singing, various forms of ensemble participation, conducting, music theory, historical musicology (and oftentimes music sociology or psychology), and music pedagogy. All in all, the music program comprises between 80 and 140 ECTS<sup>32</sup>. Student teaching assignments of varying length are part of the program. With cohorts being small, there is usually a rather intensive and well qualified mentoring.

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<sup>32</sup> ECTS (European Credit transfer system) is the common European unit for study programs. On this basis, classes from another institution are usually acknowledged by others with one credit point equaling about 30 hours of work load and 30 ECTS making up one terms full time study program.

What makes it difficult to study is not the situation at the institutions, but high aspirations and expectations. Students might end up teaching in a traditional gymnasium – and need to be able to skillfully direct a string ensemble and encourage an appreciation of classical music. Or they may eventually teach in an inner city school with many socially disadvantaged – and should be able to lead band practice and be familiar with hard disc recording to prepare play along CDs. Schools with a high percentage of youths with migration background call for yet other competencies. Inclusion is high on the agenda in German schools that would call for some ideas about making music with pupils with special needs. And most schools require at least some knowledge and skills in all fields. With the syllabus being open and standards being vague, students can choose which proficiencies they want to develop and to which they will pay less attention and time – leaving them with opportunities and responsibilities some consider a burden. Feelings of being stressed can frequently be observed even among graduate school students (HOFBAUER; HARNISCHMACHER, 2012).

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At present, there is a severe lack of teachers. Next to Italy, Germany has the largest share of older teachers; almost half of them are more than 50 years old (AUTOREN GRUPPE BILDUNGSBERICHTERSTATTUNG, 2012, p. 82), which means that for some years there is a need for young well qualified teachers. But the employment situation does not account for much of the motivation to choose a teaching career. Several studies have shown that an idea – albeit sometimes vague – of “interacting with children” brings high school graduates into teacher education programs (WEIß; KIEL, 2010; BAILER, 1999, 2002, 2006). Compared with teacher education students in other subjects, music majors have more precise ideas about transmitting musical abilities and knowledge. So the question is what exactly are the opportunities of teaching music in schools?

## 8.5 Opportunities

It was said at the beginning of the chapter that music is widely accepted in the overarching educational system in Germany. In primary school it is taught one or two hours a week, but only 20% of all classes are taught by trained teachers (HAMMEL, 2011). In spite of that, especially many schools have adopted a system that makes music a given element in all classes, not just in music (BÖTTCHER, 2011): children sing the multiplication table, learn English by means of songs or learn techniques of relaxation with music accompaniment. Besides, quite a few primary schools feature music in musical productions or during school ceremonies. Here, too, the curriculum is rather open leaving the initiative to the teacher. A special focus is put on music appreciation. Most of the German professional orchestras offer educational programs that open up opportunities to most primary school children, at least in small and bigger cities to come into contact with classical music (see also LEHMANN-WERMESER, 2013). A government funded program in primary schools has received much attention. In the state of North Rhine Westphalia, close to 60,000 children from 650 primary schools receive instrumental instruction for a very low price.

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In secondary schools the instrumental classes have gained attention and some popularity. Students form a permanent learning group for at least 5<sup>th</sup> and 6<sup>th</sup> grade and receive extra instrumental tuition and additionally make up an ensemble of some kind, be it a string, a wind or even a keyboard class. Especially children from well educated middle class families flock to these classes expecting an extraordinary promotion of talents in music and beyond (see LEHMANN-WERMESER, 2013). Usually methodically well organized material is used, and music teachers receive extra training, in some cases offered by private enterprise companies. More than 2000 wind classes by Yamaha Inc. alone have been introduced since the turn of the century. Indeed, research has shown that both schools and individual students benefit from the extra time spent in music (NAACKKE, 2011).



On the other hand, the relationship between “core subjects” and arts education in general and especially music has been questioned, triggered by global processes in the industrialized countries. In secondary schools there is increasing pressure on the parents and students to obtain a high quality education in order to get a job or good grades for future university training, leaving less room for seemingly “leisure time” activities as music. In consequence, the schools’ timetable does not provide music for all grades. This foils all far reaching claims, because the curriculum contains all that students ought to know in music by the 10<sup>th</sup> grade: they should understand foreign cultures, have some knowledge in music history (CVETKO; LEHMANN-WERMSER, 2010), know how to play, sing and dance, know basics about popular music as well as about the form of classical music, read sheet music. However, no national standards exist for music (as opposed to foreign languages, German, Math and the Sciences). Whether students actually meet the high standards is unknown given that teachers’ grades in report cards do not always mirror comparable achievement. Furthermore, a claim that students should *increasingly* know more and play (sing, dance, compose) better is not supported by all. On the contrary, prominent scholars and practitioners alike favor the notion that music should counterbalance the pressure of the core subjects (cf. WALLBAUM, 2010). To sum it up, one can state that the high standard of teacher education, positive support by policy makers and administration, and a rich cultural life – are all partly foiled by the everyday practice in schools, especially inadequacies in conceptualizing musical aims. This leads us to the challenges of teaching music.

## 8.6 Challenges

After what has been said it may seem odd to talk about “challenges” and “problems.” It is obvious that the conditions for music teachers in terms of their education and teaching at primary and secondary schools are privileged compared with those in many other countries. But from the perspective of the students in academies and universities, there are severe

challenges that call for action and development. In the following sections I want to start with phenomena on the level of the school system and then proceed to those on a level of the philosophy of music education (“Didaktik”).

So far there has been a division typical for German music education. General music education is taught in schools and was grounded in the curriculum; instrumental instruction is taught either in community music schools or privately organized. The first one is compulsory and free, as 92% of all German students attend public schools (BAUMANN et al., 2012, p. 14), while the latter costs money. Although community music schools receive public subsidies and usually offer instruction at reduced fares to those in need, letting children learn an instrument has marked higher aspirations and still does (see also LEHMANN-WERMSE, 2003, 2013). This division has been possible only because traditionally schools ended around 1 o’ clock – afternoons were free for leisure time activities, be it sports or music. When in 2000 international large scale assessments like PISA (Project in International Student achievement) (see OECD, PISA-KONSORTIUM DEUTSCHLAND, 2003) showed that Germany’s educational system did not show the output needed for a country with limited natural resources, major reforms were initiated. One was that daily schooling time should be extended. And although music education was not discussed in the debates about reforms, it was indirectly effected as the time slot for instrumental lessons in the community music schools was drastically reduced.

For the past decade there has been a debate on new forms of music education. If the division mentioned can no longer be held up, should instrumental instruction then take place in public schools? Should it be compulsory or voluntary? How can teachers in public and in music schools, whose higher education programs have differed so much (and whose salary and social benefits system differ accordingly), cooperate on equal terms? Structures (and problems) of cooperation have been described in detail (for instance, KULIN;ÖZDEMİR, 2011). Does this affect the aims conceptualized for music education? This field may well be the biggest challenge to music educators in the upcoming years. In consequence, there will be a test class in 2015 comprised of students from the Academy of Arts

(instrumental majors) and the University of Bremen (general music majors) to “rehearse” forms of cooperation within the study program. It will focus on a mutual understanding of goals, methods and professional beliefs and will combine readings, simulated classroom situations and visits to schools to watch lessons and teach smaller units.

Another challenge related to that will be the teaching of music in the new all-day schools. So far, general music teachers have taught their classes “behind closed doors” and somewhat isolated from colleagues and the school as a system. The reform calls for opening up schools to “external places of learning”, to improve the learning outcome and to provide fair opportunities of education to *all* children. (This typically Social Democrat goal for education is widely supported even among conservatives.) A study in all-day schools revealed that indeed music classes there reach more children and youths from socially disadvantaged families compared with traditional schools (LEHMANN-WERMSEER et al., 2010). But how do you do that in everyday school life?

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An informal survey among music educators in the small state of Bremen showed that almost all children get in contact with high quality music events in “external places of learning.” Orchestras have educational programs, the Academy of Arts cooperates with schools in low social status areas; initiatives finance artists-in-schools-programs; there are contests for popular music, contemporary music and even innovative ways of encouraging appreciation of Johann Sebastian Bach’s music. The question is *not*, “How can I make my students become familiar with classical music?”, but rather, “How can I transfer onetime musical experiences into an ongoing process of musical education, of music making and appreciating?” Apparently there is a need for preparing children and youths for events, embedding these events into long lasting processes and following up on them. This points to the context of music education. How is music education in schools embedded in society? How can the relevance of informal music practices be described?

Some of the initiators fostering musical activities complain about declining singing and playing. The Federal

Secretary for Cultural Affairs, who had the patronage of the initiative “Families Singing”, explained, somewhat generalizing: “I am curious to see how this initiative will manage to reach *the families who so far have sung little or not at all*” (NAUMANN, 2013 - italics by the author). And indeed, choirs complain about a lack of young singers, and amateur orchestras about the lack of “fresh blood”. Apart from some remote parts of the country where regional ensembles still thrive, there seems to be musical activities compared to other countries.

The cited *Report on Education* draws a different picture, though. Indeed, one can observe the classical concert audiences “growing grey”, as the German saying is. But younger ones engage in a multitude of other activities like singing to playbacks, electronic recording practices, or joint dancing to recorded music (Autorengruppebildungsbericht, 2012, p. 161ff., see also (MEDIENPÄDAGOGISCHERFORSCHUNGSVERBUNDSÜDWEST, 2012).

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The internationally respected and innovative popular music scene draws from those resources. Also important differences can be observed between highly and less educated people. The *Report on Education* (ibid., p. 165 ) could show that especially children from immigrant families, usually low class families who are regarded as a special challenge to music practitioners, show intense forms of making music. As dancing and singing is still common, for instance, during Turkish weddings and family festivities, there is more active participation among these youths compared to their German peers.

Likewise, in a large longitudinal study analyzing some 500 children’s drawings and interview material about musical experiences, it could be shown that among primary school kids the dichotomy between classical and popular music did not exist (LEHMANN-WERMSE; JESSEL-CAMPOS, 2013). The children found various genres “worthy of being drawn,” which was interpreted as ascribing meaning to the music. Although there was of course a preference for mainstream popular music that grew over the years and that showed strong gender

effects, there was also an acceptance of a broad spectrum of other genres.

Music education is only beginning to consider the implication of this development. Academic writings (and oftentimes practitioners) first favor clearly active music making as seen against receptive modes. Then there is a strong second preference for either classical or (during the last years) mainstream popular music. For a century the question facing music education scholars was how to introduce children and youths to the Western tradition of great works of art, and the scholars found varying answers to that question. Unquestioned, the Western music remained a landmark even during the 1970s when popular music was added to the curriculum<sup>33</sup>.

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The demographic change, namely the high percentage of students with non-German cultural background, shakes this theory because the question now is *what* landmark to focus on. Is it still the Western music because it is the hegemonial culture in this country? Should we rather help children to develop a feeling of “cultural identity” that is related to their home country? That sounds reasonable, but what country and culture should be the one? Turkish descendants make up a majority, but what “Turkey” are we focusing on? The industrialized Northwest with western secular structures, the rural traditional Muslim areas of Central Anatolia or the Kurdish speaking and independence seeking Eastern regions? What about African refugees with different background? And some of the Greek or Italian students whose families immigrated during the 1960s hardly have any connection to their cultural roots at all.

On a scholarly level, the challenge lies in understanding this multiethnic cultural background not as an obstacle to music education but as a resource that teachers can draw upon and as a field of dealing with and communicating

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<sup>33</sup> Unfortunately an English history of German music education is missing. For selected aspects, see Kertz-Welzel (2011, 2012) and Holgersen; Holst (2013). For those who can read German, see Jank (2009) and Gruhn (2003).

about “difference” (OTT, 2011, 2012). For practitioners, the challenge is to develop models of teaching that are well accepted by the youths and take them beyond the music they already know. How does this fit into the larger frame of music education?

## 8.7 Future Implications

Music education in Germany, compared with other countries, is in a comfortable situation. While in Great Britain, for instance, the conservative government is discussing taking music out of the compulsory curriculum, no such moves are being made in Germany. On the contrary, after long years of concentrating on core subjects, schools are now giving more attention to the aesthetic subjects. A council of cultural education has been founded by eight major foundations donating millions every year to schools and projects to raise the “significance and quality of cultural education, and to make it sustainable in the structures of education” (LAPRELL, 2012).

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It was stated above that there is a general consensus in society that music education is important (and should, for instance, stay in the school curriculum). However, after the financial crisis in 2008 at times this consensus was tested. When several communities had to give up fiscal autonomy in order to get financial support by the state, the state authorities searched for budget items that were *not* based on bills and legal obligations – and closed down several community music schools as they were regarded by some officials as luxurious expenditures. The subject, too, is at times in a race for shares of the curriculum and the weekly timetable. In some cases, classroom hours in music were reduced in favor of more “important” subjects, like math or sciences. That may document that public policy does not always decide in favor of music when constraints become tighter.

One of the reasons for this may be that the question of music education (as part of the larger compound of the arts)

and social justice has not been discussed much<sup>34</sup>. The German philosophy of music education by in large has argued in anthropological terms, namely that music making and listening are specific behaviors of all humans; music education therefore as the task to make musical experiences possible for all and so on. This holds true even for those scholars who argued in the tradition of “critical theory” (see KERTZ-WELZEL, 2011): Education was supposed to overcome the alienation of subjects in capitalistic societies – a stance that failed to see that the alienation may be very different for a working class or a bourgeois child, or for a second generation Italian in comparison to a Middle East refugee child. Such a theory neglected the social character of music: Music is produced, reproduced and received in social contexts, which bear traces of the social segregation of industrialized societies. As music is not listened to by all people in the same way and as meaning is not ascribed by all people the same way, music education should to reflect the consequences. German “Didaktik” has not taken notice of that – and of the international discourse of this matter. One example might illustrate that.

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One of the most cited and influential publications in German music education (NIESSEN, 2006) has described in a sensitive and detailed way how music teachers conceptualize music teaching, each one constructing an individual concept of class (“Individualkonzepte”). As these concepts influence teachers’ planning, teaching and evaluating of lessons they bear the character of “subjective theories”(Groeben und Schlee 1988). So methodically sound and coherent was Niessen’s qualitative study that several authors picked up the concept to validate it with subgroups (see, for instance, HAMMEL, 2011; LENORD, 2010). However, it remains sociologically vague, as it does not take into account that we are talking about predominantly middle class daughters without any background of migration and limited experience with other cultures. While

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<sup>34</sup> Interestingly enough the national music education research association AMPF held the 2013 conference on *participation and equity*. However, the proceedings (CLAUSEN, 2014) contain but one paper (LEHMANN-WERMSER; KRUPP) that actually focuses on the conference topic.

there is a rich discourse in other countries (see, for instance, Robinson in the USA, 2006), this dimension does not appear in the writings of these scholars. The construct of *identity* that has triggered many studies in English-speaking countries could link the various spheres. Isbell's (2008) dichotomy of "teacher identity" vs. "musician identity" is close to Niessen's approach, as it focusses on the teachers' view. But other perspectives like the ones focusing on class, race, and cultural identity as nested in society (see various contributions in FRIERSON-CAMPBELL, 2006, FITZPATRICK, 2012) would broaden the perspective. So far very little attention has been given to these phenomena in scholarly writings. Consequently, within the music teacher programs in tertiary education a more traditional perspective has prevailed. Thus students are not as prepared as they could be to teach in sociologically mixed and multiculturally marked classes – given the favorable structures that exist.

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## CHAPTER 9

### **Twenty Five Years of Music Teacher's Education in Portugal: Revisiting History**

GRAÇA MOTA

#### **9.1 Introduction**

For the last three decades, I have been closely involved with music teacher education, and issues related to music pedagogy. Having originally trained as a concert pianist, I was for a long time an instrumental teacher, and a music educator, while today my professional activities are devoted to two domains: music teacher education (both at graduate and post-graduate level) and research. This wide range of professional engagements has enabled me to obtain a broad perspective of music education, and professional learning in music, which is reflected both in the experience of musical practice, and by a number of authors that have significantly influenced my thinking on these matters.

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In this chapter, I would like to share with the readers my reflections on the question of music education as a profession which entails adopting a critical approach, which takes into account today's world or more precisely the European context. Music education is here defined in terms of a global encounter with music; it does not merely refer to performance, composition, and listening, but more broadly to music teachers who see themselves as music educators for every citizen.

I will begin by giving a brief overview of the Portuguese educational system as it has stood since the enactment of the Law for the Portuguese Educational System (PORTUGAL, 1986). Before examining those parts of the law that concern music education, I would like to explore the historical background that led to the enactment of Law 310/1983 (PORTUGAL, 1983). This laid down the general basis

for the provision of music in the country (together with dance, theatre and cinema) both vocational and general, while outlining the institutions that would be involved in the different levels of training both the general music educator and the professional musician.

242 Once having set a framework that can provide an understanding of the Portuguese approach to education in general and music education in particular, I will describe how the education of the music teacher has been put into practice in the last twenty five years. This will involve investigating key decisions, and going into the detail about music teacher education after the Bologna [Treaty] Process (2007). While the music teacher *curriculum* in Portuguese Institutions of Higher Education (HE) must conform to a general framework as stipulated by law (PORTUGAL, 2006, 2007), it does differ significantly in its syllabus and depends on the academic and pedagogical autonomous decisions made by the different Colleges of Education and Universities in the country. Having said this, I will describe the philosophy underlying the programmes and degree courses that are offered in the College of Education in Porto, within the current context of European HE, following the Bologna Declaration, and how this has affected the way our Music Education *curriculum* has been designed.

In the last part of this chapter, I will highlight some critical issues that music educators are facing in today's Portugal, against the backdrop of both its historical musical tradition and the actual political and socio-economic situation.

## 9.2 The Portuguese System of General Education

Since 1986, with the publication of the 46/86 Law (PORTUGAL, 1986), the Portuguese educational system has consisted of three cycles of Basic Education (BE): the four-year first cycle (6-9 years old), the two-year second cycle (10-11 years old), and the three-year third cycle (12-14 years old). Three years of Secondary Education (SE), are added to these nine years of BE, making a total of 12 years of schooling that

form the basis for proceeding with studies either in Universities or Polytechnic Institutes (the two HE Portuguese subsystems).

### **9.3 The Portuguese Context of Music Education**

Portuguese music education has experienced considerable changes and improvements over the past three decades, mainly since democracy was restored in 1974.

However, music education underwent a small revolution at the beginning of 1973, following a significant reform of the Portuguese educational system (PORTUGAL, 1973), and as a result of the international campaign for the arts in education (including several visits to Portugal by prominent music educators who were philosophically and pedagogically close to Orff, Willems, Dalcroze, and others).

Choral singing, which had been the main musical activity in schools, was replaced by a system of music education based on broader concepts of teaching and learning: these maintained that musical practice should always precede musical theory. The Gulbenkian Foundation and APEM (Associação Portuguesa de Educação Musical) [Portuguese Association of Music Education] and the Portuguese affiliation of ISME (International Society for Music Education) played a major role outside the State system, by organising seminars, conferences, and music courses that brought to the country musicians such as Edgar Willems, John Paynter and Murray Schaefer and their ideas concerning music education (MOTA, 2001, 2003).

However, the main changes occurred after 1974, when the dictatorship was overthrown and a democratic society emerged in search of its identity in every domain of civil life, which began to discuss what education should be like within a democratic political framework. At that time, although it had a clear social and political role, music was definitely not viewed as an educational priority. During those turbulent years immediately following the revolution, many young people



identified with what might be called a “politically engaged music”. This involved employing words that reflected the everyday issues of Portuguese society, and which were heard and played everywhere as part of the revolutionary movement. A considerable amount of that music also found its way into the classroom, and even today is still being performed by pop groups, albeit in a modified form and less driven by revolutionary passions. Interestingly, in today’s social and economic climate in Portugal, many of those songs are being revived and adapted to the burning issues that represent the major concerns of Portuguese society.

244 Furthermore, the Portuguese colonisation of parts of Africa ended in 1975, and this led to political problems and civil wars in many of those countries concerned. As a result, natives of Angola, Mozambique, Guinea, and Cape Verde came to Portugal in search of employment. Portuguese society was subject to a sudden cultural change that was at first most noticeable in Lisbon, but rapidly spread throughout the country. The wealth of African musical styles that came to prominence then, now forms a part of the music heard every day in Portugal, and this music has become popular among many young people. The same applies to the most popular Portuguese song, the *Fado*, which used to be seen as a conservative type of musical genre (mainly enjoyed by elderly people) and is now, a favourite, and performed by a young generation of extremely skilful *Fado* singers. Some younger teachers have begun to incorporate these ‘musics’ and its their powerful rhythms in their music lessons, a fact which represents a completely new direction for Portuguese music. In fact, while 500 years of colonisation did not succeed in bringing the two cultures (European and African) closer together, the post-revolutionary times have seen it take place in another socio-political context. The influence of this trend on young children’s musical development should be carefully followed and investigated (MOTA, 2001).

In discussing music education in present day Portugal, I will distinguish between general music education and specialist music education. However, and for purposes of a better understanding of what is at stake with regard to these

two domains of our national music education system, further clarification is needed. Until the enactment of Law 310/83 (PORTUGAL, 1983), all music professionals did their training in conservatories and music academies where they obtained a final diploma (HE level) either in instrument, composition or singing, which did not include any pedagogical or didactic studies. However, in 1983, the conservatories and music academies became subject to Government regulations and this put an end to the system in which the training of musicians was carried out within a vertical framework which included basic, secondary, and college education. Instead, music in HE fell under the auspices of the Polytechnic Institutes (Colleges of Music and Colleges of Education) and Universities. As a result, the Colleges of Music and Universities took on the responsibility for the undergraduate training of professional musicians, including the preparation of music teachers for the conservatoires and music academies. The Colleges of Education were responsible for the training of all teachers for the general educational system, including the general music educators.

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The innovative aspect of the 1983 regulations was the notion that the training of a musician at undergraduate level should follow the guidelines of a high quality specialised music *curriculum*, where not only instrument learning, singing, and composition were extensively taught, but also educational sciences as well as cultural, sociological, philosophical, and aesthetic issues in music (MOTA, 2003a).

### 9.3.1 General Music Education

General music education has changed significantly as a result of the national reforms of the educational system and most significantly with the introduction, in 1986, of music education degrees in the Colleges of Education of the Polytechnic Institutes. In recent decades, discussions concerning the new music curriculum for general education have helped broaden perspectives about what constitutes music education and correspondingly, teacher education. These discussions also introduced Portuguese music educators to contemporary Anglo-American educational authors, such as

Benett Reimer, Keith Swanwick, Jerome Bruner, and more recently David Elliott, Liora Bresler, Lucy Green and Estelle Jorgensen, among others.

The curricular reforms meant that the preparation of music teachers was one of the most important issues. However, while music became a part of the Portuguese National Curriculum, and is compulsory for all children up to the age of 14, the Portuguese Ministry of Education has, in practice, adopted an ambiguous position in which important decisions have been systematically delayed.

In the first cycle, namely in the first four years of schooling, music is not taught in a systematic way. Classroom teachers, who teach all subjects in primary school, are expected to teach music as well. However, this expectation is not properly complied with, since classroom teachers have very limited musical education in their degree courses, and as a result, lack confidence. Hence, the musical development of children at this level has been a matter of chance and dependent on the particular interest of parents, committed teachers and the community.

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In 2006, the Ministry of Education enacted a law that established Music Education as an extra-curricular activity which implied there was a tacit recognition that, as a curricular subject, it has not been introduced into schools as desired (MOTA, 2007; BOAL-PALHEIROS; ENCARNANÇA, 2008). In fact, the situation in schools simply underscores the fact that primary school teachers continue to have very low self-esteem with regard to their ability to teach arts education in general, and music education in particular, and believe their musical skills as far from adequate to meet the demands of the curriculum (MOTA, 2003, 2003a, 2003b).

In the second cycle, music education has a fixed place in the curriculum: it is allocated up to two hours a week and is taught by a music specialist. The music curriculum is more coherent and sequentially organised at this stage, although children are still at a low level of musical development for their age. This could be attributed to a lack of music provision in the previous four years of schooling, too many children in the

classroom, or a general lack of musical equipment. Furthermore, although the curriculum prescribes the three areas of composing, listening, and performing, composition is largely excluded. Singing and performance activities clearly predominate in the music classes, any type of creative activities, including improvisation and composition are generally left out. This is clearly a point for reflection in what concerns music teacher education. However, it should be recognised that a significant number of children are sufficiently motivated by their experiences during these two years of music education to pursue further optional music studies. A number of music teachers readily grasp the opportunity at this stage to form singing and instrumental groups which in turn leads to regular musical practice in schools (e.g. public performances, and music school clubs).

In the third cycle, music education is not offered in all schools throughout the country. Those institutions which do offer courses in music are able to build on young people's previous knowledge, with activities that involve singing, playing, composing, and arranging as well as, (depending on their resources), music technology. Since the third cycle faces a shortage of music teachers, it is left to each school to decide whether to offer music. Recent developments in curricular reform, are signs of the government's desire to make overall cuts in the arts, and as a result, it has been determined that in the last year of the third cycle (9<sup>th</sup> grade), music will be excluded (PORTUGAL, 2011).

To sum up this section, I would like to stress that, although several factors restrict Portuguese children from having access to general music education, a significant number of musical activities involving young people take place outside the formal educational system, (sometimes as an extension of it and sometimes in spite of it) (MOTA, 2008, 2008a). A growing number of music teachers are becoming aware of this situation and try to bridge the gap between musical practices both inside and outside the school, and have become involved in communities of practice that represent a significant part of young peoples' everyday lives (WENGER, 2006).

### 9.3.2 Specialist Music Education

In specialised music education there are two types of schools which coexist within the system, namely conservatories (run by the state) and music academies and professional music schools (which are run privately with municipal and state support). As already mentioned, conservatories and music academies became subject to Government regulations in 1983, and lost their “vertical” character as autonomous training institutions for musicians. Currently, they act as a supplementary BE and SE system of music education, and offer eight years of a national music curriculum for instruments, singing, music theory, and composition, as well as some free courses for pupils that do not intend to follow a music career in HE.

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The professional schools of music first appeared in 1989. They were intended to widen the provision of training (a) by providing incentives for the private sector, and (b) granting curricular and pedagogical autonomy to the schools concerned. These goals clearly reflect the political *zeitgeist* of the time: they were set out in the context of a “change and modernisation of the social fabric that [was] present not only in Portugal but in the rest of the European Community and OECD countries” (PORTUGAL, 1996, p.8). These schools were designed to be completely separate from the other specialised music schools, and make an attempt to prepare instrumentalists capable of joining Portuguese orchestras. Although at the beginning these orchestras only survived because they were able to attract a large number of foreign musicians, at present they are managing to include an increasing number of Portuguese musicians.<sup>35</sup>

Before ending this section, mention should be made of the possibility of combining specialised music schools (conservatories and academies) with the general music education system which is regulated by government legislation (PORTUGAL, 2002). Basically, this legislation

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<sup>35</sup> For further information on this matter, please consult <<http://www.meloteca.com/escolas-profissionais-de-musica.htm>>.

stipulates that pupils who are about to start their second cycle in the “regular” educational system, (and are at the same time attending a music conservatoire or music academy), can take the advantages of a joint syllabus that encompasses both a part of the regular, and the music school curricula. This new policy will be introduced in either of the institutions, which means that, at the first level, the children’s timetable can be organized in a more rational way. At a higher level, the benefits of having the two types of institutions collaborating, in projects together may be of great significance. Although there are few studies in this area, this form of collaboration only seems to occur when directors of colleges and teachers recognise the value of interacting in this way (MADEIRA, 2012).

## 9.4 Music Teacher Education

As explained above, following the legislation of 1983 and 1986, the *Curriculum* of the Colleges of Education within the Polytechnic Institutes included *curriculum* a music education system which trained music teachers for the general Portuguese education system.

For the very first time in Portugal an irreversible process was set in motion which clearly outlined the *curricula* for music educators for the BE. This was based on a syllabus for a four-year undergraduate course, that prepared future teachers to be both generalists in the first cycle, and music specialists in the second cycle of BE. This development has brought about a significant renewal in general music. Although there are no systematic studies on the relationship between classroom music and subsequent attendance at specialised music schools, the fact that so many Portuguese children are now applying for places in music conservatories and academies might be the result of improvements in music teaching in general schools.

These courses were being run until the advent of the Bologna Process, the full scope of which is described in the following section.

### 9.4.1 The Bologna Declaration

The Bologna Declaration (full title: European Higher Education (HE) Area – Joint Declaration of the European Ministers of Education convened in Bologna on 19 June 1999) was signed by 31 representatives of 29 EU member states and ascension candidates, among them Portugal.

It declares that by 2010 the following broad aims should have been attained:

- building a competitive area within the European higher education system.
- Providing mobility and employability in the European space.

For the attainment of these broad aims, the following specific objectives were defined:

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1. A system of easily understandable and comparable degrees should be introduced.
2. HE course systems should be based on two consecutive cycles: the undergraduate cycle, lasting three years, should qualify students for employment, whereas the graduate cycle should lead to Master's and/or doctorate degrees.
3. Student “mobility” can be ensured through a system that allows the “transferability” of their achievements. This should be based on a credit system similar to ECTS (European Credit Transfer System); credits could also be obtained in non-HE contexts such as lifelong learning.
4. Student mobility and free movement should be encouraged.
5. European co-operation in quality assurance should be established.
6. The “European” dimension in HE should be promoted through new curricula, inter-institutional

co-operation and mobility schemes for both students and teachers/researchers.<sup>36</sup>

In summary, The Bologna Declaration seeks to establish a European space in HE, leading to a harmonized, competitive, and attractive educational interface. The Portuguese law that lays down the regulations for the implementation of the Bologna process (PORTUGAL, 2006) acknowledges that the central issue is to change the teaching paradigm. This essentially shifts the educational process from a passive model based on knowledge acquisition, to a model based on skills development, including those of generic nature – operational, interpersonal, and systemic – and those of a specific nature associated with the special domain of learning. The key roles of the latter are devoted to experimental and project components.

However, it should be noted that in Portugal, the implementation of the Bologna process has been proceeding in a very unequal way both between institutions and on the level of the relationship between the Ministry of Higher Education and the Universities and Polytechnics. The lack of political leadership on the side of the government, and in some cases of the representative boards of the institutions, is one of the reasons why the process has revealed weaknesses and lacks any pedagogical definition of the problems that should have been overcome by now. A distorted view of objectives which are disguised by a hidden agenda, has led to a movement in which the institutions seem to be more motivated by a desire to make tactical moves than by scientific and pedagogical issues. In my view this is the marketing character and dark side of Bologna.

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<sup>36</sup> For further information on the Bologna process, please consult:  
<<http://www.eua.be/bologna-universities-reform/>>;  
<<http://ec.europa.eu/education/policies/educ/bologna/bologna.pdf>>  
<[http://ec.europa.eu/education/lifelong-learning-policy/doc62\\_en.htm](http://ec.europa.eu/education/lifelong-learning-policy/doc62_en.htm)>.



However, when looked at from the bright side, the Bologna Declaration could bring about a pedagogical revolution and lay down the roots for important developments. This could mean encouraging greater curricular flexibility within a modular system that allows choices to be made in accordance with special interests or an initial degree of specialisation within one or more subject-areas and perhaps lead on, for example, to future post-graduate studies. It may also help to establish the following: a) another teaching and learning system, through expanded tutorial work, that grants the students greater autonomy; b) a smaller student-teacher ratio to counter the recent government pressure to teach classes with more and more students, and finally, c) closer links between learning and conducting research which would be of great significance (MOTA, 2012).

Having outlined the framework of the Bologna process, I will now set out the courses at the College of Education of the Porto Polytechnic Institute, at undergraduate and postgraduate level.

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## **9.5 Music Degrees at the College of Education, Porto Polytechnic Institute in the Context of the Bologna Declaration**

Following the Bologna Declaration, the most significant change that was enacted by Portuguese law was that (for teacher education, in general, and music teacher education in particular), it was essential to obtain a Master's Degree before one could become a professional educator (at all levels of the Portuguese educational system, including kindergarten). The Colleges of Education had, therefore, to offer two courses in the domain of music education: a three-year undergraduate degree in music followed by a further two years doing a professional Master's Degree in music education.

Against this backdrop, in 2005/2006 the music department of my institution, Porto Polytechnic Institute, revised the curriculum of its undergraduate course in music education. After almost twenty years of accumulated

experience in music teachers' education, we were suddenly in the position of having to reflect on the way the course was implemented. This was not only from the standpoint of the *curriculum*, but also took account of the needs of an ever-changing community of children and young people in the school system.

Given the basic principles that had triggered the revision of the *curriculum*, (the creation of a European common educational system), we were also concerned to avoid adopting a ethnocentric perspective so that we could "fight prejudices and promote solidarity actions that support equality in human dignity and respect for the plurality of cultural identities" (CUNHA; GOMES, 2009, p. 8). An interculturally-based approach was deemed to be the most appropriate way to broaden our student's views of their role as possible future teachers and music performers.

I realise now that underlying our meetings, there was always the subliminal presence of our different understandings of aesthetic education, and its role in the core *curriculum* of the music education undergraduate course. Speaking for myself, I would like to quote Maxine Greene's seminal ideas on this matter, as I will never be able to express this in a more enlightened way:

The first concern of those of us engaged in aesthetic education is to find ways of developing a more active sensibility and awareness in our students. To bring this about, we believe, we have somehow to initiate them "into what it feels like to live in music, move over and about in a painting, travel round and in between the masses of a sculpture, dwell in a poem" (REID, 1969, p. 302). This is the starting point; the ability to feel from the inside what the arts are like and how they mean. Experiences of this sort cannot but become the ground of an illumination of much that lies beyond, and we are preoccupied with allowing such illumination to occur (GREENE, 2001, p. 8).

Personally, I was also particularly concerned about moving onwards from a more atomistic view of the *curriculum*

as a collage of multiple subject areas, to allowing students to find a greater intelligibility while entering the domain of multiple meanings made possible in the construction of an object of experience. This was also in line with what has been mentioned before as the possibility of bringing about a pedagogical revolution that is essentially built on three levels: cultural, ethical-political, and civic.

How this was made manifest in the *curricula* of our future music educators, without losing sight of our positive and negative experiences in the past, can be summarized as follows:

1. A curriculum centred on musical activity. On the basis of this idea, it can be understood that the whole of the initial education of music should revolve around the act of making music in its multiple aspects, whether geared towards the individual or involving collective musical practices or as a means of carrying out musical activities with children. This also meant having a fuller understanding of the key issues that are being discussed today in the educational sciences, and their real application to the act of teaching and learning. In view of this, we agreed that this could only be put into effect with activities involving pedagogical practices in informal and non-formal settings. In contrast, musical skills had to be structured around a musical activity with multiple facets and multiple aims – performance, improvisation, composition and arranging and production. At the same time it was necessary to integrate the core issues in musical sciences – music history, musical analysis, music theory and ear training, the psychology of music, musical aesthetics, and music technology. Finally it was regarded as indispensable that future music educators should acquire the skills needed for “reflective” teaching, through an introduction to research-based practice.
2. The integration of action and its meaning. Building on these ideas, we made an attempt to structure the new *curriculum* by forging a link between theory and practice, either in various spaces of theoretical

and practical musical apprenticeship, or in projects where knowledge can be tried out interpreted and contextualised. In John Dewey's sense, the musical work as an artwork, acquires here another dimension, as a *lived experience*, that is transformed by the subjects who produce it (DEWEY, 1934). These thoughts were central to the idea of a space of integrated arts, a laboratory for experiencing art education through an exploration of different media, in a commitment to a view of education as "a process of enabling persons to become different, to enter the multiple provinces of meaning that create perspectives on the works of art" (GREENE, 2001, p. 5).

3. Autonomy. If one builds on *curriculum* Bologna's demands for student mobility and inter-institutional collaboration, the new *curriculum* should allow the students, or future music educator, to find their own musical personality, as well as using their imagination to understand and name new situations or come up with suitable alternatives. As suggested by Bresler (2002) this idea should be supported by the encouragement of collaborative work between peers and teachers.

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In the light of these three curricular dimensions, both our undergraduate and post-graduate courses aim to provide music professionals with the following competences:

1. To be prepared to integrate informal, non-formal, and formal educational worlds, by supporting their alliance with the most recent theories and practices in Music Education;
2. To undertake arts-based projects that, while strongly embedded in Music, are able to include other forms of artistic expression.
3. To contextualize educational activities through the involvement of students with collaborative work in the educational setting, and with a stress on cultural and personal diversity.

4. To take into account the socio-cultural and artistic practices of the surrounding community, by recognizing their formative and educational importance.

These competences are acquired through a syllabus that seeks to integrate music theory and practice, while working in tandem with the "project component". This is a significant space where students employ their skills, and learn to understand the importance of an integrated arts- based education.

These most welcome changes in the curriculum for the professional education of music educators have created a new paradigm that my institution is adopting in its new music education degrees. In the following section, there will be an examination of the general framework of the curriculum structure for both courses.

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### **9.5.1 The Undergraduate Course in Music Education – First Cycle of HE**

As mentioned earlier, the undergraduate course in music education forms the basis of the training provided for a future music educator. It should not be forgotten that a student can only enter the profession if he/she obtains a Master's Degree in Music Education. This course was designed to provide a scientific preparation of a high standard while not losing the perspective of a professional that may respond to the involvement in different contexts where music appears as a structuring activity with diverse populations in informal contexts. This refers, for example, to the extra-curricular musical activities in the first cycle of the BE, the educational departments of concert halls and municipalities, and any other areas that involve socio-cultural and artistic activities with diverse populations and communities.

As our institution as a whole was involved in discussing the curricula, there were also spaces of interaction

between departments. This sometimes led to very fruitful interchanges of ideas and views, as we built on our past experience while foreseeing the benefits that this could bring to the overall design of the courses. It was in this way that we were able to 'woo' our colleagues from the Visual Arts department, and persuade them to embark on the adventure of an integrated arts project to be carried out in the second semester of the first (Project I) and second year (Project II) of our undergraduate courses in Music Education (ME) and in Visual Arts (VA). These were designed to include the specialist art domains of Music and Visual Arts and other subjects in the general curriculum like Literature and Drama. Apart from this, it was agreed that a Visual Arts workshop should be included in the first semester of the first year ME students and a Music workshop for the VA students.

In summary, the six semester syllabus comprises the following three areas of musical study: Music Theory (including ear training), Instrumental and Vocal Practice, and Musical Science. It includes an important component which is Portuguese language and Literature. This is designed to improve the student's proficiency in their mother tongue and also to extend their relationships with other art forms. Further subjects are: Musical Pedagogy (with a practicum in different non-formal settings<sup>37</sup>; Music Technologies; Introduction to Research in Music Education; Inclusive Education; Developmental Psychology; Education and Social Dynamics; Philosophy of Education; Drama, and a Visual Arts workshop (as a preparation for Projects I and II discussed above). In the last semester, students must write and publicly discuss and defend a final essay on a subject previously agreed with their tutors.

When the students apply for this course, it is stipulated that they must first sit an entrance exam. This consists of the following: 1. a written test on the basics of music theory, listening, and music appreciation; 2. playing the student's main

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<sup>37</sup> Students have to make a number of visits to institutions such as retirement homes, prisons or educational services of concert houses, and devise and implement musical interventions of different sorts and addressed to different populations and ages.

instrument, singing and sight-reading, 3. an interview to assess the student's general background and reasons for applying for the course. The fact that this prerequisite is mandatory has been the subject of a good deal of debate in the music education community in HE. On the one hand, it is generally agreed that if it is insisted that the students must have an extensive musical background prior to their studies in HE, this may exclude many candidates, since there is such a shortage of music education in the Portuguese State BE and SE and the fact that most music conservatories and music academies are not free of charge. On the other hand, it seems impossible to believe that the required profile of a music educator, even in informal situations, can be achieved without a musical preparation prior to entering HE. This is an on-going debate, and one that could benefit from the input of academics from other countries that have drawn up similar music curricula.

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### **9.5.2 Post-Graduate Studies in Music Education – Second Cycle of HE**

At the post-graduate level, we prepare young musicians to teach in three cycles of general music education (BE). It is a professional Master's degree course that includes a significant section on supervised practice in schools. This course reflects an accumulated experience of two decades of music teacher education that comply with the new European guidelines in HE, and assume a first degree in music has been obtained.

The four-semester syllabus of the Master's Degree Course in Music Education for the BE, includes the following areas: Educational Sciences; a Music Technology Workshop; Composing and Arranging within the School; World music; Musical development; Introduction to Music therapy; Research Methods in Music Education and Research Seminar; Methodology and Didactics in Music Education, and Supervised Educational Practice in the three cycles of the BE (6-14 years old pupils). At the end of the course, students must submit a final report that consists of two parts: a reflective and

theoretically supported portfolio of their supervised practices in schools, and a small-scale research project that will be publicly discussed and defended.

At the end of the Master's course, the students should have acquired a degree of proficiency that can enable them to act as follows:

First cycle of BE,

Work together with the generalist teacher, in planning and developing music lessons within the normal curriculum, and carrying out arts-based projects involving the broader school community.

Second cycle of BE,

Teach music classes in their three main areas: Performing, Listening, and composing, in a framework that includes different styles and genres, and recognises the cultural diversity of today's schools.

Third cycle of BE,

Apply all the previously acquired skills, mainly through instrumental and vocal ensemble practice.

Before moving forward to the last part of this chapter, I would like to emphasize the importance that should be attached to forging a link between teaching and doing research within the framework of a professional Master's degree.

### **9.5.3 In Support of a Research-Based Music Education**

In my view, research is an endeavour that is not about the researcher but about discovery. In other words, research involves originating new ideas that might help us to change our lives. However, creating new ideas means being committed to certain underlying principles that are certainly not aimed at confirming the obvious or necessarily dealing with detailed issues, regardless of whether their context or significance that can help move our field forward. What we need is research that can lead to progress and growth.



Hence, connecting the initial training of music educators with research is the most powerful means of combining theory and practice. What I have in mind is both the need to address such important issues as improving musical quality in view of the emergence of new forms of technology, and being able to transfer knowledge between different musical domains. This means that, educating future music teachers as researchers is of great value to ensure that higher education programmes do not end the moment students get their diploma, but can be maintained in a lifelong commitment to high quality music. Thus research must be understood as an essential feature of the *curriculum* of the future music educator, and be carried out in both formal and informal settings while at the same time being sensitive to the relationship between schools and communities.

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Hence, our courses value research, and foster a culture of investigation that goes beyond what is taken for granted. This is carried out by arousing a curiosity in for example, the relationship between children and young people's musical practices outside the school, and what affect these have on school music. It is only from this perspective that they can be empowered with the necessary instruments to overcome the difficulties that arise in their profession.

## 9.6 Final Thoughts and Critical Considerations

What I have been describing in this chapter is the Music Education in my country and the current paradigms of learning, and teaching in the new situation in Europe. From the perspective of music in the contemporary world, and the value of research as a key component of every *curriculum* for a music educator's professional training, I will conclude by raising a number of key issues that enable us to bring about innovation, and broaden the responsibilities of our profession.

Although the present social and economic climate is a cause for anxiety, and its effects are manifest, one cannot attribute to this alone the existence of a significant number of failings in musical practices and poor provision of music in

schools for children in Portugal. Despite the progress that has taken place in the last decades, a significant number of issues are threatening to pose obstacles to making a steady improvement towards a more inclusive music education.

Today, innovation in the Portuguese music education system compels us to ask how well we are doing our jobs. To start with: are young people in Portugal being given the essential guidelines and support to make musical choices throughout their lives? Does the system produce active and conscientious listeners, performers and composers? How well do we track the careers of all the music educators that have obtained degrees in our institution, and to what extent are they making a difference? Let me then finish by making a few suggestions.

First, if we want to make music teaching an attractive career choice, it is not only important to improve the image and status of the music teacher, but also to make educational administrators aware of how important music is in the overall *curriculum* for the general public not just those who want to become career musicians.

Second, improving the knowledge and skills of music teachers means broadening the profile of music teaching as well as providing continuous education throughout their careers.

Third, recruiting, selecting and employing music teachers must entail giving schools in general (and music schools in particular), more responsibility for personnel management and make a probationary period mandatory for teachers employed in their first positions.

Fourth, there is a need to retain effective music teachers in schools, which means providing opportunities for a range of careers, so that they are always conscious of being developing musicians.

Finally, an effective music teacher policy cannot be separated from the need to set up professional learning communities and allow teachers themselves to be engaged in research, policy development and implementation of programs.

Schools cannot be detached from the children's communities, and we must always be conscious of culturally inclusive policies when designing a music education curriculum.

I would like to end by stating that we should all be looking for diversity rather than uniformity in our attempts to improve the general domain of music education. An enhancement of quality at international, national and regional levels should be our aim as a means of underlining our differences while strengthening our communities. This means also that as Europeans, we should establish strong ties with other countries so that globalization is not an empty word but creates a rich interface towards a better and more just and equal world, where music education for everybody is our abiding concern.

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## **CHAPTER 10**

### **Music Education in Spain: Beyond the Curriculum**

MARAVILLAS DIAZ

ANDREA GIRALDEZ

#### **10.1 Introduction**

Spain has a surface area of 504,782 km<sup>2</sup> and 17 autonomous communities. Both the Spanish government and Ministry of Education, (the body responsible for drawing up and implementing the government's general guidelines on the country's educational policies), are based in Madrid. The government lays down the criteria for minimum teaching standards in 65% of the official curriculum, and each autonomous regional community, sets the remaining 35%. The educational centres are responsible for implementing their chosen educational policies and the teachers are responsible for putting them into practice.

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In accordance with Spanish legislation, the term "curriculum" is defined as a set of objectives, key skills, teaching content, teaching methods, assessment criteria and standards that serve to regulate teaching practice at each educational stage. The curriculum has two functions. On the one hand it sets out educational objectives, and explains the purpose of the educational system. On the other hand it puts forward a plan of action, which may guide the teaching/learning that is carried out so as to achieve fixed objectives.

##### **10.1.1 Music Curriculum**

In the official curriculum, music is described as enhancing certain perceptive skills and improving expression. It is also stated that music education is a means of achieving

meaningful learning. Having said this, when planning the music curriculum, it is essential to be certain about what we seek and are able to achieve. Most people will probably agree that what we want to achieve is a good music education that is in line with the requirements of contemporary society.

This means improving the quality and effectiveness of education and training systems and everything that they entail: teacher training, having access to information and communication technology and making the best use of available resources by increasing investment in skilled personnel. It may seem obvious, but in the case of music education, it is not.

This may have a lot to do with the various educational policies and reforms that are currently being implemented in Spain, since whenever there is a change in the ruling political party of the government, an attempt is made to alter the country's educational legislation. This is the situation in which we find ourselves at present following a new law that was introduced in May 2013. The *Constitutional Law for the Improvement of Educational Quality 8/2013 (LOMCE)* is the seventh law of its kind since the *General Education Law* came into force in 1970.

Music educators and society in general are concerned about the quality of music education, as we know from experience that whenever an educational law is enacted, questions are raised about the importance of music in the curriculum. In the same way we can see that the fate of music hangs on whichever ruling party it is that formulates the law.

After the Law of 1970, the most important laws for music education were, without doubt, LOGSE (Law on the General Organisation of Education, 1990) which made music a compulsory subject at every level for the first time) and the LOE (Organic Law of Education, 2006) which gave continuity to the recommendations of LOGSE, while also changing and improving the curriculum to take full account of the social, cultural and educational changes that had taken place in the intervening 16 years).

## 10.1.2 Organisation of Music Teaching and Education

In the recent law (LOE, which was passed in 2006) music is included at various educational levels, as will be explained in this section. Nevertheless, a new law (LOMCE) [Organic Law for the Improvement of the Standard of Education] has recently been enacted. This law makes some amendments to LOE but in the case of some clauses, both remain valid. For example, there have been no changes to the role of music at Kindergarten level, although there have been major changes in the Primary and Secondary school curricula since music is not a core subject anymore and the educational authorities in each community can decide whether or not to include it in the syllabus.

With regard to the different educational stages, in the LOMCE curriculum, music education is organised in the following way:

-Infant Education comprises two cycles: 0-3 and 3-6 years: there are three areas of knowledge that are studied at this stage. Within the *Area of Languages: Communication and Representation* is an Artistic Language, which includes music education. This educational stage is undertaken by a university-trained teacher who specialises in pre-school teaching.

-Primary Education (6 to 12 years). Primary School is made up of five compulsory subjects (Natural Sciences, Social Sciences, Language and Literature, Mathematics and the First Foreign Language) plus two others that are also compulsory: Physical Education and Religion or Civic and Social Values. Arts education is a specialist subject and combines the visual and musical arts. Each school can choose to include at least one of the following specialist subjects: Arts Education or a Second Foreign Language. In the schools where Arts Education is taught, the children will be given two hours of classes a week (one hour for Music and the other for Visual Arts). Music is taught by a university-trained specialist.

-Secondary Education (12-16 years). The subjects taught at this level include Music, but only as an elective



subject. Each educational authority has to decide whether to include it or not from among eight other subjects: Classical Culture, Arts Education, Entrepreneurial Culture, a Second Foreign Language, Technology, Religion or Ethical Values. The subject is taught by a university-trained music specialist with qualifications in Music, Science and History or Music Studies and whatever their specialist training is, (instrumental or otherwise). In either case, it is necessary for the teacher to have a master's degree in teacher training, which can be obtained by doing a university course.

-Sixth-form (16-18 years). Three subjects are offered at this educational stage: Science and Technology, Humanities and Social Sciences and Arts. For the Arts at sixth-form level, there are two possible study options: Image, Art and Design or Music, Dance and Performing Arts.

A qualification in Music, Dance and the Performing Arts at sixth form level, is essential for young people who are interested in dramatic expression, music and dance, as well as for those with a creative spirit and an interest in cultural expression in all forms, including human relationships.

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### **10.1.3 Music Studies at University**

Spanish universities offer a degree in Primary Education, which allows students to specialise in music education, and a degree in Music History and Science. Both degree courses take four years and are studied in the first cycle of university studies.

Masters degrees form the second cycle of university studies. A wide range of subject-areas are offered, but there are insufficient master's courses in musical education, (with the exception of the master's teacher-teaching aimed at secondary level and sixth-form students, which benefits from its professional image). This master's includes a specialist area in music.

The PhD course is the third cycle of official university studies and leads to the acquisition of skills that are required

for good quality scientific research. The doctorate is a full-time course that lasts a maximum of three years from the admission of the student into the programme until the presentation of the doctoral thesis. As with the master's degrees courses, there are not enough PhD programmes or lines of inquiry into music education.

### **10.1.4 Music in Specialised Teaching Centres**

Specialised teaching can be split into regulated (formal education) and unregulated (informal education). Unregulated music teaching takes place in Music Schools and its objective is to train enthusiasts without imposing any age limits. Although the studies in Music Schools are not academically or professionally valid, the teaching model present in music schools is popular since the schools offer a range of studies and activities.

Regulated music teaching, or formal teaching, is aimed at pupils with professional interests. The teaching is divided into three grades: Elementary, Intermediate and Superior. Teaching at the Superior level covers four large fields: Composition, Interpretation, Musicology and Pedagogy.

The music schools are currently undergoing organisational reform and running a master's degree course with as much emphasis on instruments as pedagogy. There is also a great deal of concern to introduce teaching in the area of research and because of this, joint PhD programmes are being carried out between the music schools and universities.

## **10.2 Current Panorama of Music Teaching**

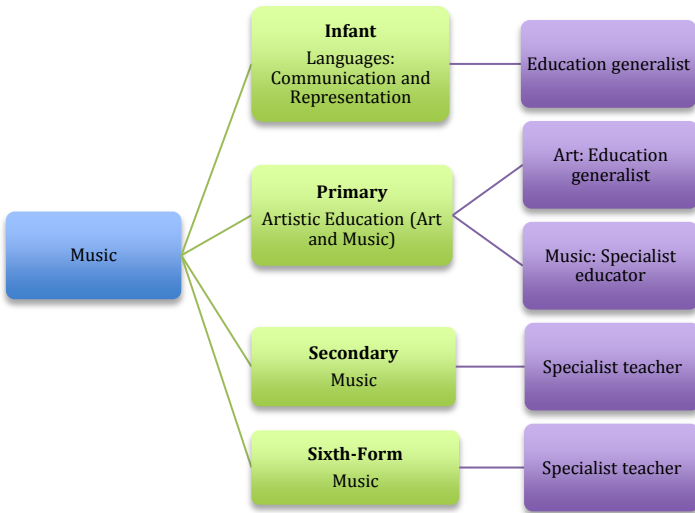
Music teaching plays a fundamental role in the curriculum. In view of this, it is important to analyse the profiles and training histories of those who are in charge of teaching music at different educational levels.

As mentioned before, in the current curriculum the integrated area of *Languages: Communication and Representation* at infant-school level and the area of Artistic Education at primary level, become independent subjects at secondary level and in the sixth form.

The teacher requires different skills since these levels are likely to be different. While at infant level the teacher is a generalist educator who is responsible for all areas of the subject, at primary level there is a music education specialist who teaches the music topics included in Artistic Education (Art is the responsibility of the general teacher).

Finally, at secondary level and in the sixth form, all the teachers are specialists but, as we will see, their initial training is not always the same.

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**Fig. 10.1:** Music and teaching at Infant, Primary, Secondary and Sixth-Form level.

### 10.2.1 Teaching Skills and Qualifications

Initial teacher training varies according to the teacher's role (whether a generalist or specialist) and the level at which someone will be teaching.

Future infant (0-6) teachers study Infant Teaching at university. Within their initial training, which differs slightly from university to university, they receive specific training in certain subjects that are selected by each university. These subjects come from three areas (P.E, Art and Music) of the credits assigned to the *Music, artistic and physical expression* module. Through this module the students can develop the following skills:

Learn the fundamentals of music, plastic arts and physical expression as stipulated in the curriculum at this level, as well as the theory on the acquisition and development of relevant knowledge. Learn and use songs to improve auditory, rhythmic and vocal education. Know how to use games as didactic resources and how to design fun learning activities. Produce teaching materials that encourage musical perception and expression, motor skills, art and creativity. Analyse audiovisual languages and their relationship with education. Encourage sensitivity to artistic expression and artistic creation (ORDER ECI/3854/2007).

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Future primary school (6-12) teachers study Primary Teaching at university, like infant teachers. All the students take the specialist subject "Fundamentals of Musical Expression" (6 credits), usually in their second year, which forms a part of the Music, Artistic and Visual Education module. Students are expected to acquire the following skills for this module (Order ECI/3857/2007) and must:

Understand the principles that lead to cultural, personal and social training in the arts. Know the artistic education school curriculum and its artistic, audiovisual and musical features. Produce materials to encourage lifelong participation in musical and artistic activities in and outside of school.

Improve and evaluate the syllabus of the curriculum through appropriate teaching material and encourage the students to acquire relevant skills (ORDER ECI/3857/2007).

Those who wish to continue the course in the final two years can attempt to achieve Honours in Music Education, which involves the chance to obtain 30 credits in music-related subjects. Those who choose this discipline will obtain a Primary Teaching Degree with Honours in Music Education, which will entitle them to practise music teaching in primary schools.

In the case of Secondary and Sixth-Form teaching, the situation is rather different, since there is no specific university training course. To become an educator at this level, anyone with a bachelor's degree in Music (regardless of the specialist area), Music History and Science or occasionally any graduate who has studied music<sup>38</sup>, may go on to take a Master's Degree in Secondary Education with a specialist course in Music, which will allow him/her to practise as a teacher. This master's course is made up of three large blocks. One of the blocks consists of 12 credits and is compulsory for all teaching students, while another is specialised (in this case, Music) and counts for 24 credits. Finally, practical study in the specialised subject, including the final master's study, accounts for 16 credits.

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<sup>38</sup> According to the Royal Decree 860/10, which regulates the conditions for initial teacher training in private centres for teaching Secondary education and Sixth Forms (OFFICIAL STATE BULLETIN 173, 10, July, 2010), to teach music at Secondary and Sixth-Forms, future teachers that study the master's course must have one of the following qualifications: a Bachelor of Music (B. Mus.) in Music History and Science obtained at the University; a Bachelor of Music (B. Mus.) obtained at Conservatoire. Any Undergraduate, Engineering, Architecture or Graduate qualification and a Professional Music Diploma.

The specific block is split into three subjects, which allow the future educators to acquire the following skills (ORDER ECI/3858/2007):

### **10.2.1.1 Supplementary Training**

According to the previously mentioned order, in this subject the students will:

Learn about the educational and cultural value of subjects relating to specialisation and the matters being taught in the respective lessons. Learn about history and recent developments in the subjects with a view to being able to convey a dynamic view of them. Learn about the contexts and situations, which are used and apply the full range of the curriculum. In professional training, students will learn about possible changes in the workplace, as well about as the interaction between society, work and quality of life, since it is necessary to be suitably prepared to adapt to the changes and transformations that the professions may involve. In the case of psycho-pedagogic and professional guidance, take measures to prevent learning and relationship problems, and carry out assessments and academic and professional guidance.

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### **10.2.1.2 Learning and Teaching the Relevant Subjects**

Know about the theory and practice of teaching and learning in the relevant subjects: turn the curriculum into work and activity programmes; acquire selection criteria and prepare educational material; create a climate that facilitates learning and recognises the value of students' tasks; integrate audiovisual and multimedia communication training with teaching-learning; be aware of evaluation strategies and techniques and understand how evaluation can be an instrument for regulation and stimulate greater effort on the part of the students.

### **10.2.1.3 Teaching Innovation and the Beginning of Educational Research**

Know and apply innovative teaching methods in the specialist area; critically analyse the role of the teacher, and the use of good practices and quality indicators as a guide.; classify issues related to teaching and learning in the specialist subject and come up with alternatives and suggested solutions; know and apply basic methodologies and techniques for educational research and evaluation and be capable of designing and developing research, innovation and evaluative projects.

The skills obtained through practical study and the final master's study are as follows and require the student to: obtain experience in planning, teaching and evaluating with regard to the specialist subject; acquire a strong understanding of oral and written expression in teaching practice; have a strong command of the social skills and abilities necessary to induce a climate of learning and harmony; take part in schemes to improve the different areas of performance which involve reflection based on experience. These skills, together with the others related to the subject, will be reflected upon in the final master's study, which summarises the training acquired throughout the described teaching.

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The wide range of backgrounds and skills of the Secondary teachers as a direct result of the multiple approaches and interpretations that can be found in the official curriculum. This means that whereas those with experience in musical pedagogy carry out programmes closely related to what is expected from a subject at this level, those who come from Music Schools (generally instrumentalists) seek to understand the subject through learning musical theory. Moreover, those who have studied Music History and Science offer teaching that is more closely linked to Music History. To a certain extent, these shortcomings, (as will be seen in the next section), should be offset by continuous training which is in accordance with the approach of the official curriculum.

## 10.2.2 Music Teaching in Schools: Statistics

In the current educational system, which is regulated by LOMCE (2014), all Primary Education, Secondary Education and Sixth-Form institutions have one or more specialist music teachers. The number of teachers depends on the number of students, groups and hours at each centre, which may allow two or more teachers, especially in the case of Secondary and Sixth-Forms.

According to the data of the study entitled *Educational statistics in Spain: 2009-2010* (Ministry of Education, Culture and Sport, 2011), in the school year, there were 7,581,207 students at pre-university levels. Although there is no precise data on the number of contracted music teachers in Spain, it is possible to make an estimate based on the data referring to the number of education centres at each level.

7,063 of all the centres are infant education centres, which, as previously explained, do not require music specialists. 12,476 are Primary Education centres (or Primary and Secondary combined), where there is generally a music teacher (in exceptional circumstances and in large schools it is possible for a teacher to practise in two institutes if the schools are small). On the basis of this information, we can deduce that the average number of music teachers at primary level should be around 12,000. With regard to Secondary education and Sixth-Forms, the estimate is more complicated, as some centres have only one teacher, whereas others have two or more. Nevertheless, when account is taken of the number of centres that offer this teaching, it can be calculated that there are some 7,500 specialist music educators at this level.

This situation, which may seem attractive to readers from some countries, is predicted to change radically in the years to come. This is because in the new law (LOMCE), Art and Music Education will no longer be an academic area that will be compulsory in education centres and instead, the decision will be left in the hands of the local authorities or the head teachers.

In the light of this, there are fears that specialist music teachers at Primary level may become general educators,



whereas those at Secondary and Sixth-Form may have to teach what are known as “related” areas such as Social Science subjects (Geography and History).

### 10.2.3 Conclusion

Initial music teacher training in Spain have undergone important developments since LOGSE was implemented in 1990. LOGSE, as mentioned, included Music as a compulsory subject at all levels for the first time, and anticipated the need to hire specialist teachers at Primary and Secondary schools. Initially, the changes were not easy to make, since there was no unanimity amongst teachers from different universities with regard to what training teachers would be given (both to practise in primary schools and to take a Course in Pedagogical Skills, which replaced the former Secondary Master’s Degree course), and was perhaps due to the lack of a music tradition in this area. A retrospective look at what has happened in the past few years, shows a notable improvement in the number of teachers and students receiving music training in schools. However, as in most other countries, there are still no uniform criteria regarding what constitutes music education in schools and what should be taught at different stages. This gives rise to the coexistence of widely differing models and approaches, which are sometimes in conflict with each other. This ranges from the idea that music education should be based on practical study, to the idea that theory and an awareness of history constitute a solid base. Thus, there is still a long way to go and it would be desirable for music teachers at different educational levels to hold in-depth discussions with the university lecturers responsible for training. This could allow agreements to be met, without restricting the variety of outlooks and choices open to new teachers, which could make a significant improvement to music education at all levels.

### **10.3 Permanent Training: Working Towards a New Professional Culture**

Although most of the skills described in the previous section are acquired during the initial period of teacher-training, they are not enough for the tasks linked to music education that educators must carry out once they start working in educational institutes. For this reason, as Santos Guerra (1990) suggests, continuous training should be understood “as one more step on the staircase that began with initial training”.

This section refers to the training needs of different groups that make up the music teaching profession, and draws attention to the gaps in initial training and the skills that must be acquired in permanent training.

#### **10.3.1 Training Needs and Reasons for Requiring Teachers of Music Education to Have Permanent Training**

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The ongoing training needs of music educators vary depending on whether a teacher is working at infant, primary or secondary level.

In the case of pre-school teachers, music takes second place in the initial training and generally the music courses studied at university are not enough to ensure that teachers will be able to organise a music education program of a high standard. Currently, with some exceptions, it can be noted that in infant schools the music education, on offer, is limited to learning a few songs and games and occasionally listening to a piece of music. Most of the teachers admit that they do not feel prepared to run a music education programme that is in line with the requirements of the curriculum. It is thus essential for this group to take part in courses and other long-term training activities that allow teachers to improve both their musical and teaching skills.

In the case of Primary School teachers there is a need to distinguish between generalists and specialists. The former do not teach music in schools, although a basic knowledge of the subject can help them to work together with the specialists. In the case of the specialists, their commitment is shown by the fact that they decided to do a specialist course in music on a voluntary basis. However, this commitment can vary. While some enrol in a music course because they want to be music teachers, others are seeking employment opportunities. In addition, it should be borne in mind that there is no standard test that teachers must take before they can do a specialist course in music. This means that while some students enter university with previous music knowledge (obtained, for example, in a music school), others rely on what they learned at schools (at Primary, Secondary and Sixth-Form levels). A reliance on previous music studies does not guarantee that a student will become a good music teacher, although it provides the kind of basic knowledge that is useful for a teaching career. Depending on their particular circumstances, specialist teachers should either do more music training or only concentrate on teacher training after their degree.

Another factor to bear in mind is the division between theory and practice in schools which is often found in the initial training period. At present, it is common for new teachers to complain about the large amount of theory taught at university and the inability to see the use of this theory in professional practice (GIRÁLDEZ et al., 2008).

In the opinion of López Docal (1999, p. 54-55), an adviser at the Teacher Training Centre, this group, generally needs training in the following: methodology, alternative approaches to music theory and recording; new approaches and opportunities for making music (e.g. sound research, movement and soundscape); use and integration of technology; creativity. Generalist teachers also need training so that they can learn how to coordinate education and undertake projects on a global scale, which could assist pupils in acquiring cultural and artistic skills (GIRÁLDEZ, 2007; ALSINA; GIRÁLDEZ, 2012).

In the case of Secondary education things are quite different. As shown in the previous section, secondary schools

require teachers with a wide range of initial training, usually linked to interpretation or musicology, but with no relation to music education. The first contact of many teachers, with the didactics of music is only obtained in the Master's degree course. This lack of training is compounded by the fact that this group has the largest number of people who have entered the teaching profession as a means of obtaining employment, although it may not be linked to their professional interests. This makes continuous training especially important, as it is through training that many teachers will become committed to carrying out their work in educational institutes.

Specialist teachers need sound training at every stage since they are under a great deal of pressure. This is because they have to teach classes to a large number of students at very different levels with a minimum timetable for each group (45 minutes a weeks at Primary and between 60 and 120 mins in the first years of Secondary School) and they have very few opportunities to work together with other teachers at the institute. They also have to be prepared to devote a number of classes school celebrations (e.g. Christmas, end of year and the Carnival) which interrupts the teaching programme.

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### **10.3.2 Permanent Training Models**

The two recent education laws (LOGSE and LOE) stipulate that permanent training is a right and obligation for all teachers and the responsibility of the education departments and training centres themselves. In compliance with these laws, training has been given over many years through the Teaching and Resource Centre (CPR) which is located in several geographical regions. These centres were responsible for determining the training needs of teachers and designing courses/activities to cater for them. However, last year the central government and a number of Autonomous Communities decided to close most of these centres and replace them with virtual training models. This sometimes led to a reduction in the support that teachers had been receiving until then.

In response to the training needs of teachers, the Teaching and Resources Centres designed courses and provided support through work groups, training schemes and innovation projects, for example. Some of these courses have been criticised for too often focusing on offering “formulas” which simply provide materials to be used in the classroom. In view of this, in the past few years, the training centres have looked for an alternative that can provide a culture of permanent training that breaks with the idea of theoretical or practical training and encourages more active participation, and a commitment to the training process itself.

The situation is also changing as a result of the new law. Most of the Teaching and Resources Centres have been closed and the Ministry of Education has decided to run some online courses in an MOOC format and reduce the offer of face-to-face courses or tailor-made online training.

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#### **10.4 Schooling is a Preparation for Life: Key Skills for Lifelong Learning**

With the new emphasis on permanent training, as well as improving the skills acquired in initial training, the music teachers will learn other skills linked to academic and personal factors. These include skills that will allow them to:

- Extend their musical knowledge and be aware of modern compositions in the world of music.
- Make constructive criticisms of (and reflect on) traditional music teaching.
- Know about the latest trends in music teaching and learning.
- Become a facilitator of learning and allow the students to build their own musical skills and knowledge.
- Analyse and offer responses within the social context of music teaching.
- Know how to evaluate music learning.

- Participate in research and innovation projects and share the results with peers/students..

Even when this approach is adopted, there is still a long way to go to improve the standard of music education in schools. Although being a music teacher has always involved more than having music knowledge and a basic pedagogical understanding, the list of knowledge and skills has grown significantly to meet the requirements of schools in the 21<sup>st</sup> Century. This does not only mean increasing the number of hours set aside for initial and permanent music teaching training, but also leads to the following: a) forums for debate, b) new training models that can allow a deeper analysis of the opportunities provided by music in the classroom, c) different models and teaching approaches, for students that can enhance their artistic and cultural training , and d) the development of different skills which take into account social and emotional factors. Thus, we need to make advances in this area to ensure music survives in schools and is granted the social recognition it deserves.

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## **10.5 Implications of Education Policies and Practices**

### **10.5.1 The European Higher Education Area**

The European Higher Education Area was founded by the Sorbonne Declaration (1998) and consolidated by the Bologna Declaration (1999) with the objective, amongst others, of *adopting a flexible system of comprehensible and comparable degree qualifications that promote work opportunities for students and better international competitiveness in the European higher education system.* The objective of this important European reform was to create a European Higher Education Area (EHEA). The Lisbon Council of 2002, laid the foundations for the definition of education objectives, which European Union members were supposed to achieve by 2010. This was a key year as universities and higher education centres in European countries were committed to adjusting

their education systems to the standards agreed by the European Higher Education Area by this date.

The creation of the European Higher Education Area is seen as an open space that encompasses the 49 member countries and is based on principles of quality, diversity and competitiveness. Its declared benefits include mobility of students and teachers, recognition of degrees and other higher education qualifications, transparency (a comprehensible and comparable degree system) and European cooperation on the guarantee of quality.

Another key factor is commitment to research, partly to increase the number of people with research skills and partly to offer high quality master's degree and PhD programmes.

Apart from the European Union, a number of international bodies such as UNESCO, are supporting and participating in the development of these ideas. In the opinion of Valle (2006, p. 710), an education action plan had not previously had such a broad scope. This educational specialist believes the experience could serve as a global example for other countries; for example Latin American or Mediterranean countries could try out similar ideas.

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### **10.5.2 Working Towards the Construction of a Latin America, Caribbean and European Union Common Space (ALCUE)**

As Valle (2006) noted, the European Higher Education Area does not begin and end with Europe. In fact, countries that do not belong to the EU are involved in the process. ALCUE can be taken as a model. The Latin America, Caribbean and European Union Common Space is an initiative of Latin American, Caribbean and European Union countries for forming a platform for interaction and bilateral and multilateral cooperation with regard to their higher education systems. It was founded in Rio de Janeiro in June 1999. One year later in November 2000 the ministries responsible for

higher education in Latin America, the Caribbean and the European Union held a meeting in Paris with the aim of establishing a framework for closer cooperation to establish a Higher Education Common Space. This space was created to facilitate “the circulation of experience, technologies and students, teachers, researchers and officials”. Among its objectives, was the consolidation of European studies in Latin America and vice versa.

The verebrALCUE Project has been running for three and a half years and was supervised by Bologna University. From a methodological standpoint, it was designed as a tool to integrate a common space of high education, i.e. to fulfil the requirements of universities and research centres. It formed a bi-regional network of 32 high education institutions representing 13 countries of Latin America (ALC) and Europe. Telematics networks were created as well as action plans which involved seven networks in the 3 alpha frame. The work carried out during the seminars was included in six books (ALBERTI, 2013).

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### **10.5.3 Research in Music Education: A Necessary Commitment**

As mentioned earlier, within the European Higher Education Area and the Latin American, Caribbean and European Union Common Space, particular importance is attached to master’s degree and PhD studies as a basis of academic training and research. On the basis of the findings of ministerial conferences and meetings, it was found that these postgraduate studies are essential for teaching and research and a basic tool for understanding relationships in society. At the Leuven Conference in 2009, the participating ministers agreed that:

Higher education at all levels must be based on pioneering research and development and as a result, encourage innovation and creativity. The higher education programmes, including those based on applied sciences, have the potential



to ensure that innovation is properly recognised (LEUVEN CONFERENCE, 2009).

Following these indicators, the University and Higher Music Education Centres, and Conservatories, should play a dual role in providing initial training as well as permanent training and research. Hence, it is necessary to see research training as a dynamic and evolving process in the teaching profession. We are convinced that we are at a pivotal moment that should not be neglected and the commitment to research into music and music education is a clear recognition of the research that is being carried out; this should persuade us to make important changes in the way music teaching and learning is organised.

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At present, there are a growing number of music education research students who are making progress in the field, by issuing publications, doing a doctoral thesis and undertaking research. This confirms the importance that music professionals attach to educational research. There is a belief that pedagogy and music didactics should not only be supported by theoretical and philosophical reflection, but also through scientific procedures such as systematic research. Carrying out research does not only mean addressing the challenges posed when attempting to overcome a problem, but also having an understanding and/or application of the results that emerge from the research conducted (DÍAZ, 2010).

However, in spite of the progress made, our area of study is still little known to the scientific community. Perhaps this is because for a long time, music programmes and music education itself were exempt from pedagogical research and innovation. Nevertheless, as has been revealed in ministerial reports in Spain, research constitutes a key area for any academic subject. It is therefore evident that teaching at Universities and Higher Music Education Centres plays an important role in bringing about change.

For this reason, we are encouraging collaborative links between researchers and experienced practitioners, and not only between the countries belonging to the European Higher

Education Area and the Latin American, Caribbean and European Union Common Space. Associations like the International Society for Music Education and the Research Commission can enable us to expand our geographical horizons. Making advances in music education is the responsibility of all music educators; if they can share research projects and have a heightened awareness of the issues involved, this will lead to better training amongst students and a notable rise in the quality of music teaching.

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**PART III**  
**AFRICA – ASIA – AUSTRALIA**

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## **CHAPTER 11**

### **The Preparation of Music Teachers in Kenya**

ROSE OMOLO ONGATI

#### **11.1 Overview of Education System in Kenya**

In Kenya, two systems of education have been used since it got her independence from the British in 1963. These are the 7-4-2-3 (7 years of primary education, 4 years of lower secondary (form 1-4) education, 2 years of upper secondary (form 5-6) education, and 3 years of university education) modeled after the British education system and 8-4-4 systems (8 years of primary education, 4 years of secondary education and 4 years of university education). These systems came into being through the works and deliberations of commissions instituted by the government through decrees and political pronouncements. Hence, it is impossible to divorce the discussion of the national systems/structures of education in Kenya from the recommendations of the commissions that constructed and initiated them. Secondly, I have chosen to trace the general overview of education system in Kenya from the post independence period because some of the challenges currently facing education and by extension music education in Kenya emanated from this period. Thirdly, it is important to cover this period because this is the time Kenya had the freedom of charting its own course in education. Before this period, Kenyans were disabled consumers of different types of missionary and colonial educational policies and systems that were tailored towards empowering the colonial masters and discriminating against the education of the African segment of the population. Some of these policies affect music education up to now.

After independence in 1963, the government of Kenya established various Education Commissions which have shaped the systems of Education since independence. These Commissions were led by prominent scholars from within and outside the country. Many commissions, committees, working

parties and task forces were instituted to either look into the Kenyan education system or address the challenges that faced education sector e.g. the Kenya Education Commission, 1964 (Ominde Commission), National Committee on Educational Objectives and Policies, 1976 (Gachathi Report), Presidential Working Party on the Establishment of a Second University, 1981 among others. In this chapter mention will only be made of those commissions that are connected to the formations of the two education systems cited above.

In Kenya as in many other nations which were colonized, education, like society, was stratified along racial lines. There existed an 'African education', a 'European Education', and an 'Asian Education'; three separate systems divided by rigid boundaries (OMINDE, 1964). This stratification was based on the colonialist's assertion that the mental development of the average African adult was equivalent to that of the average 7-8 year old European boy (GACHATHI, 1976). After independence, the new government of Kenya immediately embarked on the daunting task of meeting the educational needs of its citizens. The responsibility of formulating education policy at independence fell on the hands of the Kenya African National Union (KANU), the party that formed the first independent government. The KANU government immediately set up a commission of inquiry into the country's education system and to emancipate the policies that were to guide the development of the sector in the subsequent years. This saw the formation of the Kenya Education Commission under the chairmanship of Prof. Simeon Ominde, hence the commission became popularly known as the Ominde commission (REPUBLIC OF KENYA, 1964). The commission was mandated to advise the government on the formulation and implementation of a national education policy and to introduce changes that would reflect the nation's sovereignty. The country was in dire and immediate need for skilled workers to hold positions previously held by the British. Hence, the government set out to quickly expand educational opportunities to its citizens. The commission is credited with providing the policy direction for Kenya's education sector including laying down nine objectives of the education termed as the national goals of education. It is also credited with

recommending the adoption of the 7-4-2-3 education which operated between 1965 and 1984 (BUCHMANN, 1999).

During the years that the 7-4-2-3 system of education operated in Kenya, it was criticized for lack of the capacity and flexibility to respond to the changing aspirations of individual Kenyans and the labour market needs, in terms of new skills, new technologies and the attitude to work (OWINO, 1997). According to Simuyu (2001), the 7-4-2-3 policy was criticized in two major areas namely, that:

1. The policy was too academic and therefore not suitable for direct employment. Thus the policy lacked orientation to employment.
2. The policy encouraged elitist and individualistic attitudes among school leavers, something that was considered incompatible to the African socialist milieu. This was against the objective of the Ominde commission's formation which was to introduce an education system that promoted national unity and inculcated in the learners the desire to serve their nation.

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Due to the increase in the number of unemployed school leavers, there were calls by the stakeholders to change the national system of education to help reduce unemployment. The International Labor Organization (ILO) proposed changes that required an increase in the technical and vocational aspects of the curriculum. This move was also supported by the World Bank.

In 1981, a Presidential Working Party was commissioned to examine curriculum reform of the entire education system in the country. The committee submitted a recommendation to change the 7-4-2-3 education system to the current 8-4-4 system of education. In January 1985, the 8-4-4 system of education was introduced following the Mackay report of 1982 and by 1989, its implementation circle was complete. The system lengthened the primary and the university education segments by one year. The 8-4-4 system emanated from the assumption that it would equip pupils with



employable skills thereby enabling school dropouts at all levels to be either self-employed or secure employment in the informal sector and those who pass standard eight to proceed to tertiary education. Unlike the previous 7-4-2-3 system of education where examination at the end of primary level (Certificate of Primary Education- CPE) comprised papers in three areas (English, Mathematics and a general paper), the 8-4-4 system had an expanded examination comprising of seven examinable subject areas in the Kenya Certificate of Primary Education (KCPE) namely: English, Kiswahili, Mathematics, Science and Agriculture, Geography, History and Civics (GHC), Religious Education, Art, Craft and Music, Home Science and Business Education. Kiswahili is the national language in Kenya while English is the official language of instruction in schools and work places.

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The secondary school curriculum, on the other hand, had a total of 32 subjects. Three of these subjects (Mathematics, English and Kiswahili) were and still remain compulsory. Students, however, were to study a minimum of twelve and a maximum of thirteen subjects but be examined in a maximum of eight subjects. This system was criticized for being congested and burdensome to parents, teachers, students and even the government.

In order to address the discontent raised by the stakeholders about the overload in the curriculum, the government embarked on piecemeal reforms to trim down the number of subjects. In June 2002, it announced the dropping of the technical subjects that were meant to be the core and motivation of adopting the 8-4-4 system. In primary school, the number of subjects was reduced from thirteen to nine with the examinable subjects being five. Subjects that were retained but made non examinable included Music, Creative Arts, Home Science, Agriculture, Business Education, Physics and Mother Tongue. At secondary school level the number of subjects was reduced from 35 to 13. The technical subjects that were dropped were Music, Woodwork, Computer Studies, and Building Construction.

## 11.2 Structure of the 8-4-4 Education System

The 8-4-4 system of education is the one currently operating in Kenya. Prior to joining primary school, children between the ages of three and six are required to attend pre-primary (pre-unit) for one or two years.

### 11.2.1 Pre-Primary Education

The main objective of pre-primary education is to cater to the total development of a child, including the physical, spiritual, social, and mental growth, brought about through formal and informal interaction with the parents and the community taking a leading role. The programs enable children to develop physical skills, understand temporal and spatial relationships, understand numbers, acquire a “range of knowledge about the world around them,” and “develop an appreciation of other people’s needs and views” (GOVERNMENT OF KENYA, 1988). In Kenya, the pre-primary school age is between 3–5 years. Preschool education consists of baby class (age 3 and 4), followed by one year in nursery school (5 years), and then proceed to primary school at age 6. This level of education is now covered under the Early Childhood Care and Development (ECCD) programme which takes care of the ages between 0-8 years and is premised in the ministry of Gender, Youth and Sports. Training of pre-primary school teachers is provided using an approved curriculum created by National Centre for Early Childhood Education (NACECE) and facilitated by trainers from the District Centres for Early Childhood Education (DICECE). The most widely used training system for pre primary school teachers requires them to attend a two-year course, consisting of six residential sessions (held during the school holidays), assessed by the DICECE trainers. The aim of ECCD is to develop the whole personality, encompassing physical, intellectual, cultural, spiritual, and mental aspects, providing a holistic education, particularly at this formative stage of the child (EDUCATION INFO CENTER, 2006). Music (which is mainly singing) at this stage is used to facilitate the learning of different concepts and

life skills creating an awareness about the children's surrounding.

### **11.2.2 Primary Education**

Primary school serves pupils between the ages of 6-14 years. The main purpose of primary education is to prepare students to participate in the social, political and economic well being of the country, and prepare them to be global citizens (EDUCATION INFO CENTER, 2006). The new primary school curriculum has been designed to provide a more functional and practical education to cater to the needs of children who complete their education at the primary school level and also for those who wish to continue with secondary education. In 2005, the government introduced the free primary education (FPE). This made primary education universal but not compulsory. Because of the introduction of free primary education (FPE) enrolment has increased tremendously with some classes having as many as 80-100 students. At the end of the eighth year of primary education, pupils sit for a national examination called the Kenya Certificate of Primary Examination (K.C.P.E.). It is the results of this examination that are used to determine placement at secondary school on a merit basis. K.C.P.E. candidates are examined in five subjects namely: Kiswahili, English, Mathematics, Science and Social studies.

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### **11.2.3 Secondary Education**

Secondary schools fall into three categories namely, government funded, Harambee and private schools. Harambee schools do not receive full funding from the government and private schools are run by private entrepreneurs. According to Wanjohi (2001), the majority of secondary schools are run on the Harambee (pulling together resources) system. Secondary school education begins around the age of fourteen and is aimed at meeting the needs of the students who terminate their education after secondary school and also those who proceed

onto tertiary education (EDUCATION INFO CENTER, 2006). In 2008, the government introduced free secondary school education. The scheme proposed to pay tuition fees for students while parents would still be required to meet boarding school costs and school uniforms. According to the secondary education syllabus, the required secondary school subjects are categorized into five groups/clusters as follows:

Group 1: English, Mathematics, and Kiswahili;

Group 2: Biology, Physics, and Chemistry;

Group 3: Humanities: History and Government, Geography, Christian Religious Education, Islamic Religious Education, Social Studies and Ethics, and Hindu Islamic Education;

Group 4: Technical/Applied: Home Science, Art and Design, Agriculture, Woodwork, Metalwork, Building Construction, Power Mechanics, Electricity, Drawing and Design, and Aviation Technology;

Group 5: French, German, Arabic, Music, Accounting, Commerce, Economics, Typewriting and Office Practice.

Students are required to take all the three subjects in Group 1 and at least two subjects from Group 2. In group 3, 4 and 5 students have the option of picking one subject from each group. The selection of subjects is dependent upon what each of the individual schools offers. This is in turn dependent upon the resources and teachers available in each school. At the end of the fourth year in secondary school, students sit the Kenya Certificate of Secondary Examination (KCSE) in the mandatory and elective subjects above in preparation for tertiary and higher education.

KCSE Grading System is as follows:

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Points	12	11	10	9	8	7	6	5	4	3	2	1

The average grade is based on performance in the seven subjects. Where a candidate sits more than seven subjects, the average grade is based on the best seven subjects. University admission is based on the best seven subjects and performance in particular subjects relevant to degree courses. Primary and secondary education is manned by the Ministry of Education in Kenya.

#### **11.2.4 Tertiary Education**

Students who pass KCSE with different grades have the options of joining teacher training colleges (TTC), Diploma colleges, vocational and technical training colleges, polytechnics and universities. In Kenya, there are seven public and 17 private universities with either full or interim charter. The universities are in charge of developing their own curricula; hence curricula are unique to different universities. Only two public universities in Kenya namely, Kenyatta and Maseno University offer music at the degree level. University education takes four years. Tertiary education falls under the Ministry of Higher Education, Science, and Technology.

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### **11.3 Preparation and Training of Music Teachers**

The preparation and training of music teachers happens in different institutions based on the level of learners to be taught. I will proceed to discuss the institutions where the training takes place, their admission requirements, content of curriculum, professional/pedagogical training, length of training and general demands of the institutions in relation to music teacher training.

#### **11.3.1 Primary Teacher Training College (PTTC)**

The teacher trainees in primary teacher colleges undergo a two-year (6 terms) pre-service course, which leads to the award of primary teacher education certificate (PTEC)

also known as the Primary teacher 1 (P1) certificate. The admission requirement for PTEC course is a minimum C (Plain) in KCSE or its equivalent and must have attained D (Plain) in mathematics and C- in English. Teachers who are to teach music in primary schools are trained at the primary teacher training colleges (TTC). In the first year of study, the students are trained in all the ten subjects. At the end of their first year of training, they sit for a mid course examination which determines who opts for sciences or humanities. Whichever option one takes, the following subjects are compulsory: English, Kiswahili, Physical Education and Education (general teaching methods). In the second year, the students study nine subjects, five (5) core subjects and four (4) elective ones from either the humanities or science categories to allow for specialization. The five core subjects are English, Kiswahili, Education, Physical Education, and information communication technology (ICT). Each student is then required to choose four subjects from either option A or B. Option A subjects include Science, Home Science, Agriculture and Mathematics while option B subjects include Music, Art and Craft, Social studies and Religious studies. Teaching practice is mandatory and is conducted in three sessions, one in the first year and two in the second year of study. The trainees go for practicum where they are attached to a primary school for a period of three weeks each. In the last of the three practicums, the trainees teach subjects of their specialization either humanities or science based. In the final examinations the trainees sit for 9 subjects namely; the four compulsory ones and five from science (Mathematics, science, home science, agriculture and teaching practice) or Humanities (Arts, Craft, Social studies, Religious education: Christian religious education or Islamic religious education). Music falls in the humanities under arts.

With the inception of the 8-4-4 music curriculum, music became a compulsory subject at PTTCs. In fact, those people who did not have the privilege of learning music at secondary school encountered music for the first time in the TTCs. The TTCs are still training music teachers yet music has been relegated to a non examinable subject and no teacher is interested in teaching it in primary school. This means that the teachers do not put into practice the skills they acquire in

college. Hence the big question, why should the government waste resources, personnel and manly hours in training a specialization that is not put into use?

### 11.3.2 Diploma Teacher Training College (DTTC)

Diploma Teacher education programme is a three – year programme. Trainees are admitted with a minimum mean grade of C+ (Plus) and a C+ in the subjects of specialization. In addition to these requirements, the applicants must have attained C (Plain) in Mathematics for those applying to take sciences, D+ (plus) in Mathematics for those taking humanities and C (Plain) in English for all applicants. Trainees are offered a broad-based curriculum which comprises two teaching subjects and professional and support subjects. Professional and support studies are Education, Environmental education, Physical Education (PE), Communication skills, Entrepreneurship, ICT, General workshop practices, Library and information studies, and Guidance and counseling (OTUNGA et al., 2011). Currently, there are two diploma teachers college namely, Kibabii DTTC for humanities and Kagumo DTTC for Sciences.

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Specialist music teachers are trained at the Diploma teacher training colleges (DTTC) and universities. These teachers are trained to teach music at the secondary school level. Currently, there is only one DTTC (Kibabii) in Western Kenya and two universities, Kenyatta and Maseno that train secondary school music teachers. The DTTC offers trainees the choice of two teaching subjects, in which case, music and another subject. Instruction at the DTTC focuses on the music content and pedagogy. This is supplemented by subject methods, a course in which the trainees receive instruction in teaching music. According to Akuno (2005), the subject methods are only taught during one of the nine terms of DTTC training, which is inadequate.

The content of the DTTC music curriculum is divided into basic skills (rhythm and time signature), melody (pitch), harmony, aural, history and analysis (African music and

Western music), practical music making and project. According to the syllabus, a student should be offered tuition in both an African and a Western classical instrument. The Western instrument that most trainees take is recorder while on the African side they train on the drums. According to Omolo-Ongati (2010), the DTTC training emphasizes music theory at the expense of music practicals. The training also concentrates on Western music at the expense of African music as Akuno (2005) explains that out of 165 hours that the DTTC students spent on music in their first year of study, only 16 hours were expressly for African music. This did not match the 33 hours each of harmony, melody, aurals, and practical music making. The non teaching of African music could have emanated from lack of trained personnel in this area and how music was institutionalized in formal education avenues by the missionaries. The DTTC music trainees also go for practicum in the demarcated secondary school for one school term for duration of three months. Both the TTCs and DTTC follow a national syllabus and trainees are assessed through a common examination.

### **11.3.3 University Teacher Training**

Currently, there are eight public universities with thirteen constituent colleges and seventeen private universities (OTUNGA et al., 2011). The two public universities that teach music offer three degrees, namely B.A. (Music), B.Mus. and B.Ed. (Music). Those who are trained to be teachers of music at secondary school take the B.Ed. music programme. Students taking B.Ed. music study music and another teaching subject. The course content at this level has two major components: teaching subject content and professional areas/pedagogy. In addition, teaching practice is mandatory and must be passed in order to qualify for the award of the degree. The Music department teaches the content while the Educational Communication and Technology (ComTech) department handles the methods of teaching aspect and posts the students to different schools for practicum. The ComTech department



also assigns and posts lecturers who supervise and assess the students in the field during practicum. A specialist in music education teaches methods of teaching music at the ComTech department. In order to explain the pedagogical and the content aspects of teacher preparation, I will use Maseno University as a case. This is because each university sets its own unique curriculum since each is governed by its charter.

In Maseno University the music students' preparation for a teaching career starts in second year where they are taught general methods in teaching (ECT 210). In the third year first semester the students are taught special methods in teaching music (ECT 321) and in the second semester microteaching skills and media practicals under the code (ECT 360). At the beginning of their fourth year first semester the students go for teaching practice in one of the demarcated secondary schools for one whole school term (three months) before coming back to complete the second semester. During teaching practice, each student is assessed for a minimum of three supervisions in music. Those who have graduated with B.A. (music) or B.Mus. can also become music teachers by pursuing a one year Post Graduate Diploma in Education (PGDE).

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The content preparation of a music teacher involves training in theory and musicianship, compositional techniques, history of Western music, music analysis, African music, music technology, practical performance (tuition in one Western classical and one African instrument for 30 minutes a week), psychology of music, philosophy of music, research methods in music, choral conducting and orchestration, acoustics of music, music therapy, dance techniques and choreography, field work attachment.

### **11.3.4 The Kenya Conservatoire of Music (KCM)**

This is one of the institutions that continue to influence the learning and the practice of music in Kenya. It is based in the capital city of Kenya (Nairobi). According to Akuno (2005),

the conservatoire was established in 1944 as the East African Conservatoire of music with the aim of serving all races. The institution has influenced the amount, quality and kind of music making that Kenyans take part in and are directly or indirectly responsible for the place of music in the school curriculum.

The KCM has no in house curriculum. Students who include some of the trained music teachers both generalists and specialists who want to further their knowledge on various components of Western music take lessons at the KCM. The lessons offered are based on the Associated Board of the Royal Schools of Music (ABRSM) syllabus of the United Kingdom (UK). The students are prepared for the ABRSM examinations by part time lecturers who teach them in the evening mostly after work. Some of the part-time lecturers are from the tertiary institutions and as such, there is transfer of teaching methods and experiences from their mother institutions to the conservatoire and vice versa. The students are taught theory of Western music, piano and singing and individual instruction on other Western instruments subject to availability of instructors. According to Akuno (2005), KCM has the capacity and structure to play a bigger role in the training of musicians at post secondary school level, if only it could spell out its mission, objectives and curriculum in terms of the current national goals

### **11.3.5 Kenya Music Festival Foundation (KMF)**

The Kenya Music Festival (KMF) has been in existence for the last 82 years. As an organ of the Ministry of Education under the Inspectorate, it organizes an annual music festival, encouraging music making through training for competition from Zonal to National level (AKUNO, 2005). According to Odwar (2005), the festival was founded in 1927 by a few British musicians living in Kenya who thought that life would be empty without making music and attending or participating in a music festival. Since its inception the KMF has encouraged participation from students, amateurs and professionals musicians from nursery to the universities.

Through the participation at the KMF the learners put into practice some of the things they have learnt theoretically in the classroom. The KMF also shapes the perception of the role of a music teacher in Kenya. In this institution, a music teacher is perceived as a choir trainer. Achievement at the KMF competitions is therefore used to gauge an effective teacher irrespective of the qualifications the teacher has. A win in the set piece categories will place a trainer a notch higher than his/her counterparts who train traditional folksongs and dances.

#### **11.4 Music Education Curriculum and Execution of Content**

The primary school syllabus presents a curriculum designed to teach music by reading, writing, singing, playing musical instruments and dancing. The curriculum is laid down in three categories of learning activities entitled; basic skills, practicals, general music knowledge. There is a great emphasis on singing especially in classes STD 1-3. Music literacy, involving both staff and solfa notation, beginning in STD 4 (9-10 years) and continues advancing in levels to STD 8.

In secondary school, music is an elective subject, with very few schools presenting candidates for national examination. About 1600 candidates sit for KCSE music examinations in the whole country. According to an analysis done by the Kenya national examination council on the number of candidates taking music examination for a period of four years from 2002 to 2005, it was established that the number has been steadily reducing from 1580 (2002), 1565 (2003), 1479 (2004) to 1478 (2005). The syllabus contains the core areas while offering the freedom to choose means of specialization, notably in performance (Practicals). The syllabus is divided into four areas, namely: basic skills, history and analysis (African music – Western music), practical Performance (African and Western) and projects (African-voice, dance, instrument.). From this, one can deduce that a Kenyan trained music teacher goes through a Bi-Cultural training in both Western and African music content, though the

partnership is not balanced. Those in form three and four have four lessons each per week, while those in form one and two, three lessons per week. Each lesson lasts 40 minutes. The music examination comprises three papers, namely:

Paper 1: Practical performance which requires the candidates to display proficiency in musical performance in African (Voice, dance and instrument) and Western (Voice, woodwind, keyboard, string, brass, and percussion). The paper comprises the following 4 compulsory areas: African piece own choice (song, dance instrumental); Western piece (voice or instrument); Technical exercises and sight singing/reading.

Paper 2: Tests ability to listen, hear and interpret sounds correctly. The following five areas are tested: rhythm, melody writing, intervals, cadences and modulation.

Paper 3: Tests the general music knowledge and consists of 7 compulsory areas as follows: Section A: Basic Skills; Section B: History and Analysis (analysis of prescribed works from Western and African music); Section C: General music knowledge covering both African and Western music.

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### **11.4.1 Challenges**

The challenges experienced in music education in the Kenyan education system emanate from five key areas, namely: institutionalization of Music in education, introduction of the 8-4-4 system, scrapping of Music from the 8-4-4 curriculum, preparation and training of music teachers, curriculum and policy making, teaching of music and attitude towards music in the country.

#### **i. Institutionalization of Music in Education**

Music was institutionalized in the Kenyan education systems as singing. This involved the singing of folksongs and hymns. The singing sessions in primary schools were either done to warm up the pupils for the day's activities or in preparation for entertainment of guests at school functions.

This spelt the place of music as an extra-curriculum activity, that when the time came for it to be considered as a taught subject in class, it was difficult for many teachers and institutions to implement it. This is what has shaped the attitude and perception of music in the country as singing and a subject that is not as important as other subjects in the curriculum. Hence many parents do not allow their children to take music in institutions of learning. Consequently, the teaching of music today in Kenyan institutions is affected by the role and status of a musician as a professional, the past training and orientation of teachers and policy makers towards Western music, and the direction shaped by both KCM and KMF policies and practices (AKUNO, 2005, p. 31).

## **ii. Change to the 8-4-4 System**

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On its inception in 1985, the (8-4-4) system advocated for the implementation of a curriculum in which music was a compulsory and examinable subject at the primary school level, and an elective but examinable subject at the secondary and university levels. However, at the time of launching the programme, the school system was not prepared to meet the challenges of the nation-wide primary school music education. Hence, efficient teaching and learning remain elusive due to challenges that include lack of qualified personnel, relevance, choice of learning material, infrastructure and teacher preparation among others. The system was introduced without much preparation.

## **iii. Scrapping Off Music from the 8-4-4 Curriculum**

After the realignment that was done to reduce the number of subjects in 2002, music was one of the subjects that was dropped from the curriculum. It was therefore relegated to a non examinable subject in primary school and an elective but examinable subject in secondary school. The implication of this is that music is timetabled in primary school but not taught. Its

time is used to teach other subjects that would elevate the mean of the school during the rating of schools after the national examinations. Kenya is an exam oriented country. Academic excellence in Kenyan schools, and to some extent tertiary institutions, is based on the level of the mean score obtained by candidates in annual national examinations. Therefore any subject that is not examined is deemed useless and a waste of time to teach.

#### **iv. Cluster of Subjects**

Earlier on in this chapter I explained that after the revision of the secondary school music curriculum in 2002, the government introduced a cluster system where subjects are clustered in a group. Music is grouped with foreign languages and students are required to choose one subject in this cluster. The implication of the cluster system is that a student can either choose to do music or one of the foreign languages. The choice of this is based on what the school chooses to offer within the cluster. In most cases schools tend to choose the foreign languages reasoning that music is expensive to offer. Many head teachers in Kenya believe that music education is expensive to be implemented due to the fact that in the formative stages schools may be required to purchase grand pianos or Western classical instruments. Most schools therefore decide to choose other options in the cluster (see group 5) and not music. This has reduced the number of schools offering music tremendously and by extension the population of candidates opting to sit for music examination. Consequently, a negligible number of students who are admitted to the university to study music opt to change and take the so called “marketable subjects” for which they are assured of getting a job when they complete their studies. This has reduced the music student population at the university and it is not unusual to get a class of one or two students. The small population of students taking music is a hindrance to practical singing especially where voice separation is required. Some classes have as few as two students, thus lacking in individual differences and diversity

in opinion. The universities puts a threshold to the minimum number of students, usually ten and above that is required for the departments to mount a programme for it to be cost effective. This means that the future of music teachers hangs in balance if they cannot get the required student population to teach.

#### **v. Lack of Continuity in the Curriculum at Succeeding Levels**

At the primary school level, classes scheduled for music education are often used for teaching other examined subjects like English language and Mathematics. This means that the content of music is not covered at the primary school level. When this pupils proceed to secondary school and they opt to take music, they start learning the secondary school content without due consideration that they missed the foundation in primary school. The consequence of this is that most teachers do not clear the secondary school syllabus before the students sit for examinations since they have to take them through the fundamentals of music. Others choose to rush through the content just to clear the syllabus so that they are not victimized. In the cause of doing this they end up producing students who are not grounded in music concepts and practice.

The other aspect of lack of continuity in the curriculum arises from the progressive nature and chronological flow of content of learning music. From a carefree three years of singing and playing with percussions, pupils are suddenly confronted with symbols for writing and reading music in 'conventional' Western music notation in standard four. Music certainly becomes different and difficult. Akuno (2005) suggests that exercises in reading and writing should perhaps draw on the song repertoire of the first three years of music education.

## **vi. Training and Preparation of Music Teachers**

There are currently two institutions that train specialist music teachers, namely: the diploma teacher training colleges and the universities. The diploma training takes three years while the university training takes four years. Yet, the graduates of both institutions are to teach at the secondary school. Questions have been raised on the quality of the training and content covered at the two training institutions. As such, most secondary school diploma trained teachers complained of insecure background and lack of adequate instructional strategies and skills in the practical music training, absence of in-service courses and workshops on the subject, since they were taught music theory at the expense of music practice. Most of the diploma teachers complained of having not been exposed to the pedagogical methods of teaching practical performance, hence as Daniels (1987) expresses, it is unrealistic to expect that teachers will emphasis in their teaching, what was neglected as part of their own musical background. As a practical subject, music relies on music making for its mastery. Numerous studies that have been done in this area also reveal inadequacy in teacher preparation at different training levels. The sources are unanimous in their findings that the training the teachers get is more theoretical than practical (AKUNO 2005, AUMA 2006, OMOLO-ONGATI 2010); this raises a question as to whether the kind of education and preparation the teachers go through is adequate for the role they are expected to play in the school/practice. Diploma teacher training also excluded the teaching of African music. It was therefore not possible for these teachers to adopt aspects of African music into their teaching, since their training excluded them. Hence, the theoretical approaches to music teaching.

Many teachers who were trained at the university level as music teachers are turning to teaching their second subjects and abandoning music altogether. This is because the job opportunities for music teachers are becoming fewer as many schools are dropping music. Some of the trained musicians



have landed jobs in the banks for marketing purposes. The banks believe that performing artists are able to design adverts for their products and as such some banks have employed musicians to undertake this task. Teachers initially trained as music teachers are now enrolling to pursue higher education in fields other than music education. This is because there is a perceived lack of marketability for music teachers in Kenya. What then is the logic of the government continuing spending resources on training personnel, especially at the college level, when the teachers are not employed?

## **vii. Curriculum and Policy Making**

The ill trained teachers with a bias towards Western music literacy later became the policy makers and subsequently failed to direct musical education towards African content and practices. In the year 2002, the Kenyan policy makers revised the music syllabus with the help of music educators. They added a remarkably large content (as compared to what was there earlier) of African music that if taught exhaustively using culturally appropriate pedagogies derived from the theoretical and performance principles of indigenous music, would go a long way in preserving the music in formal institutions of learning. Unfortunately this remarkable large content of African music in the curriculum does not translate into the classroom practice. My personal observation of how and what music is taught in the classroom has shown that there is a discrepancy between theory (planning) and practice (execution) in the teaching of African music in Kenya. Lack of resource material has majorly been cited for this discrepancy, but this is yet to be confirmed. For example, what resource material does one need to teach a folksong which is a major syllabus requirement in secondary school? The song itself is the material and the teaching aid in this case. The problem would therefore arise in how the teaching of the folksong is done, what to teach about it, in what environment/context and for what reasons. In other words, what is the intentionality of teaching the folksong? Towards

what is the mind directed? This is not so much a problem of the learner, but more a problem of the teacher.

The intentionality is what will determine whether we want to teach the folksong as a past cultural heritage (a dead tradition-something that used to be done) or whether we want to adapt and recontextualise the song to fit the needs and tastes of the contemporary learners but still retain the nucleus/the deep structures of the music that gives it its identity and holds it together (a living tradition where we draw and build the new from the old). This process depends so much on the African knowledge base (which the training did not cover) and orientation of the teacher, their intentionality (whether they want to fulfill the needs of the syllabus or inculcate in the learners the right practice), the process and mode of execution.

It is perhaps the absence of a clear statement of work to be done in the syllabus that leaves teachers wondering what level of content to teach to which level of students. And so when they fail to comprehend this, they refer to lack of resource material and equipment suited for teaching the music content. The syllabus also encourages the disintegration of the musical Arts (music, dance and drama) in the teaching, hence compartmentalization of the arts. In indigenous Africa, musical arts were originally designed to process mind wellness, administer public consciousness and marshal societal systems and events in a spirit of purposive play. This holism also processed education in other knowledge fields such as practical mathematics, life skills, medi-cure/ care, social science. The nature of music education depends on the nature of music practice and the significance of music education depends on the significance of music in human life and that the significance of music in human life can be explained in terms of life values (ELLIOTT, 2005). So the learning process of music should be connected to the music practice by marrying both the indigenous African practice and formal education.

Musical arts education in contemporary Africa commands practical creative activities and group performance imperatives at any classroom level derived from the performative learning environment of the students. Inclusivity should be emphasized at the policy, curricular and

methodology level as well as in the teaching and learning strategies. The learning of indigenous music should not be separated from the actual practice that reflects the real life situations otherwise the indigenous music practice in the academy would lack the validation/approval by the public/practitioners.

### **viii. Teaching of Music**

Teaching of music at all levels continues to be plagued by problems, some of which are new, others being consequent upon earlier teaching and learning processes. Theoretical teaching strategies of content with bias to Western music are the result of a series of historical events and conditions. The current syllabus, though conceived in such practical terms, is still a victim of traditions set by the earlier trained teachers stemming from the kind of training they went through. There are still concepts/sections of the syllabus that teachers shy away from tackling, namely: analysis, aural, harmony and African music and practicals. Most of the times, these components are left for the student teachers who are posted for teaching practice to handle because the practicing teacher who is employed in the school does not possess adequate skills to handle these areas. The practice of being taught about music has replaced the expected activity of performing music and musical instruments. Music should be taught in a way that merges both practice and learning processes.

Teaching of music literacy is also done in a mathematical way where note durations and metric rationalization are explained in terms of numerical figures without relating the notes to the sounds they represent. This gives rise to the notion that music is difficult. Since most students dread mathematics, they shy away from music too because of the abstract mathematical approach and balancing rhythmic equations to conceptualize the meter. Music should be taught musically by letting the learners interact with music and engage in music making activities.

## **11.5 Implications for Practice and Policy Making**

This chapter has exposed the gaps and weaknesses in the preparation of music teachers for different levels in Kenya. These weaknesses emanate from the design of the curriculum, lack of define tasks required of teacher education and delivery of the music content which does not attempt to produce a practicing musician. The training that the music teachers go through does not adequately prepare them for the role they are suppose to play in schools since the training is more theoretical than practical. With regard to this, I advocate for a review of the music curriculum in the three levels of teacher training (TTC, DTTC, and Universities). Teacher education must engage with knowledge conceptualized as being creative, and not just reproductive or transformative for learning to be achieved.

Now that music is not examined in Primary school which means that it is not taught, the music programme should be reviewed so that the teaching of the fundamentals of music starts in secondary school. Alternatively, the inspectorate should ensure that it is taught as per the timetable to provide for continuity of content from primary to university. The review of the curriculum would also enable the country to stay abreast of educational needs as a response to social and economic changes. With education becoming multidimensional and adopting entrepreneurial perspectives/approaches in the 21st century, music education should be geared towards this direction in order to realize tangible results in the socioeconomic sphere.

If music education is to succeed, then a clear definition and policy must be drawn that institutionalize music as part of everyday life and spell the place of music in society. As such, I advocate for the integration of the musical arts followed by integration of music and other fields. This should provide a bridge between the indigenous Kenyan music practice and formal educational practices which are the two traditions that shape music education in Kenya.

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## CHAPTER 12

### Becoming Music Teachers in Hong Kong: Challenges and Opportunities

BO WAH LEUNG

#### 12.1 Overview of the Hong Kong Educational System

Before 1997, the Hong Kong Government followed the school educational system of the United Kingdom with six years of primary education (aged 6 – 12), five years of secondary education (aged 12 – 17), and two years of matriculation (i.e. Secondary 6 and 7, aged 17-19). There was a Hong Kong Certificate Education Examination (HKCEE) which was a public examination for Secondary 5 graduates; successful graduates could thus go on to Secondary 6. Before applying for a place at university, Secondary 7 graduates had to take the Hong Kong Advanced Level Examination (HKALE). This was a benchmark examination for university entrants in Hong Kong and provided 3-year Bachelor degrees in core subjects. Thus schooling consisted of a total of 13 years whereas kindergarten or pre-school education was optional. In addition, it was compulsory for all children to attend school from Primary 1 to Secondary 3 levels and education was free of charge.

The year of 2012 marked a critical change in the educational system in Hong Kong. All the levels of education, (including pre-school, primary and secondary, as well as the tertiary education) have been introducing a number of changes and facing challenges.

##### 12.1.1 Pre-Primary Education Voucher Scheme

The Pre-primary Education Voucher Scheme (PEVS) in Hong Kong was implemented in 2007. At that time, the parents of each child were provided with an education voucher as a



financial benefit which could enable their child to study in a non-profit-making kindergarten that they selected. Designed by the eminent economist and Nobel Prize winner, Milton Friedman, the voucher scheme aimed to improve school standards and cost effectiveness through the “educational freedom” scheme (SCHOOL VOUCHER, 2012). Under these circumstances, more school leavers have found it attractive to become kindergarten teachers now that the government has started to sponsor this educational sector.

### **12.1.2 Free and Compulsory Education for Twelve Years**

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The return of the sovereignty of Hong Kong to China in 1997 marked a critical change in many respects. The Hong Kong Government has introduced reforms to its educational system to adapt to the prevailing system of China, Taiwan, North America, Australia and many other parts of the world. The six years of primary school education remain unchanged, but the secondary education was changed to a 3 + 3 system in which there were three years for junior secondary (for 7 – 9 year olds ) and three years of senior secondary (for 10 – 12 year olds). The free and compulsory education system has been extended to the whole period of secondary education and now lasts for twelve years. (Part 3 of this chapter will describe the new curriculum for primary and secondary schools, as well as the public examinations).

### **12.1.3 Tertiary Education**

There are eight tertiary institutions sponsored by the University Grant Committee (UGC) of the Hong Kong government – two are supported by the Hong Kong Government, and six by the private sector (List of HIGHER INSTITUTIONS IN HONG KONG, 2012). However, only a few institutions offer music programs.

Before 1997, a general Bachelor degree course at university required students to study for three years before graduation while some other professional degree programs required longer periods. Following the reforms of the education system in 2012, the tuition period has been lengthened to four years. For instance, in the past, a music degree was regarded as a general degree which required three years of study, while a Bachelor of Education degree in music was regarded as a professional degree and required four years. As a result of the changes of the educational system in 2012, all music degree courses have been extended to four years while the Bachelor of Education course now takes five years.

## **12.2 Initial Preparation of Music Teachers in Hong Kong**

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A total of three tertiary institutions in Hong Kong offer music education programs leading to a qualified teacher status in Hong Kong, namely, the Hong Kong Institute of Education (HKIED), the Chinese University of Hong Kong (CUHK), and the Hong Kong Baptist University (HKBU). There are two types of programs that prepare music teachers: Bachelor of Education (B.Ed.) and Postgraduate Diploma in Education (PGDE). While the former is solely offered by the Hong Kong Institute of Education, the latter is offered by all three institutions.

### **12.2.1 Bachelor of Arts in Music Studies (Honours) (full-time 5-year course)**

The only Bachelor of Education program in Music offered by the Hong Kong Institute of Education ([www.ied.edu.hk](http://www.ied.edu.hk)) is a five-year program, which comprises eight domains, namely: 1) “Major” Study, 2) Education Studies, 3) General Education, 4) Honours Project, 5) Electives, 6) Field Experience, 7) Language Enhancement, and 8) Co-curricular Learning. The Music “Major” Study domain requires students to

cover four areas including music theory and composition, musicology, performance and music education. Apart from their main instrument, students have the opportunity to learn a second instrument which can enable them to participate in different ensemble groups such as an orchestra, wind band, Chinese orchestra, jazz ensemble, and handbell choir/ensemble. Participation in a choir is also a requirement for all Year 1 students.

The Education Studies domain offers different education-related courses from the following areas of education: psychology and sociology, philosophical and practical perspectives, the curriculum and instruction, assessment, and pedagogical subjects. The purpose is to enable students to undertake the professional role of a music teacher by acquiring appropriate skills, values and attitudes.

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There are three stages of the General Education domain (GENERAL EDUCATION, 2012). The first- year students start with a Foundation course which is designed to provide a shared sense of the various disciplines together with their methodologies. Predictably, students will get to learn about the key concepts, principles, and skills in the three main fields of knowledge – namely, the arts and humanities, the natural sciences, and the social sciences. The second stage is called the Breadth Area, which extends students' epistemic perspective by enabling them to explore specialist topics in different fields, namely: 1) philosophical and spiritual, 2) literary and artistic, 3) social and historical, and 4) scientific and technological. Students have to take at least one course from each of the areas.

The final part of the General Education is the "Consolidation" course which provides a capstone experience that allows them to synthesize the disparate experiences obtained from the Breadth Area into a holistic understanding of knowledge. The course is a collaborative project in which students form groups and work with the guidance of their peers and teachers.

The Honours Project is considered to be an opportunity for students to learn about research and

methodology, and to apply what they have learnt in a project that includes a self-selected topic. The students can choose their topic in their Major Studies, Minor Education Studies, or General Education. The Honours Project is divided into two key areas. The first area is a 2-credit course on research methods while the second part is a one-year project that is run by a supervisor. Before the final submission of their work, all the students have to give a verbal presentation of their project in front of their classmates and other teachers.

In the Elective domain, students can choose either one of the following: 1) free electives, 2) one Minor plus electives, 3) two Minor plus electives, and 4) Second Major. When making their choices, the students are provided with a pool of elective courses offered by all the departments of the Institute. However, music students can elect other music courses to enhance their musicianship if necessary.

The Field Experience domain comprises different elements. Year 1 students visit different educational institutions (e.g. ordinary primary and secondary schools, kindergartens, and international schools). They also attend a 3-credit Learning Study course and a 3-credit “Other Learning Experiences” to obtain an in-depth understanding of learning in the classroom. Finally, they are required to take part in teaching practices twice, in both a primary and secondary school for no less than 12 weeks in total. During the field experience assigned supervisors will pay informal visits to the students to monitor and assess their performance. Since the students are assessed by their supervisor to ensure that they reach an acceptable professional standard and quality as music teachers, the Education Bureau of the Hong Kong Government accepts the B.Ed. as a professional degree with qualified teaching status. Graduates of the program can thus be certified teachers in Hong Kong.

English is considered to be crucial in the teaching and learning environment in Hong Kong. University graduates in Hong Kong are expected to possess an international standard of proficiency which can allow them to communicate internationally on a daily basis. Since they are professional teachers, graduates of the Institute are required to take two

English Language Proficiency courses in Year 1 as part of the English Language Enhancement Program. The courses are designed to enhance the academic literacy and writing skills of the students. In addition, self-access learning activities, blended learning and other optional language enhancement courses are provided for individual needs.

Co-curricular Learning is a new domain of the program which was introduced in the academic year of 2012-13. This domain aims to extend the learning experiences beyond the classroom through experience-based activities. The learning includes the following: personal growth and life skills enhancement, social-cultural engagement, spiritual and mental well-being, community participation, career well-being, and physical well-being. Experience-based activities may include doing an internship, community service, cultural appreciation, art experience, and healthy lifestyle activities. Every student is required to take one course of three credits when they do the B.Ed. program.

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### **12.2.2 Post-Graduate Diploma in Education (PGDE) Programs**

The Post-graduate Diploma in Education program (PGDE) is another means of obtaining a professional teaching status in Hong Kong schools. After successfully obtaining a bachelor degree, graduates can enrol in the PGDE program which lasts one year (full time) or two years (part-time). At present, the PGDE programs are offered by the Hong Kong Institute of Education, the Chinese University of Hong Kong ([www.cuhk.edu.hk](http://www.cuhk.edu.hk)), and the Hong Kong Baptist University ([www.hkbu.edu.hk](http://www.hkbu.edu.hk)). All these programs require the candidates to possess a bachelor degree with music as their major or minor subject.

The PGDE program offered by the Chinese University of Hong Kong requires students to complete a total of 22 credits in three domains: 1) curriculum and instruction, 2) educational administration and policy, and 3) educational psychology. In addition, students have to take part in the

Teaching Practice for 10 weeks. The only music pedagogical course within the curriculum and syllabus, included the following areas:

- (1) objectives and the theory of music education;
- (2) psychology of student behaviour and classroom management;
- (3) curriculum design;
- (4) teaching methods;
- (5) music teacher preparation;
- (6) equipment and materials needed for music classes;
- (7) music education and social behaviour;
- ( 8 ) a seminar on teaching material, examinations and other related matters.

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The following table shows the details of the credit requirements:

Required Courses	10 units
Curriculum and Instruction Domain (1 major subject such as Music)	4 units
Educational Administration and Policy Domain	2 units
Educational Psychology Domain	4 units
Electives	10 units
Select 1 to 2 course(s) from each of the above domains, a total of 5 courses	
Teaching Practice Tutorials	2 units
One-year Full-time program	1 unit per term
Two-year Part-time program	1 unit per year
Total	22 units

**Table 12.1:** PGDE Program for Music offered by the CUHK.

The PGDE program offered by the Hong Kong Baptist University requires students to obtain 32 credits. Altogether, a

total of eight units are allocated to instruction on the subject, i.e. music teaching and learning in schools, while 16 units are devoted to educational studies as the core (see the HKBU website). In addition, there are four more units for electives although no music courses are provided in this domain. There is no specific information provided for the public on the teaching syllabus of the music instruction courses. However, on the basis of information obtained from an informal conversation with Dr Marina Wong, (who is the course coordinator), the “Instruction of Music” course includes the syllabus outlined in the *Music Curriculum Guide* (CURRICULUM DEVELOPMENT COUNCIL, 2003) including pedagogy of listening, performing and creating music, as well as issues on administration, assessment, and the integration of the arts. Table 12.2 shows the course information of the program.

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Core Courses	16 units
Psychological Foundations of Teaching & Learning	2 units
Teacher Self-Development	2 units
Social Foundations of Education	2 units
Philosophical Foundations of Education	2 units
Curriculum & Assessment	3 units
Foundations of Information Technology in Education	2 units
Classroom Management & Communication	3 units
Electives (select any 2 courses from a repertoire of educational studies)	4 units
Integrated Practicum	12 units
Subject Instruction I	4 units
Subject Instruction II	4 units
School Experience	0 units
Supervised Teaching Practice	4 units
Total	32 units

**Table 12.2:** PGDE Program for Music offered by HKBU.

The PGDE program offered by the Hong Kong Institute of Education can be divided into primary and secondary streams. All the participants have to take four courses in

educational studies. In the case of the secondary stream, students can take music as the only teaching subject while students in the primary stream normally have to take two teaching subjects with Music as one of them. In the secondary stream, students have to take two courses (3 credits each) in music pedagogy and can select a performance pedagogy specialization. In the primary stream, students are required to take a music education pedagogy course with another music education pedagogy course and a performance pedagogy course (which is optional). Table 12.3 shows the detailed course requirements.

Domain	Secondary Stream	Primary Stream
Music Subject Studies	6 credits	3 credits
Practices and Processes of Music Education I	3 credits	3 credits
Practices and Processes of Music Education II	3 credits	-
2 <sup>nd</sup> Teaching Subject	-	3 credits
Education Studies	12 credits	12 credits
Foundations and Processes of Learning	3 credits	3 credits
Philosophical and Sociological Perspectives in Education	3 credits	3 credits
Curriculum and Assessment	3 credits	3 credits
Teacher Leadership and Professionalism in Changing Contexts	3 credits	3 credits
Optional Studies	6-9 credits	6-9 credits
Music Performance Teaching and Learning	3 credits	3 credits
Practices and Processes of Music Education II	-	3 credits
Others	6 credits	3 credits
Field Experience	6 credits	6 credits
Total	30-33 credits	30-33 credits

**Table 12.3:** PGDE Programs for Music offered by the HKIEd.



In spite of the similarities of the PGDE programs offered by the three institutions and the fact that they offer identical qualifications, there are variations in the way the different subject-areas are taught. There are three domains in all the programs, namely, educational studies, pedagogy (in music), and practicum or field experience. The main emphasis of all three programs is on educational studies, (ranging from 50% to more than 70% of the allotted time). Educational studies includes different subject-areas related to education, such as educational philosophy, psychology and sociology, curriculum and assessment, instruction and classroom management, as well as school administration and leadership skills.

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Music education and classroom pedagogy are taught in all the three PGDE programs and have a fixed allocation of credits. HKIED has the largest allocation of all the subjects in music pedagogy, with more than 30%, while the CUHK provides the lowest allocation with slightly less than 20%. The music areas covered in the three programs are generally similar, and consist of basic music education methods and pedagogy, an understanding of the Hong Kong official music curriculum, and an assessment of student achievements in music. In addition, the HKIED addresses the primary and secondary streams individually and seeks to provide more specific programs within these two streams. On the other hand, the other two institutions offer a combined program for all potential teachers who can teach in both primary and secondary schools.

The system for awarding credits for the practicum/field experience differs in each of the three institutions, and range from nine to twenty per cent. However, the nature of the teaching practice seems to be similar. Full-time participants are assigned to a school for the practicum/field experience in eight or more weeks, while part-time participants are supervised in their own schools throughout the two years of study. The teaching of the participants will be assessed to determine whether they can be

granted the Qualified Teaching Status (QTS) which is recognized by the Education Bureau of the Hong Kong Government. Table 12.4 shows a comparison between the PGDE programs.

	CUHK	HKBU	HKIED
Total no. of Credits / Credit Points	22	32	30-33
No. of Credits for Educational Studies / Electives Courses (%)	16 (72.7%)	20 (62.5%)	15 (45.5-50%)
No. of Credits for Music/Music Education Courses (%)	4 (18.2%)	8 (25%)	9-12 (30 - 36.4%)
No. of Credits for Practicum / Field Experience (%)	(9.1%)	4 (12.5%)	6 (18.2 - 20%)

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**Table 12.4:** A comparison of the PGDE Programs offered by the 3 Institutions.

## 12.3 Formal Music Curriculum and Co-Curricular Activities in Schools

### 12.3.1 Official Music Curriculum for Schools – Primary 1 to Secondary 3

The official music curricula for Hong Kong primary and secondary schools were drawn up by the Education Bureau of the Hong Kong Government. Traditionally, music was a core subject in primary schools (aged 6 – 12) and junior secondary levels (aged 12 – 15). All schools were expected to offer two music lessons (30 – 40 minutes each) per week. In the case of senior secondary levels, (including Secondary 4 – 7), music was an elective subject for the HKCEE and the HKALE. Since 2012,

the Hong Kong Diploma of School Education Examination (HKDSE) has replaced the two previous public examinations and music is an elective subject in this examination. Secondary schools are free to decide whether to offer music in senior secondary levels as an elective subject.

In 2002, the *Arts Education Curriculum Guide* (CURRICULUM DEVELOPMENT COUNCIL, 2002) was issued, and this recommended a total of eight Key Learning Areas (KLAs) for school education, including 1) Chinese Language, 2) English Language, 3) Mathematics, 4) Technology, 5) Science, 6) Personal, Social and Humanities Education, 7) Physical Education, and 8) Arts subjects. There are four learning targets that are set out by the Arts Education Key Learning Area:

- 1) To develop creativity and critical thinking, nurture aesthetic sensitivity, and build up cultural awareness and effective communication;
- 2) To develop skills, knowledge and positive values and attitudes in the arts;
- 3) To gain delight, enjoyment and satisfaction through participating in arts-making activities; and
- 4) To pursue a life-long interest in the arts (CURRICULUM DEVELOPMENT COUNCIL, 2002, p. 3).

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Music has been included in the Arts Education Key learning Area (KLA). As a guiding document, the *Music Curriculum Guide* (Curriculum Development Council, 2003) was issued in 2003 to provide school music teachers with principles, guidelines and examples for designing and implementing their school-based curricula and carrying out their assessment. The document recommended four specific learning targets for learning music, namely:

- 1) Developing Creativity and Imagination.  
This involves exploring musical ideas and acquiring

creative skills, together with performing and listening, to foster creativity and imagination;

- 2) **Developing Musical Skills and Procedures.**  
Improving performing skills to experience and express music, with an emphasis on cultivating the musical imagination and musicality in practice;
- 3) **Cultivating Critical Responses to Music.**  
Understanding, responding to and appraising music so as to nurture aesthetic sensitivity and awareness; and
- 4) **Understanding Music in Context.**  
Understanding the functions of music and the relationship between music and culture  
(CURRICULUM DEVELOPMENT COUNCIL, 2003, p. 12).

Fostering generic skills is another important factor that is emphasised in the Music Curriculum Guide. The aim of arts education is to apply students' generic skills to other areas so that the next generation will be competent in different disciplines and competencies. A total of nine generic skills are identified by the Guide, including: creativity, critical thinking, communication, collaboration, IT, problem-solving, self-management, study and numeracy. For instance, students can improve their creativity and critical thinking skills through listening to an existing piece of music and making a critical appraisal of it before composing another piece which has similar techniques and style. In this way, creativity and critical thinking are thus expected to grow as a habit.

Nurturing students' value systems and positive attitudes is another important aim of the Guide. It is hoped that students can acquire positive values and proactive attitudes in different respects so as to become morally upright citizens in the new century. For example, students may acquire a sense of their national identity through learning Chinese music, and observe and respect intellectual property through listening to the recordings of modern composers.

Learning from the Arts and the KLAs can be regarded as an alternative and effective way to learn about the arts and their relationship with other disciplines.

According to the *Music Curriculum Guide*, “Learning from the KLAS can widen the extent of the students learning, equip them with the ability to examine an issue from different standpoints and link up different learning experiences, thereby strengthening their understanding of the KLAS” (CURRICULUM DEVELOPMENT COUNCIL, 2003, p. 33). In addition, “lifelong learning” is encouraged in all the local schools as a means of obtaining musical diversity for the students. Teachers should encourage their students to participate in all kinds of musical activities in different situations. For instance, it is common to see students participating in an ensemble or a choir in Hong Kong schools. Students may open up new perspectives in society through musical participation and expressing this in voluntary service, such as in hospitals, so that music learning can be expanded and more closely related to our lives. Teachers’ facilitation techniques are thus vital in expanding students’ perspectives and giving them a greater range of experiences in society.

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The *Music Curriculum Guide* emphasizes learning rather than teaching. Apart from lifelong learning, teachers should involve students in different proactive learning activities to discover different aspects of the arts, including music. Students should be encouraged to learn to think by adopting a student-centered approach, to perform and create music as a means of improving their creativity, imagination and communication skills, and to appreciate and appraise music and thus cultivate their aesthetic sensibility. Musical contexts are the means that can enable students to understand different musical styles in different historical backgrounds. The *Guide* suggests that one of the most effective ways to achieve these aims is project learning. Students are advised to do the following: a) work either individually or in groups on a self-selected theme or topic, b) collect information and materials, c) plan their work schedule with advice from the teacher, d) carry out individual and collaborative work, and e) submit their final portfolio to the teachers or give a presentation in class.

### 12.3.2 Music at the Senior Secondary Level

Music is one of the electives in the Hong Kong Diploma of Secondary Education Examination, which was established in 2012. Students entering the senior level must select two to three electives from a list of different subjects including music. According to the *Music Curriculum and Assessment Guide (Secondary 4 – 6)* (Curriculum Development Council & Hong Kong Examinations and Assessment Authority, 2007), the aim of the senior secondary music curriculum is to continue and enhance the four learning targets from the music curriculum in basic education. Practical music making, (including listening, performing and creating music) remain the most crucial parts of the senior curriculum. There are three core modules for candidates taking the subject for the examination: 1) Listening (40%), 2) Performing I (20%), and 3) Creating I (20%), and three alternative elective modules, one of which must be chosen by the candidates, namely: 1) Special Project (20%), 2) Performing II (20%), and 3) Creating II (20%).

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The Listening module can be regarded as the key to the whole subject because analysis and understanding music depend largely on listening skills. Candidates have to learn four musical categories/genres, including Western classical music, Chinese instrumental music, Cantonese opera music, as well as Hong Kong and Western pop music. The Special Project module requires the candidates to study the relationship between music and historical and cultural contexts with a self-selected topic for extensive listening and to demonstrate their analytical and interpretative skills through a critical examination of the topic in a written report of about 5,000 words. Both modules aim to:

- 1) develop critical listening skills, and assess a student's ability to understand how music elements are used in compositional techniques,
- 2) identify and respond critically to the music genres and styles of different cultures and periods, and show a personal understanding of the music, and

- 3) analyze the artistic qualities of a wide range of musical genres and styles with regard to their historical and cultural contexts (ibid., p. 8).

In the Performance I module, candidates have to sing or play at least two pieces in contrasting styles in a recital and take part in a *viva voce* to show their musical understanding of the pieces. They also have to sing or play in an ensemble as well as sight read a simple short melody. In the Performance II module, candidates have to sing or play three or more pieces individually in contrasting styles at the *viva voce*, (or they can submit a recognized qualification for exemption). The aims of the modules are to invite students to:

- 1) perform music accurately and fluently with a suitable control of technique and expression;
- 2) perform different types of music using appropriate styles to demonstrate their ability to interpret music and display aesthetic sensibility, and
- 3) discuss, explain and defend a personal interpretation of the music that is being performed (ibid., p. 9).

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The Creating I module requires the candidates to create at least two compositions in different styles and arrange a piece of music. In addition, they must write a reflective report to record and display the creating process employed for each of the compositions. In the Creating II module, candidates have to submit three compositions which are different from those they composed in Creating I, or they can submit a recognized qualification for exemption. These creation modules require students to:

- 1) create and explore musical ideas by employing appropriate compositional techniques;

- 2) make an arrangement of an existing piece of music to demonstrate both the creativity and their musical understanding of the original piece, and
- 3) discuss and explain the use of music elements in the techniques employed in their compositions (ibid., p. 10).

### **12.3.3 Hong Kong Schools Music Festival**

One of the main musical events in Hong Kong is the Hong Kong Schools Music Festival (henceforth “the Festival”). This was founded by the Hong Kong Schools Music and Speech Association in 1940, and the Festival has been held with great success for more than 60 years. According to statistics, there were 143,199 enrolments in 2012 with 335 competition classes and 1,591 groups of participants in 2011 (see the Hong Kong Schools Music and Speech Association website). Due to the popularity of the Festival, many school principals request their music teachers to form music ensembles so that they can participate in the Festival. As a result, music teachers in Hong Kong are expected to be competent in conducting, training and organizing music groups such as choirs and Chinese/Western orchestras. Many music teachers devote a good deal of time to training their ensemble groups and individual students for the Festival.

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### **12.3.4 School Creative Music Showcase**

Creativity has been strongly encouraged in Hong Kong music classrooms since the 1990s. The Education Bureau achieved this by founding the School Creative Music Showcase (henceforth “the Showcase”) in the early 1990s with the support of the Hong Kong Composers’ Guild. Every year all the primary and secondary schools are encouraged to participate in the Showcase. Under the supervision of their music teachers, students organize their own creative music projects with specific themes and guidelines provided by the Education



Bureau (see the relevant website). Apart from music compositions, students are also encouraged and expected to create a music project with elements from other art forms such as drama and ballet/dancing. The final products of the Showcase are thus integrated arts performances. Instead of ranking the results, the Showcase awards outstanding schools and groups in different categories such as “The Best Music Composition Award” and “The Best Performance Award”. Apart from being able to give music performances, music teachers are expected to be competent in enabling their students to create and compose music.

## 12.4 Challenges, Problems and Perspectives

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There are different challenges for school music education in Hong Kong, which are interrelated with social and personal factors. In general, people in Hong Kong, including parents, are considered to be utilitarian in their attitudes to children’s education (LEUNG; MCPHERSON, 2010). Parents tend not to encourage their children to devote a lot of energy and time to learning music because it is regarded to be a marginal school subject. As a result, many students who have made significant achievements in music such as obtaining a diploma in performance from eminent conservatories do not wish to enrol in music courses at universities. Instead, students (and their parents) prefer to study traditional degree courses such as medicine, law and business studies which may lead to a stable career and financial success. This reluctance to continue studying music at a senior secondary level has a negative impact on the way the subject is regarded in most Hong Kong secondary schools. This leads to the current situation where Music was the subject with the least number of candidates in the HKDSE Examination in 2012. As a result, the music departments of the local universities have to enrol some students without a formal qualification in music (such as the HKDSE music exam).

### **12.4.1 Falling Birth Rate**

The birth rate in Hong Kong has been low in recent decades. According to the Food and Health Bureau of the Hong Kong Government (2012), the birth rates of Hong Kong in the period 2000-2010 ranged from 7.0 (2003) to 12.6 (2010) per thousand people which is relatively low compared with other developed countries or regions, despite the recent trend which has witnessed a slight rise. The low birth rates have posed a major challenge to the education system of Hong Kong. In its attempt to achieve a cost-effective system, the Education Bureau has issued guidelines for State-funded schools that a normal class size for primary schools should be 30 pupils. However, if these schools are unable to enrol a sufficient number of students, the schools will have to be closed down because they are “under-utilized”. As a result, a total of 86 primary schools were closed in the period 2003 – 2012 (see the website of Press Release, 2012).

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In these circumstances, many school principals have been employing different promotional strategies to increase the enrolment figures. For instance, music teachers are now expected to train their music ensembles, choirs, or individual students to take part in music competitions and attempt to win awards. The reason for competing with others is to raise the “prestige” of their schools in order to attract more students. Hence, music has become a means of increasing the school’s prestige rather than for the development of personality. Many music teachers tend to focus on the training of the “elite” rather than improving the quality of classroom teaching for all the students. This can have an adverse effect on the quality of general music classes.

### **12.4.2 Inclusive Education Policy**

Hong Kong music teachers are facing many challenges in their classroom. The first and most significant is inclusive education. The Education Bureau has issued a statement on its website that “the main policy objective of special education is to enable children with special educational needs to fully

develop their individual potential. We encourage students with special educational needs to receive education in ordinary schools as far as possible, or in special schools when necessary” (see the Education Bureau Website, 2009). In compliance with this policy, students with different special educational needs (SEN) including Autism, Asperger Syndrome, dyslexia, ADHD, as well as a visual or hearing impairment, are placed in ordinary schools. According to a recent study in Hong Kong (WONG-RATCLIFF; HO, 2011), students with SEN who are placed in ordinary schools, have a negative view of their experiences in the classroom and have a lower self-concept and self-esteem than their peers. On the other hand, the fact that most schools are striving to attain high academic results leads to difficulties and problems in maintaining classroom discipline or in addressing the different educational needs of the students (WONG; PEARSON; LO, 2004). Teachers are seriously constrained in their attempts to help students make academic progress with inclusive education since both students with SEN, and mainstream students are in the same classroom (PEARSON; LO; CHUI; WONG, 2003). In addition, Hong Kong teachers have an inadequate understanding of the nature of SEN and are unable to receive further training owing to a lack of time and opportunity (LEUNG; MAK, 2010). All teachers are facing the problem of having some students who need individual attention during the class time. In addition, since the class sizes in Hong Kong schools are relatively large, there is a heavy burden on music teachers when they are attempting to help students in listening, performing and creating music.

### **12.4.3 Large Class Sizes**

Large class sizes are one of the main educational issues discussed by the Hong Kong community. In general, the class sizes of Hong Kong primary and secondary schools are significantly larger than those in Western countries due to population density. In general, there are currently approximately 35 – 40 students in a secondary class and 28 – 35 students in a primary class. During the 2000s, the Hong

Kong Government invited two academics from the University of Cambridge to undertake a pilot study (GALTON; PELL, 2009, 2010) on the teaching and learning effectiveness that could be obtained through employing small class sizes in primary schools. A total of about 700 primary schools participated in this project. The findings showed that only about 25% of the schools made an improvement in teaching and learning with smaller class sizes. The main reason for this result is that many teachers have failed to grasp the professional knowledge and skills required in group learning since they have been accustomed to large class sizes and "whole-class" teaching. In addition, teachers state that the most difficult issue is how to address the different educational needs of the students in large classes.

#### 12.4.4 New Music Curriculum

The new music curriculum documented in the *Music Curriculum Guide* (CURRICULUM DEVELOPMENT COUNCIL, 2003) encourages music teachers to include Chinese music in order to nurture a feeling of national identity. In addition, Cantonese opera (a representative opera genre popular in Hong Kong and southern China) is another new genre that music teachers have to teach. However, according to a survey carried out by the Education Bureau (1998a, 1998b), primary and secondary music teachers regard Chinese opera as the most difficult area to teach. This is because Chinese opera is found to be the least interesting area for primary music teachers in their professional development. According to Leung & Leung (2010), for instance, secondary students in Hong Kong are not as willing as primary students to accept and learn Cantonese opera. Ho (2009) argues that even though Chinese culture has been valued since 1997 when Hong Kong became part of China, the attitudes of many music teachers prevent them from accepting a diverse culture in their music curriculum, where Chinese music is still rarely taught. It is the responsibility of music teachers to push forward Chinese music as a part of Chinese culture.

Creativity is another difficult area that the music teachers find difficult to teach. According to the *Music Curriculum Guide* (CURRICULUM DEVELOPMENT COUNCIL, 2003), creativity should be given priority as the most important learning target in order to meet the challenges of the new century. However, traditionally knowledge and skills in music have mainly been taught in Hong Kong through singing and listening. Composing, arranging and improvising music were hardly ever found in most of the schools (NG; MORRIS, 1998). According to a survey on the factors that affect secondary music teachers' decisions when teaching creative music making (LEUNG, 2000), many music teachers tend to have a negative attitude to this area. They believed that their students were not interested in creating music thought that they lacked support from their schools and the official curriculum.

## 12.5 Implications

Music education has become marginalized in the school curriculum in Hong Kong. Before analyzing all the challenges mentioned earlier, it should be noted that a critical issue is to determine to what extent music and music education are valued by the general public, parents, school principals, teachers, and students. Music is regarded as a subject in schools which still follows traditional practices. However, very few stakeholders [understand] appreciate the value and functions of music learning; many of them consider that music lessons are for students' relaxation rather than learning and as being important for the whole person's development. Parents tend to encourage their children to focus on academic subjects rather than music. Principals tend to comply with parents' requests and suggestions as a means of persuading them to keep their children in the school. How to advocate music in "whole-person education" is the main mission of all music educators in Hong Kong. It is believed that laying emphasis on generic skills through music education might be a feasible way to encourage music learning. In the modern era, learning different disciplines means that they

cannot be studied independently. On the contrary, different areas of learning should be interrelated. It can be argued that learning music is not just for the sake of the subject it self, but also for a holistic development. Children can acquire different generic skills, such as creativity, imagination, communication skills, and expression, so that they can achieve a better life. Advocacy of music and music education is the most vital and pressing task that confronts all music educators.

In the light of these issues and challenges, music teacher education is a vital resource for improvement and can be assisted by the right kind of government policies.

### **12.5.1 Music Teacher Education**

Initial teacher education can be viewed as the basic means of renewing professional educational knowledge. Music teacher education programs should be carried out in response to the needs and requirements of the school sector. On the other hand, they should also include the most updated knowledge and ideas that can be derived from cutting-edge research into teacher education programs. The Education Bureau is responsible for liaising [and collaborating] with the teacher education institutions and providing sufficient advocacy and resources.

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In the case of music teacher training in Hong Kong, the areas that need to be addressed include a knowledge and pedagogical understanding of how to teach Chinese music and carry out creative music-making activities. These two areas have been ignored by previous music teacher education programs for years. However, since the appearance of the *Music Curriculum Guide*, the relevant teacher education institutions have started to review and revise their music programs to improve the learning of pre-service teachers so that they can have the skills and confidence to teach in these areas. Continuous research is needed to assess the effectiveness of the teacher education programs.

Teaching Cantonese opera in schools is regarded as a challenging task for teachers. Most of the music teachers in

Hong Kong are not familiar with the genre. In addition, they tend to regard the genre (and other Chinese music genres) as relatively “out-of-date ” or “primitive” and thus will not be welcome by the students. As a result, they tend to ignore the genre and focus on Western music. However, according to a study by Leung and Leung (2010), primary students are more inclined to accept the genre than secondary students. Thus it has been suggested that students should be exposed to traditional Chinese genres as early as possible. Furthermore, changing teacher attitudes from neglecting to accepting and learning to teach Cantonese opera has been found to be difficult (LEUNG, in press). According to Mezirow (2000), transformative learning is an attitude change of adults when critical incidents occur in life which make them change their “habits of mind” through “information learning”. By applying the concept of transformative learning, Leung (in press) found that once music teachers are exposed to the genre over a period of time and with detailed information (as well as having a suitable environment for change), they tend to alter their opinions and mental outlook with regard to learning and teaching the genre. Again, it is implied that teacher education programs should include the traditional genre so that the pre-service teachers can be exposed to the genre at an early stage.

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### **12.5.2 Professional Development for in-Service Teachers**

It is of vital importance to deal with the immediate situation by improving the current professional development of in-service teachers. As mentioned before, most of the current music teachers may not be able to confront the challenge of teaching Chinese music genres and creative music making, or teaching big classes with SEN students, since they had their initial teacher training decades ago. They urgently need to do a refresher course to improve their professional knowledge so that they can cope with the new teaching syllabus and the problems it raises. It has been suggested that music teachers should be offered different opportunities so they can take part in different kinds of professional programs. Chinese music and

creativity are the two main areas that should be given priority. How to cope with the special educational needs of different students in the same class is also a vital issue. The Education Bureau should collaborate with schools in providing more opportunities for music teachers so that they can participate in different professional programs. Full-time programs of this kind for in-service teachers should be undertaken so that they can focus on their learning rather than be side-tracked by their work.

### **12.5.3 Education Policy**

Having the right educational policy is the most fundamental issue to ensure good educational standards. In addressing the problems arising from this question in this chapter, it is apparent that all the problems are interrelated. The issue of school policy (including the status of music in the school curriculum, status of music teachers etc.) is closely linked to the morale of the music teachers. An inclusive education policy directly affects the quality of learning. The new music curriculum requires teachers to relearn since we are in a rather complicated educational situation.

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One of the key solutions might be found in education policies. At present very few music teachers are keen to participate in professional development programs since most of them have a heavy workload. Thus professional development should be linked to their staff responsibilities. If the appraisal of teachers was closely linked to their professional development and their teaching outcomes, music teachers would be more willing to change their attitudes. This could also allow a new music curriculum to be introduced that could enable teachers to improve their quality of teaching through professional training. The inclusive education policy should be reviewed. As reported, teachers find it difficult to cope with students who have special educational needs. There is an urgent need for teachers to learn how to deal with SEN students. On the other hand, research studies are also urgently needed to compare the benefits and drawbacks of an inclusive



education policy so that the social advantages can be fully exploited.

#### **12.5.4 Inter-Relationship Between the Official Curriculum, Teacher Education, and School Teaching**

340 Inter-relationships within the Hong Kong educational system (as reflected by the official music curriculum, teacher education programs, and teaching and learning methods for music in schools) is of crucial importance in enhancing the quality of music education in Hong Kong. One of the critical issues is how the current teacher education programs comply with the requirements of the Music Curriculum Guide. At present, there is a top-down approach ranging from the Education Bureau, and the official curriculum and teacher/education administrative sector to the school sector where the education policies and curriculum reforms are put into effect. Updated research findings and the pedagogical aspects of teaching should be included in the teacher education programs so that the newly graduated teachers can help students in their learning and support the official curriculum. In this way, if the new teaching and learning methodology is implemented in school music classes, feedback can be sent to the Hong Kong education system where the curricular reforms can be evaluated. In addition, the success achieved in teaching and learning music in schools might encourage future university graduates to pursue the profession of a music teacher in a school.

As well as the top-down approach, a bottom-up approach should be adopted when carrying out curricular reforms in music education. Students should be consulted on how and what they want to learn in a music class, rather than merely being expected to comply with the official curriculum and follow the guidance of teachers, who are regarded as the authoritative representatives of knowledge. Today, learning can be conducted in informal contexts and situations; many students learn mostly outside the classroom. Music appears in numerous different social contexts and this drives students to

learn and understand how music can play a meaningful role in their lives. While school teachers are granted autonomy to decide their course content and pedagogical approach, students should also be independent from the teachers' perspectives on music and music education and invited to make their own suggestions for changes and revisions to the curriculum.

In conclusion, the value of music is the core issue in music education and music teacher education in Hong Kong. Music educators have spent decades and made countless attempts to stress the value of music learning in human life. However, in the current climate where economic development seems to be the sole agenda of each and every country, we should be courageous enough to raise the issue of determining the core values and mission of modern education. School education should not be limited to mere "career education". Instead, it is a basic human right for children to learn music so that they can have a better quality life in the future. All stakeholders in the educational sector are responsible for ensuring that education of quality that involves teaching arts and music can be achieved.

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## CHAPTER 13

### Music Teaching in Israel

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#### 13.1 Introduction

Israel's educational system is challenging, innovative and complex. Education in Israel is considered a priority, and recent reforms in the educational system have increased salaries, extended the number of hours spent by teachers in school, provided improved facilities for preparation and administration, systematized professional development, and adapted structures for individual advancement. However, while music reflects and influences culture and society and plays a significant role in Israeli life, it is not included as a compulsory subject at any level of the educational system. It is treated as just one of the arts in early childhood and primary school, has no status in middle school, and is an elective in high school. Nevertheless, despite local bureaucracy, the challenge to create a vibrant, highly professional musical culture drives both national and individual initiatives toward bringing about innovation and change in the music environment of our very small country. The new National Music Curriculum and many other aspects of musical activity in Israel are part of the

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endeavor to change the status of music education, provide a broad base of musical activity for all children, and promote excellence.

## 13.2 Background

Israel's multicultural society, composed primarily of an immigrant population, seeks to synthesize a variety of very different traditions. Working towards supporting the coexistence of people who arrived in Israel from disparate countries from both East and West, Israel strives to help its citizens preserve their original customs and traditions, while laying the foundations for a more homogeneous society. The need to achieve these objectives is particularly evident when examining the kaleidoscope of styles and repertoires represented in Israel's music.

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Large numbers of immigrants have settled in Israel since the establishment of the state in 1948. They have come from the former USSR, Morocco, Algeria, Tunisia, Romania, Poland, Iraq, the USA, Ethiopia, Iran, Turkey, Argentina, France, Yemen, Bulgaria, Egypt, Sudan, Libya, United Kingdom, Hungary, India, former Czechoslovakia, Germany, South Africa, Brazil, former Yugoslavia, and Syria. Israel in 2013 had a population of 8,252,500 people (around 75% Jewish, 20.7% Arabs and 4.2% not identified as either of these two groups) (Israel Central Bureau of Statistics, Statistical Abstract 5771, 2014; Jewish Virtual Library, January 2015). Music education in Israel addresses this colorful blend of cultures, resulting in a vibrant discipline that is recognized both for its high artistic quality and its function as a catalyst for social integration.

### 13.2.1 Israel's Educational System

From the time of its inception as a State in 1948, the requirements for education have been given legal status. In 1949 the first compulsory education law for children from 3 to 15 years old was passed. Further extended by laws passed in

1968 and 1998, compulsory education today includes all children between the ages of 3 and 18 years. (PORTOWITZ, GONZALEZ-MORENO; HENDRICKS, 2010). Within a total population of eight million, the school-going population recently numbers 2,005,000 pupils (1,582,000 in schools and 423,000 in kindergartens) (ISRAEL MINISTRY OF EDUCATION, News Statement, 26/08/2012).

The education system in Israel comprises three main tracks: state education, state religious education and independent education. Since 1968, in most places the schools have been subdivided into three tiers: (a) primary school (grades 1–6; ages 6–12), (b) middle school (grades 7–9; ages 12–15), and (c) high school (grades 10–12; ages 15–18). Approximately 78% of all pupils study in Israeli-Jewish schools, while 22% attend schools for Israeli-Arab children, where teaching is in Arabic and the curriculum includes Arab history, religion and culture. Since 1990, the number of children studying in Israeli-Jewish schools has risen by 9%, whereas the number in Israeli-Arab schools has risen by 40% (ISRAEL MINISTRY OF EDUCATION, 2014b).

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In state primary schools, approximately 75% of the curriculum is obligatory and 25% is elective. The obligatory part of the curriculum includes four main subject groups: social and religious studies, languages and literature, mathematics and science, and physical education. The remaining 25% (elective part) includes subjects recommended by the Ministry of Education, such as music, art and social topics. In grades 1–6, principals must choose a minimum of 2 hours per week of arts education, not necessarily music. In addition, numerous educational and social activities take place in school, both during and after school hours. These elective activities are generally not free of charge. State religious schools provide an almost identical curriculum in which elective studies emphasize accelerated Jewish and religious studies. The program in the middle school parallels the primary school curricula, except that arts education courses are omitted from the list of elective studies. Instead, a second foreign language and computer studies are added. At this level pupils engage in music and arts, if at all, only as part of their extracurricular activities.



While high school students continue to study the core curriculum subjects, several important changes occur. English as a foreign language becomes a prominent subject. In addition, the structure of the curriculum allows pupils a choice of particular subject matter within the high school system. They may also determine the scope, level and pace of the subjects they will study. Students may thus choose to attend general academic schools (where they cover a full academic program leading to matriculation), or vocational high schools (which offer pupils a choice of both academic and vocational subjects), or agricultural schools, military academies, religious high schools, or specialized schools such as high schools for the arts.

All studies are organized according to varying study levels, defined by the number of study units undertaken for a particular subject. The maximum number of study units for most subjects is 5. To receive a matriculation certificate, all pupils must study, at a minimum, the following numbers of study units in mandatory core subjects: Bible – 2; mathematics – 3; English – 3; Hebrew literature – 2; history – 2; Hebrew language expression – 2; citizenship – 1. In Arab, Christian and Druze schools, the exam on Biblical Studies is replaced by an exam in Islam, Christianity or Druze Heritage (MINISTRY OF IMMIGRANT ABSORPTION, 2005). In addition to the mandatory core subjects, students are required to choose at least one elective course from a list of 45 subjects, which includes art and music. Finally, to matriculate, students are required to do volunteer work in 10th grade and participate in physical education every year. Matriculation certificates enable students to continue their academic studies at a university or college.

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### **13.2.2 Music Education in the Schools**

While policymakers and educators appreciate the value of music education, the drive to make music a compulsory subject within the national school curriculum has not yet borne fruit. Rather, as mentioned above, music is one of a general group of subjects in the arts. Today, principals choose music education mainly for their youngest students: around

90% of children in grades 1–2 receive music lessons, after which the numbers progressively decline: music lessons are attended by 60% of children in grades 3–4 and by fewer than 40% in grades 5–6. In high school, fewer than 10% of the students elect to study music as part of their school curriculum (Y. SHAI, ISRAEL'S NATIONAL SUPERVISOR FOR MUSIC EDUCATION, PERSONAL COMMUNICATION, 2012).

### **13.2.3 Early Childhood Music Education**

Education is free from age 3, but does not include compulsory music education. Music advisers in the early preschool division of the Ministry of Education guide programs and run professional development courses in music for kindergarten teachers. Most kindergartens employ a music specialist once or twice a week for half an hour, and the cost is generally covered by the parents. However these private music teachers are not supervised and many do not follow the recommendations of the Ministry.

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For music in the arts curriculum, the following goals are listed (EARLY CHILDHOOD ARTS CURRICULUM PROPOSAL, 2007, updated 2010):

Children will be exposed to a wide range of great musical works in live performance and recordings.

Children will respond intuitively through movement to phrase and section endings, repetition and change, musical direction and musical flow.

Children will identify clear contrasts, such as fast and slow (tempo), long and short (duration), high and low (pitch), loud and soft (dynamics), gradually learning to describe what they hear.

Children will express themselves through singing songs appropriate to their vocal development.

Children will play percussion instruments alone and in groups and will recognize the sounds (timbre) of classroom instruments.

Children will engage in vocal and instrumental improvisation with free access to a music corner equipped with good quality instruments, a CD player and a good selection of CDs.

To meet the requirements for early childhood musical activity, song books with quality recordings of recommended popular and traditional songs for festivals, seasons of the year, and general activities are produced by the Ministry of Education (ISRAEL MINISTRY OF EDUCATION, *PRESCHOOL EDUCATION DEPARTMENT*, 2012a) and by other institutions (MUSIC DIVISION, AMIR INSTITUTE, BAR-ILAN UNIVERSITY, 2005-2010).

### **13.3 The New National Curriculum**

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Changes in the Ministry of Education, developments within the field of music education, and a shift in priorities led to the establishment of a committee charged with devising a new National Music Curriculum for grades 1–12. The document was published in 2012 (ISRAEL MINISTRY OF EDUCATION, 2012b). It embodies some elements of present teacher training practice, and its guidelines will gradually become part of teacher training in all institutions and professional development courses. Compiled by leading music educators in Israel, the document outlines beliefs about music and music education in society and in child development, suggests guiding principles stemming from these beliefs, and provides national guidelines for a graduated, comprehensive program, outlining what children are expected to know by the end of grades 2, 4, 6, and high school.

#### **13.3.1 Relevant Issues in the National Curriculum are Presented in the Following Statements:**

The main orientation of this curriculum is the study of music for its own sake, and the teaching of music therefore emphasizes the special value of music as a structured and autonomous field. According to this principle, children's activity is focused on listening and responding to music

(through movement and through visual and verbal means), performance (singing and playing), and creative music-making.

The new curriculum suggests a balance between the requirements of individuals and groups, and the need for a common knowledge base for all schools.

There has been a change in the elevated status accorded to concert-art music (often called "classical music") over and above popular and folk music. The new curriculum encourages the teaching of a wide range of musical cultures, reflecting the rich cultural mosaic of communities and traditions, Jewish and Arab, in Israel today. This includes concert-art music that has reached the highest level of international standards, ancient liturgical and folk traditions of ethnic groups and congregations, collections of songs that reflect and influence deep social processes, and all levels of popular music that accompany daily life of the individual and of society. For pupils to feel at home in this rich heritage, they need to get to know its language and its treasures.

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Music is no longer regarded as context-free. It is now recognized that music both reflects and influences culture, society and time of composition. The curriculum suggests links between music and other disciplines and notes their influence on the learning/teaching process.

The curriculum offers teachers criteria to guide the choice of a valued, challenging, and varied repertoire. The curriculum does not provide a list of suggested works; rather, teachers are encouraged to choose music that offers complexity, elements that will help pupils identify and recognize even small differences in musical content, and works that can serve as starting points for dialogue with other disciplines.

Advanced technological developments influence composition, performance, and distribution of music. There is music in our environment all the time, everywhere. The curriculum recommends the use of technology in the teaching of music and outlines active participation in listening, performing and creating, to counter the tendency to accept music as a passive background in the environment.

### 13.3.2 Music Education in Primary and Middle Schools

In most early grades, a music class is held for 50 minutes once a week. In the classroom, pedagogical approaches place high value on children's intuitive musical perceptions and encourage self-expression in a variety of singing and kinesthetic activities. The programs also foster a progressively growing understanding of musical concepts and compositional procedures, reflecting structured musical training. The lesson is planned to suit all of the children, regardless of individual difference in music backgrounds or aptitudes.

Goals for music teaching in primary schools:

- a) To develop and encourage pupils' musical sensitivity and expression.
- b) To aid musical development, and to accord practical expression and fulfillment of each pupil's musical potential in a variety of musical activities.
- c) To create initial understanding of mutual underpinnings between the musical composition and the culture, society, place and time of its creation.
- d) To provide pupils with varied musical experiences as listeners, performers and creators, within the broad range of connections between music in the classroom and outside it.
- e) To enable pupils to get to know a selected and challenging repertoire of music, representative of genres and styles from a wide range of cultures and periods, including Israeli and world concert-art music, folk and popular music.

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Listening to music within the framework of the curriculum is based on research in children's musical understanding (BAMBERGER, 1991, 1999; BRAND, 2000; COHEN, 1997), and builds on a sequence of concepts set out by Cohen (1986) and identified in children's musical behaviors (BRAND, 1998). Such concepts include sections (identifying and responding to arrival at resting points and endings, in

contrast to sudden, unexpected stops); symmetry; repetition, change and variation; stability, instability; musical direction, and flow of musical energy. Organizing concepts are natural "points of entry" for young listeners (BAMBERGER, 1994), and differ from the focus of many curricula that begin music education by defining the acoustic properties of sound and the basic units of notation.

In the new curriculum, children are gradually made aware of the structural organizations to which they respond intuitively, in the context of the particular work studied. During the primary school years they learn to notice and describe musical elements that create musical structures, such as pitch and direction, dynamics, rhythmic patterns, tempo and timbre.

The curriculum is built as a spiral sequence, experienced through listening, performance and creativity. Classroom activities include singing, playing musical instruments, vocal and instrumental improvisation, and active listening using multiple representations of music including extensive use of movement, music "mirrors" (kinesthetic analogues for musical schemas) (COHEN, 1997), visual and graphic scores (MINTZ; YEGOROV; BRAND, 2015) verbal description and interactive computer activities, such as Impromptu (BAMBERGER, 1999, 2015). Because the general approach differs from many traditional methods, it requires specific learning and guidance in the course of teacher training.

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In the 6th grade, school children participate in a project called "Roots". Some music teachers use this as an opportunity to bring parents or grandparents to the classroom to teach a song originating from their different ethnic backgrounds. By the end of the year, the children can sing songs from many communities and have learned about the cultural traditions and customs of different ethnic groups (Moroccan, Ethiopian, German, Syrian, Iraqi, and others (ISRAEL MINISTRY OF EDUCATION, 2014c).

Israel's history, geography, and life events are documented in the lyrics of a rich collection of Hebrew songs, with music and arrangements by talented composers and musicians. An internet site called Zemereshet (songnet) (ZEMERESHET, 2015) includes lyrics, recordings, and

background information for 4,792 early Hebrew songs, and numerous collections and song books provide extensive additional materials. Singing of Hebrew songs is included in most music lessons in kindergarten and primary schools, and community singing accompanies all official events and many private social occasions. Appropriate courses are included in teacher training.

### **13.3.3 Music Education in High School**

Music is not even an elective course in middle schools and therefore, during the first year of high school, some common base is established for students who learned music in conservatories and with private teachers. While the number of high school students enrolled in music programs is small, these students engage in high-quality, advanced level studies, taught by specialist teachers and assessed in the matriculation exams. Here, music is transformed from a general program for all children to a specialist discipline equal in importance to science and mathematics. Subjects offered within this program include theory (ear training, harmony), music history and style analysis, instrumental or vocal performance, and creativity. The history courses feature chronological surveys of western art music, world music, and a wide and varied repertoire of pieces gleaned from different styles and genres. Periodic exams throughout a 3-year period map the students' progress, culminating in the final matriculation exams, which often include a recital. These high-quality programs are provided in 123 high schools, but this number represents less than 10% of Israeli high schools (ISRAEL MINISTRY OF EDUCATION, 2014a).

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### **13.3.4 Additional Music Activities**

Many supplementary programs in the schools provide additional enrichment for children of different ages. Teachers' innovations, experiments, and initiatives are encouraged and some are funded by the Ministry of Education. Thus, for example, during the 2008–2009 school year, special initiatives included development of communication skills through music

in kindergartens (BRAND; BAR-GIL, 2010), operation of a workshop devoted to opera for students in 11th and 12th grades, holding of special celebrations in honor of Mendelssohn's 200th birthday, organization of interdisciplinary student performances (including music, theatre, and plastic arts), promotion of choirs for physically disabled deaf children, and hosting of Israeli composers in local schools and community centers (ISRAEL MINISTRY OF EDUCATION, 2009b).

### 13.3.5 Concerts for Schools

The project of prepared concerts began at the Jerusalem Academy of Music and Dance and around 200,000 children from many schools all over Israel now attend concerts in different parts of the country. In coordination with the music curriculum, children study pieces that they will subsequently hear performed by Israel's leading orchestras, some with the help of specially prepared booklets and websites for pupils (Music Division, Amir Institute, Bar-Ilan University, 2009–10)<sup>40</sup>. In certain programs, a few of the performers visit the classes before concerts, demonstrating their instruments for the children and playing sections of the music that will be heard later in full orchestral performance. Several concert programs, designed for schools, serve specific areas in the country and provide professional workshops in which music teachers learn how to familiarize the children with the repertoire that they will hear (The Israel Philharmonic Orchestra Keynote Program, 2015; Jerusalem Academy of Music and Dance, n.d.; Levinsky College of Education, n.d.; Music Division of the Amir Institute, Bar-Ilan University, n.d. (1); Rishon LeZion Symphony Orchestra, n.d.; Pama, Ra'anana; see also ISRAEL MINISTRY OF EDUCATION, 2014d). In addition, Israeli youngsters, like their peers throughout the world, spend many of their waking hours listening to a wide variety of popular music, extensively promoted by all strains of the media (REGEV; SEROUSSI, 2004).

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<sup>40</sup> See: <[www.biui.org.il](http://www.biui.org.il)>. Accessed: 2 May 2015.



### 13.3.6 School Choirs

A school choir is generally conducted by the school music teacher, and meets once or twice a week, often in the early morning or after school. Choirs perform at school and community events, and participate in annual Choral Performance Days organized by the music supervisors, where choirs from the different national districts come together and perform for one another (ISRAEL MINISTRY OF EDUCATION, 2014c). Teachers are encouraged to include repertoire from works by Israeli composers. Experts in choral practice guide teachers during the year, and the standard and numbers of participating choral groups are continually on the rise. In addition, there are some exceptional semi-professional children's choirs that present concert performances and travel abroad. Choral conducting is a part of teacher training and may be chosen as a specialization in some institutions.

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### 13.3.7 School Orchestras

In response to a growing awareness of the benefits of playing an instrument, nationally or privately funded projects sponsor the teaching hours during which students learn to play an instrument suited to school-based youth orchestras. Specialist teachers, some from local conservatories, teach during the regular school day and encourage children to become acquainted with and persevere in playing an orchestral instrument. School orchestras play an active role in school activities and perform in local community functions. Many of the participants also have lessons at the local conservatories (MINISTRY OF MUSIC EDUCATION, 2013).

Over the last 10 years, communities where music education is provided for all age groups in schools and conservatories, have come to be called Model Communities. In these areas, the local authority and the Ministry of Education cooperate in providing instrumental music lessons and establishing wind and string orchestras in the schools. The first National Wind Orchestra, comprised of 72 talented and

dedicated young musicians drawn from different school orchestras, recently performed an ambitious inaugural concert.

The El Sistema music education system, founded in 1975 and directed by Jose Antonio Abreu of Venezuela, was also recently introduced in Israel. The revolutionary aspect of this program is its use of music as a catalyst for social change, combating poverty "armed with violins" (BURTON-HILL, 2012; WAKIN, 2012). These programs, termed Sulamot (scales) – Music for Social Change, are an initiative of the Israel Philharmonic Orchestra and are run in partnership with KH-United Israel Appeal, local Municipalities, NGOs, and dedicated private supporters.

### **13.3.8 Conservatories**

More than 15,000 students, aged from 6 to 18, study in a total of 40 nationally recognized conservatories. These students learn to play an instrument and/or sing, attend general theory and music appreciation lessons, and perform in orchestras and chamber ensembles. Within the last 5 years the conservatories have adopted a more active role in developing community outreach programs, including the teaching of various instruments during school hours. These programs help to raise the level of music education in general, and provide opportunities for underprivileged children to learn how to play an instrument.

While we have records of the exact numbers of children enrolled in Israel's 39 nationally recognized conservatories, many more children study music in good institutions that are not officially recognized by the government (Ministry of Music Education, personal communication, April 2015). Many graduates of youth bands and independent musicians continue to play in non-professional independent instrumental groups. Particularly talented young musicians further their studies at the two principal music academies: the Buchman-Mehta Music Academy at Tel Aviv University and the Jerusalem Academy of Music and Dance at the Hebrew University of Jerusalem. In addition, the Rimón

School of Music focuses on professional education in the fields of jazz and contemporary music, and the Ono Academic College School of Music trains musicians to become part of the local and international music industry.

### **13.3.9 Extramural Music Groups**

Additional interdisciplinary programs, co-sponsored by private institutions and by the Ministry of Education, reflect a deep conviction regarding the immediate and long-term benefits of music education for children's holistic development. One such program aims to help at-risk children develop general learning skills through music (PORTOWITZ; LICHTENSTEIN, EGOROW; BRAND, 2009), and a computer-based program, distributed mainly in the North of Israel, highlights interdisciplinary activities (MAYANI, 2009).

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Community cultural centers provide music activities for children and a variety of music appreciation courses for adults. No specific qualifications are required for the teachers and lecturers, who prove their abilities in the open market.

## **13.4 Summary: Music Learning Across Age Groups**

Preschool music learning emphasizes intuitive response to music through movement, playing, singing and improvisation, as well as initial awareness of musical elements.

In primary school a central role is ascribed to the process of knowledge construction, enabling pupils to explain their musical experiences. To assist teachers in applying the primary school curriculum in the classroom, the Music Division at the Amir Institute for Social Integration in the Schools, Bar-Ilan University, has published a set of graduated textbooks for children, with accompanying CDs, teachers' resource books, and supplementary learning materials (Music Division of the Amir Institute, Bar-Ilan University, n. d.(2).

At the middle school level there is no compulsory study of the arts, and very few schools choose to include music classes. However, given the recently initiated introduction of instrumental learning, bands, orchestras and choirs in this age group, there is reason to hope that such activities will eventually become the norm and will bridge the gap between primary and high school.

In high school, basic musical knowledge becomes wider and deeper in the fields of music theory, harmony, ear training and sight reading, music cultures (history, analysis and repertoire), and vocal and instrumental performance.

In extracurricular frameworks, a variety of activities for all age groups makes music an ongoing life activity.

The national supervisor for music education in the Ministry of Education coordinates contact and cooperation among the various music education institutions and activities.

### **13.4.1 Music Teacher Training**

The underlying belief of the various institutions for music teacher training is that education, more than any other profession, shapes the future and determines the social and cultural agenda of generations to come. This underlies both the challenge and the goal of bringing about change in individuals and in society. The teaching programs thus reflect a strong commitment to ideals pertaining to education in general and music education in particular:

Music teaching offers opportunities to work with many different age groups and particular populations, including children who display excellence, as well as children with special needs. Music teaching is flexible, varied, and relevant to teaching in schools, private teaching, and working in many additional frameworks.

Teaching and educating both at the professional and at the administrative levels, as well as policy-making and research, are challenging, invigorating and compelling. The

demand for excellent professionals continues to grow with the growth in population.

Education is a calling. Teacher training is suited to idealistic musicians interested in furthering their educational beliefs and fulfilling their desire to introduce young people to the world of great music.

There are five main academic institutions for music teacher training in Israel: Bar-Ilan University in greater Tel Aviv, the Jerusalem Academy of Music and Dance at the Hebrew University of Jerusalem, the Levinsky College of Education in Tel Aviv, the Jerusalem College for Girls, and the Givat Washington Academic College in the southern area of Israel.

Bar-Ilan University offers B.A., M.A., and Ph.D. degrees; the Jerusalem Academy offers B.Ed.Mus. and M.Mus. degrees; Levinsky College B.Ed. and M.Ed. degrees; the Jerusalem Girls' College, B.Ed; and the Givat Washington Academic College, B.Ed.Mus. and teacher certification in instrumental music education. First-degree courses for teachers are spread over 4 years, and "Excellence" programs allow particularly advanced students to complete in less time, while preparatory courses make it possible for prospective new students to acquire the necessary knowledge in theory, ear training, sight reading and music literature.

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The basic fields of academic music study, such as the history of western music, theory, form and analysis, harmony and ear training, Jewish music, Arab music, Israeli music, 20th century music, non-western music and ethnomusicology, and composition, are covered in varying degrees of depth. The same applies to private tuition for first and second instrument, participation in choirs, instrumental and jazz ensembles, song accompaniment, improvisation, voice development, and choral and ensemble conducting. Academic courses in education include developmental and educational psychology for different age groups, classroom management and discipline, teaching children with special needs, music teaching methodology for different age groups, lesson and curriculum planning, the Israeli education system, and general studies such as Hebrew, English and the arts.

All teacher training programs include observation of music lessons and practical teaching in selected schools, with group discussions, individual and shared reflection, peer teaching experiences and dialogue between faculty and students. In some institutions, students from different faculties study together in general education courses, and receive separate tuition in the field of their expertise.

While there is much in common among the institutions, each has its own particular focus. For example, Bar-Ilan places emphasis on academic courses and high school teaching, the Jerusalem Academy prioritizes performance and individual musicianship directed to fostering children's creative music making and high school music matriculation preparation; Levinsky College affords students experience in a broad spectrum of practical musicianship applicable to the primary school; the Jerusalem Girls' College ascribes a special role to the transmission of Jewish cultural values through music, and the newly developed program at the Givat Washington College focuses on training competent performers to teach instrumental musicianship and direct youth bands and orchestras in formal and informal educational settings.

### **13.4.2 Bar-Ilan University**

Students study for a B.A. degree in the Music Department and complete a 2-year teacher training program administered by the School of Education for students from all faculties. For the B.A. degree students may specialize in musicology (history, theory), composition, or music technologies.

Participation in the teacher training program begins in the 2nd or 3rd year of B.A. study and is completed during the 4th year. The courses at Bar-Ilan University are directed towards teaching students in middle school (ages 12 to 14) and high school (ages 15 to 17). However, because more employment is available at the primary school level, some of the newly qualified teachers find themselves working with younger age groups.

In addition to the abovementioned training programs found in all institutions, courses provided by the Bar-Ilan School of Education include learning and teaching theories, the teacher as educator, learning with models and simulation, classroom navigation, the cognitive basis for effective learning, emotional intelligence, multicultural education, assessment and testing, therapeutic tools for the teacher, micro-teaching, philosophy of science, and qualitative research.

Students for advanced degrees in the Music Department at Bar-Ilan University (M.A., Ph.D.) can choose courses and thesis topics relevant to music education. The department also offers an M.A. degree in music therapy, and some graduates of this program find employment in educational institutions under the jurisdiction of the Israel Ministry of Education.

### **362 13.4.3 Jerusalem Academy of Music and Dance**

The Academy is an independent institution recognized by the Council for Higher Education in Israel. It has a faculty of the performing arts, a faculty of composition, conducting and music education, and a faculty of dance, movement and movement notation. The music education department is committed to the education of future music teachers who are both fine musicians and excellent teachers. Students must pass an entrance examination performing on their major instrument, an examination in theory and ear training, and be interviewed by music education faculty.

Emphasis is placed on teaching students the skills to develop their pupils' musical creativity, and to foster a love of music and a desire to participate in active music making. Graduates of the composition and multidisciplinary departments teach high school pre-professional courses that prepare pupils for matriculation exams in music. The institution believes that these elements are best taught by teachers who are themselves skilled music makers in performance or composition. Therefore, instrument training is central to teacher training at the Jerusalem Academy.

One of the major principles underlying the music education program at this institution is respect for the primary musical culture of the child. Accordingly, students from the Arab sector learn to teach their Arab pupils first Arab music, and only secondarily western music. The Academy is one of a few institutions in the world, and the only one in Israel, where students can obtain a degree in the performance of Arab music. Students of this department are the ideal teachers to transmit this musical culture to their pupils. Arab students are making a serious impact on the level of music education in the Arab sector.

The M.Mus. program with a major in music education includes specific courses and seminars in music education at a high level appropriate to the student's current professional activities, as well as advanced courses in cognition, analysis, musicology and aesthetics. Each candidate carries out a major research project under the supervision of faculty members.

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#### **13.4.4 Levinsky College of Education, School of Music**

This institution, founded in 1912 (36 years before the State of Israel was established), was the first teacher training college that used Hebrew as the medium of instruction. The college grants B.Ed. and M.Ed. degrees.

The most prominent characteristics of the College are innovation and relevance. It strives to adapt learning methods and teaching aids to current requirements, including integration of technology and e-learning. The college of education is committed to official national education, Jewish and universal values, tolerance, and education for democracy.

Courses for music teacher training emphasize Hebrew songs and songs of the Jewish festivals, as well as participation in a wide range of vocal and instrumental classes and workshops, including Dalcroze and Orff methods. Students are trained to work with all age groups, extending possibilities for future employment. Observation and practical teaching are carried out in kindergartens, primary school, high school, choirs, conservatories, and community centers. During the 3rd



and 4th years, students specialize in one of the following areas: Dalcroze eurhythmics, choral conducting or music theory.

### **13.4.5 Graduate Program (M.Ed.)**

The graduate program in music education at Levinsky College offers music educators a challenging academic framework that supports their professional development and equips them to bring about changes in their field. The program aims to broaden educators' recognition of the cultural and social framework of music and make them aware of the potential for interdisciplinary activity within Israel's modern multicultural society. The program includes advanced courses in music of different cultures, current issues in music education; music, esthetics and education; roots, programs and dilemmas of music education in Israel today; music and emotion; curriculum development; advanced learning musical environments, research, and a seminar on the development of creativity in music education.

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### **13.4.6 Jerusalem Girls' College, Music Department**

This institution trains music teachers to work with all age groups, and particularly in religious communities. The role of the music teacher is to transmit the musical heritage to the next generation, while ascribing a special role to Jewish cultural values. Courses offered by the College therefore include religious studies, along with courses in music performance and music education. Graduates receive a B.Ed. degree and a teaching diploma that entitles them to teach in relevant formal educational settings. Students are also encouraged to participate in musical enrichment in the College, and to develop cultural musical activities in their communities.

### 13.4.7 Givat Washington College

The college is situated in a rural area in the country's southern periphery. The program was initiated by the Ministry of Education in response to the need for professionally trained teachers who are both competent performers and who wish to pursue a professional career in formal and informal educational settings. Students are trained to teach a wide range of instruments in homogeneous and heterogeneous group lessons at K-12 levels, and to conduct youth orchestras and bands. In line with the growing worldwide interest in the merits of group instrumental lessons, and guided by the vision and methodology of the *El Sistema* model, the goal set by this college is to train teachers who will provide high-quality instrumental music education throughout the country. Entrance requirements include competence in playing one of the symphonic instruments (strings, winds or percussion), guitar, piano, or voice. While training for their teaching certification, students continue to develop their performance skills through private tuition and participation in group ensembles.

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### 13.4.8 Internship and Guidance

The most difficult challenge facing new teachers in all disciplines and with all age groups is classroom management and integration into the school system. In Israel, young people serve for at least 2 to 4 years in the army before beginning their academic studies, and may begin their teaching career at around age 25, six or seven years after leaving school. In the interim they have experienced many transitions, and the transition into the teaching role is generally not an easy one. Teaching certificate in hand, they are still required to obtain a teaching license. During their first year of work in school they are assigned a senior teacher who is authorized to provide guidance, observe some of their lessons, introduce them to the veteran staff, and supply some instruction concerning the norms and expectations of their particular school. At the end of the first year, on completion of a required number of teaching

hours, the teacher-adviser will report whether the new teacher is sufficiently competent to receive a teaching license.

In parallel to this process the new teacher participates in a professional development course focused on issues connected with integration into classroom teaching. The course is held at an academic institution, usually the one where the teacher qualified.

Most primary schools have only one music teacher, and the teacher-adviser will therefore not necessarily have the music background required to offer professional advice to the new music teacher. To overcome this problem, the music supervisor for the district will try to visit or send an assistant to observe and support the new teacher two or three times during the year. Supervisors stress the importance of professional musical support for new teachers as a crucial factor in their successful entry into music teaching. The supervisor will do her utmost to ensure the support of the school principal for the new teacher and the music program, and will try to make music a central force within the school.

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### **13.5 Employment of Newly Qualified Music Teachers**

At all levels, K-12, music is taught by specialists, and the demand for music teachers today is greater than the supply. Among the large numbers of immigrants from the former USSR who arrived in Israel during the 1980s were many well qualified musicians and music teachers. Special courses were opened in order to supplement their initial training with knowledge of the Hebrew language and Israeli culture, history, geography, festivals and traditions, songs, and a background to the Israeli educational system. These teachers filled posts throughout the country. Today there are fewer immigrant teachers arriving in Israel, and new teachers are mainly graduates of the teacher training schools described here.

Approximately 60 new music teachers graduate in Israel each year. An estimated 15% find employment in early childhood frameworks, 60% in primary schools, 10% in high schools and 15% in conservatories, private music frameworks,

or non-music areas (personal communication with supervisors, August 2012). Regarding the placement of teachers, supervisors stress the importance of personal characteristics such as empathy, warmth and enthusiasm, flexibility, and skilled inter-personal interaction. After 3 years of successful teaching in school the new teachers are eligible for tenure, and once they have it, the dropout rate is small. Music teachers require a teaching diploma, a first degree for primary school teaching, a M.Ed. or M.A. for high school, and a Ph.D. to teach at a college or university. The high quality of teacher training in Israel has enabled graduates to fill important roles in the field of music education both in Israel and abroad.

### **13.6 Continued Professional Development**

Specialist teachers who hold degrees in music and a teaching certificate teach at all K-12 levels. In addition to their weekly class lessons, music teachers play active roles in building a positive atmosphere in their schools. They introduce music within core curriculum subjects and take responsibility for all special events, directing choirs and instrumental ensembles, and preparing students to appear in live concerts within the school and outside it. Moreover, teachers are required to update their expertise throughout their careers.

Changes in teachers' status, working hours, salaries, and advancement scales are part of recent government reforms termed "New Horizons". The reforms include an increase in the number of hours spent in school, higher salaries, and participation for 60 hours per year in professional development courses sponsored by the Israel Ministry of Education (2012c). Many music teachers choose to devote 30 hours to general education courses provided for the staff in their own schools, and 30 hours to courses for music teachers in their district. Courses take place in one of the seven districts in Israel, and are directed in each district by a music supervisor. The supervisors, together with the chief supervisor for music education, choose the topics to be covered in professional development courses. Course topics include the new National Curriculum, repertoire of concert music,

repertoire and methodology for choral conducting, Hebrew songs, pedagogy and didactics of music teaching, classroom management, learning materials, music technology, Arab music, and others (ISRAEL MINISTRY OF EDUCATION, 2012c). At the end of each course, teachers submit a written project. Advanced courses in professional development focus on teacher initiatives and teaching innovations, research, and mentoring. After each 2-year period, teachers may advance by one level in the professional scale and are awarded an increase in salary.

Yet despite the new reforms, and similar to the situation in some other countries (INGERSOLL;MERRILL, 2011), teaching is not among the highest status professions and the salaries for teachers remain comparatively low.

### **13.7 The Challenge Ahead**

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A clear goal for music education in Israel is to make music a part of the basic curriculum for all pupils. The new curriculum describes the immense educational potential of music, both for the individual and for society, with respect to development of emotional expression, of cognitive, emotional and psycho-motor abilities, and of group interaction skills, as well as improvement of the emotional and social environment and awareness of the colorful variety of cultures and traditions. Altogether, these are goals of utmost importance in the development of our youth. Furthermore, apart from its broad educational potential, music may be a powerful learning skill and foundation for other disciplines. Research quoted in the curriculum document shows that active participation in music raises achievement levels, even in areas not related to music (ISRAEL MINISTRY OF EDUCATION, 2012b).

Music has a critical role to play in creating a cultural environment in the school and in determining its character, as reflected in festival ceremonies, plays and musical events. For the participating students, musical activities in school may operate as a means to achieving social acceptance and mutual respect, particularly when the teacher directs such activities

toward fostering empathy and acceptance of the musical traditions of pupils and demonstrating respect for all musical expression. Music lessons can be a mediator of cultural pluralism, through pursuing positive encounters and internalizing tolerance, acceptance, and respect for diversity. We hope that the Ministry of Education will realize the vast potential of music education by making music a part of basic education for all, thereby creating a better future for children in Israel.

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## **CHAPTER 14**

### **The Preparation of Music Teachers in Japan**

HIROMISH MITO

#### **14.1 Introduction**

Public education began in Japan in 1872, and over the past 140 years, it has made remarkable progress. The development of a public education system was accompanied by the modernization of Japanese society which was strongly influenced by Western countries. One of the most notable outcomes of the modernization of the Japanese educational system has been the development of music education in schools. Japanese music education in schools has steadily progressed, and is now recognized as one of the best in the world.

However, the introduction of music education in Japanese schools was not a straightforward process. When the new public education system first attempted to introduce music as a school subject, people thought it was strange to teach music in a formal educational setting. Despite the country's rich musical heritage, people believed that the subject should be taught in an informal setting. As a result, they distrusted the kind of music that would be taught in schools. The music education program thus had to start by deciding what type of music should be taught in schools.

The music education program eventually decided to teach Western music. Although the importance of traditional Japanese music is now being reappraised, most teaching in schools still involves Western music. One of the most serious problems when music education was first introduced in schools was the lack of teachers who could teach Western music. At the beginning of the Meiji Era (1868-1912), when the public school system began, most Japanese people had never heard of or studied Western music. It was reported that Japanese people first formally learned Western music in 1869, when some young members of a band learnt Western music

under a British conductor (NIHON KYOIKU ONGAKU KYOKAI, 1934). In these circumstances, teacher-training understandably became the highest priority in music education.

Although the introduction of music education in schools occurred much later than in Western countries, it has since made remarkable progress by using the Western education system as its reference-point. There is no doubt that music education in schools has been strongly underpinned by the steady growth of the teacher-training system. When the current education model was established after World War II, at least one university of education or faculty of education that included an independent music department was established in each individual “prefecture” (an administrative division – there are 47 in the whole of Japan). A number of music colleges were also established, many of which have trained music teachers to attain high levels of musical skills and knowledge.

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Teacher-training in music education still faces several hurdles such as producing well-qualified teachers and reaching a consensus with regard to the syllabus for teacher-training courses. Teacher-training in Japan has to find an appropriate way of addressing present issues and challenges. This chapter thus begins with a description of how music education was introduced in Japan and this is followed by an overview of the education system. The chapter then examines the music teacher-training curriculum with regard to the music curriculum adopted in schools. Finally, the chapter discusses the problems of music teacher training in the country and its future prospects.

## **14.2 A General Overview of the Education System in Japan**

### **14.2.1 Initiation of Public Education System**

The Japanese public educational system began in 1872, when the country experienced a dramatic historical change, known as the Meiji Restoration. The Restoration involved a series of events that led to the Tokugawa shoguns (“hereditary

lords”), who had ruled Japan for over 260 years during the feudal period, losing power and the Meiji emperor being restored as the country’s leader. The Restoration changed Japan’s political and social structure in a profound way and led to the establishment of a public education system. Although the basic public education system followed the model of leading Western countries, it was not fully implemented. At the beginning of the Meiji Era, the enrolment rate in elementary schools was around 30%. The full implementation of the public education system was thus not achieved until 1900, when public education became free, compulsory, and secular. Largely owing to the fact that education was free, the enrolment rate exceeded 90% within 30 years, which was quite remarkable compared with the rates for Western countries (MINISTRY OF EDUCATION, SCIENCE AND CULTURE, 1981). Additionally, while many Western countries took almost 100 years to establish a full public education system, Japan did so in only 30 years after its implementation.

### **14.2.2 Current Education System**

After World War II, Japan was occupied by the Allied forces, led by the United States; this resulted in a new system aimed at transforming Japan into a democracy. The United States Education Mission was set up in 1946, with a number of changes that provided a framework for the current system.

The Japanese school model has a 6-3-3-4 structure: 6 years of elementary school, 3 years of junior high school, 3 years of high school, and 4 years of university. Compulsory education is provided for 9 years of schooling, from elementary to junior high school. Students who complete high school are able to apply for entrance to university.

In Japan, education is mostly provided in public schools, and free compulsory education is enshrined in the law. In 2010, the ratio of public schools to private was 99:1 for elementary schools and 93:7 for junior high schools (MEXT, 2012a). Enrolment rates for compulsory education are very

high – 99.96% and 99.97% in elementary and junior high schools, respectively (MEXT, 2009a).

Japanese pre-school education is offered in two kinds of institutions: kindergartens (*youchien*) and day-care centers (*hoikuen*). These two institutions differ in terms of their governing authority, age groups, school hours, and educational syllabus. Kindergartens come under the authority of MEXT and aim to educate children between the ages of 3 and 5. On the other hand, day-care centers are governed by the Ministry of Health, Welfare, and Labor, and care for children aged between 0 to 5 years who are not able to be cared for at home. Although these two institutions both offer nursery education, kindergartens are considered to be schools whereas day-care centers are child-care facilities.

### 14.2.3 Music Education in Schools

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One of the most notable outcomes of the public education system was the inclusion of music as a school subject. Prior to its establishment, music was regarded as a leisure activity or activity for women. Thus, it was extremely unusual for Japanese people to learn music in a formal educational setting. Another major problem affecting the inclusion of music as a school subject was the uncertainty about the types of music that should be taught. As a starting point, the Music Investigation Committee, (founded in 1879 to foster and disseminate music education in Japan), attempted to encourage the composition of new Japanese and Western-style music. This attempt, however, was unsuccessful. Eventually, the curriculum began to concentrate on teaching Western music. However, there was a lack of qualified individuals to teach the subject. Before the Meiji Restoration, contact with foreigners had been forbidden for many years, and Japan had been almost completely sealed off from the outside world. Japan was nearly an isolated country, and music from other cultures had rarely been introduced into the country. Hence, there were few teachers able to teach Western music, and this made it very difficult to implement the subject in schools.

Music was first introduced as a subject under the name of *Shoka* (“singing”) or *Sogaku* (“performing”), which was clearly defined in the *Gakusei* (The Fundamental Code of Education) issued in 1872. However, the subject was introduced with the proviso that “for the time being, *Shoka* is not necessarily being taught.” Additionally, mainly because of the lack of qualified teachers, no music programs could be implemented for a long time. Thus, teacher-training became a priority in Japanese music education.

Although music education in schools faced serious difficulties, it gradually expanded to numerous schools owing to the development and enhancement of teacher-training institutions. After World War II, the Japanese government set up at least one university (or university-level) faculty of education in each prefecture, which was responsible for training a large number of skilled teachers. It should be noted that almost all the universities had an existing music department.

Along with the enhancement of music teacher training systems, the private music education has also attained a remarkable development. Especially piano education has made remarkable progress. In Japan, piano maker such as Yamaha and Kawai played an extremely important role in the development of piano education with the popularization of the instrument (piano) and the establishment of teaching method working together. In addition to the development of piano education, Western music education methods such as Kodály, Dalcroze, and Orff, had been introduced to Japan by music educators, and practiced in various music education fields.

Such enrichment of music education in private section understandably enhanced the general level of musical skills of Japanese children, some of whom wish to become the music teacher. It can be said that the development of private music education underpinned the production of skilled music teachers. However, the direct influence of these methods on the curriculum of teacher training course has not been high. Since these methods have mainly been conducted at private music institutions, the curriculum of teacher training course has not adopted particular music education method in terms of the

education philosophy and the way of teaching. Although the students who wish to become a school teacher have a chance to learn music education methods at teacher training course, the methods are often taught just within the music pedagogy class or solfège class.

As for Japanese-born music method Suzuki, the situation has been the same as other Western music education methods: the influence of the method has been limited to the string education. Furthermore, although the method was founded by the Japanese violinist Suzuki, the recognition and popularization of this method has not necessarily been high in Japan.

### **14.3 Initial Training of Music Teachers in Japan**

#### **378 14.3.1 Principles for Teacher-Training: Teacher-Training in Colleges and Universities, and the Open System**

The teacher-training system in Japan is based on two principles (NUMANO, 2010). First, teacher-training is mainly conducted at higher education institutions such as colleges and universities, a post-World War II practice that continues even today. Before the war, teacher-training was conducted in normal schools. However, since there was a need to train teachers to attain a broader outlook and acquire a highly specialized knowledge and skills, teacher training ceased to be carried out in normal schools and was upgraded to national universities or colleges.

The second principle of teacher-training is its open system. In Japan, training is not confined to universities specialized in education, but is conducted in many colleges and universities that are not solely devoted to teacher-training. All higher education institutions that offer teacher-training courses and are accredited by MEXT, can train teachers. The condition for being awarded a teaching certificate in a non-specialized university is that the trainee must obtain a certain number of credits in a teacher-training course.

In faculties or universities of education, in most cases, all the credits needed to complete a teacher-training course are included in the requirements for graduating from the university. This means that the students do not have to take extra credits to receive the teaching certificate. On the other hand, students in non-specialized institutions have to obtain a large number of credits for the teacher-training course, in addition to those required for graduation.

In this open system, students are provided with many opportunities to obtain a teaching certificate. In 2008, more than 70% of higher education institutions offered teacher-training courses (NUMANO, 2010).

After completing the required coursework and graduating from college or university, the teaching certificate is awarded by the prefectural board of education. The certificate is valid in all the prefectures.

### **14.3.2 Teaching Certificate**

The teaching certificate is a prerequisite to becoming a schoolteacher, whether at a kindergarten, elementary, junior high, or high school. Teaching certificates are issued for the appropriate level of the school. While the teaching certificates for kindergarten and elementary schools are not divided into subjects, those for junior high and high schools are issued for separate subjects. Three types of teaching certificates exist: regular, specialist, and temporary — although the regular teaching certificate is the main one accepted by schools. A few teachers are employed with a special or temporary certificate.

### **14.3.3 Curriculum of the Teacher Training Course**

Before being awarded a teaching certificate, a person must obtain a degree (Master's, Bachelor's, or Junior College Associate) as a basic requirement and obtain the minimum number of credits in the teacher training course; this is stipulated by laws. The credits required for the teacher-training course are divided into two categories: pedagogical



subjects and teaching subjects (listed in the syllabus). The former includes courses on the importance of education, basic theory of education, the curriculum and teaching methods, pupil guidelines, educational consultation and career guidance, teaching practice, and a comprehensive preparation for the teaching profession. Teaching practice is conducted at a school for several weeks.

The teaching subjects for elementary schools includes all subjects that are taught in elementary schools: Japanese language, social studies, arithmetic, science, environmental studies, music, art and handicrafts, home economics, and physical education. The teaching subjects for junior high schools comprises subjects required for the teaching certificate. For example, in music, the syllabus includes solfège, vocal, instrumental, conducting, music theory, composing, and music history courses.

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In addition to these requirements, all students seeking to obtain the elementary and junior high school teaching certificate have to obtain credits on the Constitution of Japan, physical education, foreign language communication, and information devices. Students are also required to provide nursing assistance services or have contact with the elderly and/or people with disabilities for more than seven days at a social welfare or special needs institution.

#### **14.3.4 Institutions Offering Music Teacher Courses**

As explained earlier, since elementary schoolteachers teach all subjects, including music, there is no teaching certificate for elementary school music teachers. The teaching certificate for elementary teachers is all-purpose. In 2009, 188 universities and colleges offered teacher-training courses for elementary schools (Teaching Certificate Type 1) (MEXT, 2009b). In junior high and high schools, music teachers must possess a teaching certificate to show that they have specialized in music. The Japanese teacher-training system allows teaching certificates for both junior high and high school music to be awarded by not only universities or institutes of

education but also music colleges or departments that do not specialize in teacher training. In Japan, each prefecture has at least one national university with a faculty of education, and most of these universities also have a department of music that offers a teacher-training course. Additionally, many music colleges and universities offer music teacher-training courses. In 2009, 92 universities and colleges offered teacher training courses for junior high school music teachers (MEXT, 2009b), which means that the students have many opportunities to obtain qualifications. Tokyo University of the Arts, the most prestigious music college in Japan, also offers a teacher-training course.

### **14.3.5 Becoming Employed as a Music Teacher**

As shown above, the wide range of teacher-training courses makes it relatively easy to earn a teaching certificate in Japan. However, finding employment as a teacher is difficult because of the fierce competition. Since a teaching certificate is the only prerequisite necessary to become a teacher, it does not guarantee a full-time teaching post at a school. In Japan, most elementary and junior high schools are public schools run by the federal government, so the majority of teachers are prefectural employees. In view of this, those wishing to be appointed to a full-time teaching position must pass the employment tests implemented by the local governments. In 2009, 65 boards of education from 47 prefectures and 18 major cities conducted these tests.

The employment tests are mostly conducted in accordance with school levels, and the applicants are evaluated by several methods (written, practical, examinations of theses, and interviews) to assess a wide range of teaching skills. Although the nature of the examination differs in each prefecture, the written examination includes general studies, pedagogical issues, and specialist subjects. The interviews include a standard oral interview and trial lessons. The practical examinations for elementary school applicants usually include performance on the piano, swimming, and gymnastics. In the practical examination for junior high school

music, the applicants are usually required to play an instrument and sing classical songs.

Since the 2000s, when large numbers of “baby boomers” reached retirement age, the average competition rate for places in elementary schools declined, especially in urban cities such as Tokyo, Saitama, Chiba, Yokohama and Osaka. However, the rate is still relatively high, being 4.1 to 1 in Tokyo, 3.5 to 1 in Saitama, 2.6 to 1 in Chiba, 3.6 to 1 in Yokohama and 4.2 to 1 in Osaka in 2012. The competitive rate for junior high school music teachers still remains very high, and was 10.0 to 1 in Saitama in 2012 (TOKYO ACADEMY, 2013).

## **14.4 Music Curriculum in Schools**

### **14.4.1 Musical Activities in Kindergartens**

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Music is not taught as a separate subject in pre-schools. In the Course of Study for kindergartens, the teaching syllabus consists of health (physical and mental health), human relationships (the relationship between the child and other people), environment (children’s surroundings and relationship to them), language (the process of language acquisition), and expression (feelings and expression). Music is included under expression. The aims of expression are “to develop a deep sense of beauty and other qualities of various things,” “to enjoy expressing feelings and thoughts in their own way,” and “to indulge in various kinds of self-expression throughout the day through the use of rich imagery” (MEXT, 2008a).<sup>41</sup> Through the teaching syllabus, music activities involve “being familiar with music, and enjoying singing, using simple rhythmical instruments etc” (MEXT, 2008a).

### **14.4.2 Musical Activities in Elementary Schools**

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<sup>41</sup> The content of the Course of study is cited from the original draft of the English version. However, some sentences hereafter are revised by the author in order to clearable the meaning.

In elementary schools, music is taught as a separate subject from Grades 1 to 6. The overall objective as described in the Course of Study<sup>42</sup> is to cultivate pupil's aesthetic sentiment, which can be carried out through three interrelated aims: "basic skills in musical activities," "a love of music," and "sensitivity toward music". In the Course of Study, the music teaching syllabus is broadly divided into music-making and appreciation, while music-making is further divided into singing, playing instruments, and creative music-making (i.e. composition). Furthermore, the detailed teaching syllabus for each activity corresponds to three levels (Grades 1-2, 3-4, and 5-6).

In accordance with the teaching syllabus in the Course of Study, pupils are required to acquire various forms of musical knowledge and skills, such as musical literacy, expression, and an understanding of musical structure. With regard to musical literacy, pupils are required to learn pieces by not only listening to models but also looking at C-major and A-minor notations in activities that involve singing and playing instruments. In the case of creative music-making, the pupils are encouraged to improve their musical literacy. The Course of Study advises pupils "to record the music created when necessary" (MEXT, 2008b). Concerning musical expression, pupils are required to sing "with emotion and intention in a way that is suited to the lyrics and the music itself" (MEXT, 2008b). The curriculum also requires pupils to sing "in a natural and relaxed manner with attention to breathing and pronunciation" (MEXT, 2008b).

The present Course of study emphasizes the importance of understanding musical structure. For example, in the creative music-making activity, the Course of Study stresses the importance of making *music*. The Course of Study requires pupils to create "simple musical pieces based on musical structures" (MEXT, 2008b). In the appraising activity,

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<sup>42</sup> The Course of Study consists of three sections: I. Overall Objectives; II. Objectives and Content for Each Grade; and III. Syllabus Design and Handling the Content. Overall Objectives represents the objectives of all activities through grade one to six.

understanding musical structures is also one of the learning tasks. The Course of Study suggests “listening to and understanding combined musical elements and musical structures” as well as “listening to pieces with emotion and imagination, describing them either verbally or through some other means, and understanding the characteristics of a performance as well as the music itself” (MEXT, 2008b).

The word “pattern” is not really the Course of Study saying. The course of Study refers not just to the pattern but also include broad mechanism of music such as form, scales etc. So I prefer to use “structure” instead of “pattern”.

### 14.4.3 Musical Activities in Junior High Schools

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The basic structure of the teaching syllabus in junior high schools is similar to that used in elementary schools. The overall objective is the cultivation of aesthetic sentiment, and this is carried out through four interrelated aims: “improving basic music skills,” “fostering a love for music,” “enhancing sensitivity to music,” and “providing an understanding of music culture.” Of these aims, increasing the “understanding of music culture” is confined to junior high schools, and not included in the aims of elementary schools.

In the Course of Study, musical activities in junior high school are divided into music-making and appreciation, while music making is further divided into singing, playing an instrument, and creative music-making (composition). The detailed teaching syllabus is divided into two levels: Grades 1 and 2-3.

In the same way as in elementary schools, the Course of Study requires students to acquire a variety of musical skills and knowledge, such as musical literacy, expression, and an understanding of musical structure. A notable feature of the Course of Study is that it requires pupils to acquire creative expression through music-making activities. Furthermore, it emphasizes that attention should always be given to creative expression where appropriate. For example, in singing

activities, creative expression should be improved through “understanding lyrics and musical moods” and “the role of each part and the resonance of the whole” (MEXT, 2008c). Creative expression is also an essential component of creative music-making activities. Students are advised to compose music by incorporating the various elements of music, such as “linguistic features and musical scales”, and “the characteristics of sound components, as well as devising compositions and achieving cohesiveness through factors like repetition, variation, and contrast” (MEXT, 2008c).

It should be noted that the present Course of Study takes into account both Japanese and foreign cultures, since the teaching materials for music-making must include “features from various genres of music from Japan and other countries.” For example, in the singing activity, the Course of Study recommends the inclusion of “songs that have long been sung and are familiar in Japan and from which one can get a sense of the beauty of Japanese nature and its four seasons, or those which evoke the beauty of Japanese culture and language” (MEXT, 2008c).

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In the instrumental activities, the Course of Study requires pupils to learn at least one Japanese instrument in the three grades, and lays down the following guidelines: “With regard to instruction on Japanese instruments, an attempt should be made to enable the students to experience the value of the traditional music of Japanese and local area through music-making activities for one or more instruments in the three grades” (MEXT, 2008c).

Finally, with regard to appreciation, respect for Japanese culture is implicit in the requirement: “To understand and appreciate diversity through the traditional features of Japanese and regional music, as well as music from other countries” (MEXT, 2008c).

#### **14.4.4 Common Items for Each Activity**

One of the most important factors in the present Course of Study is that the new section of “Common Items for

each activity” was added to the teaching syllabus of both elementary and junior high schools. This section was newly created to improve the understanding of musical structures and extend musical literacy.

In elementary schools, the understanding of musical structure is explained as involving the following:

An ability to recognize the value of items (a) and (b) below. This entails being sensitive to the value of music and showing a capacity for aesthetic enjoyment.

(a) The elements that characterize music: timbre, rhythm, tempo, melody, dynamics, harmony or vertical pitch relationships, beats, and phrases.

(b) Musical structures, such as repetition, Q&A, change, and texture (MEXT, 2008b).

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In the junior high school, the understanding of musical structure is explained in the following manner:

To recognize the features that shape music, such as tone, rhythm, tempo, melody, texture, dynamics, form, and composition, and the relationship between these elements, and to be sensitive to the nature and atmosphere they convey (MEXT, 2008c).

With regard to musical literacy, the “Common Items” for elementary schools requires pupils “to become familiar with notes, rests, and other notational symbols as well as musical terms, through musical activities” (MEXT, 2008b). In junior high school, pupils must “understand through musical activities the terms and symbols which represent the elements that shape music and their functions” (MEXT, 2008c).

Although the “Common Items for each activity” appear separately from the syllabus of each musical activity in the Course of Study, they are not intended to be taught separately,

but rather through the activities of music-making and appreciation.

## **14.5 A Detailed Description of the Curriculum for Teacher Training Courses**

### **14.5.1 Teaching Music in Kindergartens**

Since a special certificate is not required for teaching music in kindergartens, all teachers are able to teach music with the ordinary kindergarten certificate. Music is taught by a generalist teacher.

Although only a few music credits are stipulated as necessary by the regulatory authorities, a high degree of musical skill is required by kindergarten teachers. For this reason, many teacher-training courses attach importance to musical subjects and require students to take more than the required number of credits. Piano playing is regarded as an especially important skill for kindergarten teachers in Japan, and many teacher training-courses include piano lessons. Furthermore, in many cases, piano classes are taught in the form of one-to-one lessons given by a lecturer specialized in piano teaching.

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### **14.5.2 Teaching Music in Elementary Schools**

As in the case of kindergartens, music is taught by generalist teachers, as a special certificate for music is not required in elementary schools. All teachers are able to teach music with an ordinary elementary teaching certificate. However, the music curriculum is not as adequate as for kindergarten teacher training. The regulatory authorities stipulate that students must take two musical subjects: one on music fundamentals and one on pedagogy. Although the teacher-training courses for kindergartens often offer additional musical subjects, this is not the case with many training courses for elementary schools. In view of this, in the fundamental music classes, piano performance techniques and



musical theory are usually only taught within one semester (i.e. a half-yearly term). Furthermore, the classes are often conducted in groups rather than as individual lessons.

### 14.5.3 Teaching Music in Junior High Schools

Music is taught by teachers with a specialized music certificate. The requirements for musical subjects in teacher-training courses are much higher than for elementary schoolteachers, and students have to take solfège, vocal, instrumental, conducting, music theory, composing, and music history courses. As explained above, the present Course of Study lays great emphasis on learning Japanese culture. Junior high school students are thus required to learn Japanese instruments and singing in their regular classes. For this reason, the instrumental and vocal course includes a syllabus on traditional Japanese singing and instruments. Furthermore, the history of music course also includes the history of Japanese music.

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The Course of study does not stipulate the style of Japanese music which should be taught at schools. Therefore, various types of Japanese instruments, such as Koto (stringed long zither), Shakuhachi (vertical bamboo flute), and Japanese Drum are taught at schools. Similarly, various styles of Japanese singing, both traditional music singing, and the folk music singing are taught. Although years of training is required to develop the skills for teaching Japanese instruments and singing, only several times of lessons or at most one semester of lessons are given at teacher training course. Since the staffs at teacher-training course mainly consist of the accomplished musician of Western music, it is difficult to provide adequate lessons for teaching Japanese music. For example, although the Koto is the most frequently taught Japanese instrument at junior high schools (JAPAN SOCIETY FOR MUSIC EDUCATION, 2002), few staffs in teacher training course have enough skills for teaching this instrument. This is the case for Japanese singing too. Since the musical style and the vocalization (way of producing voice) are totally different between Western singing and Japanese singing, the vocal staffs of teacher training course

who are trained for singing Western music have difficulties in teaching Japanese singing. For these reasons the teacher training course have to rely on part-time or guest teacher to teach Japanese music.

## **14.6 Problems and Perspectives for Becoming a Music Teacher**

### **14.6.1 Teacher-Training at the Graduate Level**

The general problem of teacher-training in Japan is that there is a need to improve the quality of teachers. As explained above, teacher-training in Japan was upgraded from normal schools to colleges and universities for the purpose of providing teachers with a wider range of skills and knowledge. However, recent trends in developed countries have extended teacher-training to the postgraduate level. While in developed countries such as Finland and the United States, teacher-training has commonly been conducted at the postgraduate level, in Japan, it is still mainly conducted at the undergraduate level (SATO, 2008). In Japan, the ratio of public school teachers who possess a Master's degree is still low, - 3.1%, 5.8%, and 12.8% in elementary, junior high, and high schools respectively (MEXT, 2012b).

Although there have been government-led attempts to conduct teacher-training at the postgraduate level, they have not always been successful. In 1978, "new concept" graduate schools were set up and designed to retrain teachers in public schools. Although the main objective of these schools was to teach highly practical skills, it was not achieved in a satisfactory way. The main reason for this was that there was deep-seated desire to give priority to academic studies in universities (ASO, 2004). In these graduate schools, the faculty consisted of two departments, one offering courses on pedagogical studies and the other offering specialist courses. The specialist courses department was research-oriented and was not usually involved in preparing students for professional teaching careers. The staff in the academic studies departments had hoped that research-oriented education would naturally be

linked to professional teaching skills (ASO, 2004). However, these departments were criticized as research-oriented education did not cater for the needs of schools and the pedagogical courses had many applicants, while the specialist departments could not meet their designated intake quotas.

Another government-led initiative was the establishment of professional graduate schools of education. In 2006, the Central Education Council issued a report calling for improvements in the standards of teacher-training courses, which led to the establishment of professional graduate schools of education in 2008. These schools aimed to train qualified teachers and school leaders. The schools were expected to train teachers with high levels of practical teaching skills so that they could be prepared to face various challenges, such as truancy and bullying. However, the professional graduate schools of education have not been as successful as the government had hoped. In the schools, the teaching of practical and pedagogical subjects has been expanded to provide teachers with a high level of practical skills. Almost all the universities have established professional graduate schools in addition to their existing Master's degree programs. In most cases, however, the teaching staff in the professional graduate schools were taken from the pedagogical department, while the teaching staff for each subject still taught within the framework of the existing Master's degree program. As a result, few opportunities existed for students in professional graduate schools to acquire expertise in specialist areas (i.e. MORITA, 2011). In contrast with the "new concept" graduate schools, the lack of academic studies became a problem in these professional graduate schools of education.

The struggles faced by graduate schools clearly underline the fact that striking a balance between research and practice is one of the most crucial issues affecting teacher training. The government-led projects have effectively revealed the fundamental problems in teacher-training. Furthermore, the conflicts between practical skills and academic studies are a serious problem at not only the postgraduate but also the undergraduate level. In faculties of education, both undergraduate and graduate schools comprise the same

teaching staff, and both pedagogical and specialist staff are involved in teacher-training. Unfortunately, there is a lack of consensus among the staff as to how far teacher training should concentrate on the development of vocational skills or expertise in a particular subject.

### **14.6.2 Skills of Music Teachers**

The problems discussed above equally apply to music teacher-training, where there are the same conflicts between the training in specialist subjects and practical skills. In the case of music teacher-training, the conflict is between musical training in particular instruments and pedagogical training in broader musical skills.

As explained earlier, the subjects in the teacher-training course can be broadly divided into two categories, namely pedagogical subjects and teaching subjects (as listed in the syllabus). In secondary school music teacher training, the credits can also be divided into pedagogical and teaching subjects, with the minimum number of credits required for graduation being determined by the regulatory authorities. However, in practice, the teaching of these subjects is not always conducted in a balanced manner, and great emphasis tends to be laid on teaching subjects, especially on particular instruments. For example, all students are required to take teaching subjects such as the piano, a wind instrument, and lessons in vocal performance. The minimum requirement for these subjects is only 1–2 semesters (i.e. one year). However, in practice, the majority of students take many more courses.

Most students usually choose their main instruments (including voice) when they are at college or university, and the curriculum lays a strong emphasis on training. The classes are usually conducted in the form of individual lessons, and the students devote much of their time to improving their skills in a particular instrument. The basic structure of the curriculum is almost identical in universities and faculties of education. Many students major in a particular instrument, and the

curriculum is structured so as to allow plenty of time for these subjects.

Furthermore, the importance attached to instrumental training is not only reflected in the curriculum but also in the students' attitudes, which is shown in their choice of degree subjects. In Japanese universities, the graduate course is one of the most important subjects for music students, and they can choose from several alternatives, including giving a performance or writing a thesis, although most students prefer to give a performance. For example, at Miyagi University of Education, one of the most prestigious universities for teacher training in the country, the number of students choosing instrumental performance as a part of their coursework is much higher than those who choose to write a thesis on music education: from 2002 to 2011, 158 students decided to give a performance compared with just 19 who wrote a music education thesis (MIYAGI UNIVERSITY OF EDUCATION, 2002-2011). Although this does not necessarily mean that the students who chose to give an instrumental performance neglect pedagogical and broad musical skills, this trend suggests that the students' interests are on studying a major instrument, with pedagogical and broad musical skills being regarded as of secondary importance.

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These differences in music teacher-training cause practical problems, which many junior high school music teachers face. It was reported that many teachers suffer from a lack of pedagogical and broad musical skills. As discussed earlier, extensive training in the main instruments certainly gives teachers a strong advantage, and many of them, even undergraduates from faculties or universities of education, are trained to give public solo performances. While it is certainly desirable for music teachers to have high performance skills, when in junior high schools, they are required to teach a wide range of musical activities, (as shown in the Course of Study). Teachers must naturally possess a broad range of musical skills and knowledge to teach these subject-areas. Highly developed skills in singing and piano performance are needed to teach music expression, while a comprehensive knowledge of musical theory is essential for composing and appreciation. In

addition, these musical skills cannot effectively be put to use without practical teaching skills. The survey conducted by Yamazaki and Sano (2010) reveals that many young music teachers are aware of their lack of practical skills regarding singing, creative music making, and appreciation. Many reported that they were not given enough opportunities to learn the pedagogical skills required for the various kinds of musical activities.

In addition to teaching regular classes, music teachers also organize band activities. In Japan, school band competitions are extremely popular. The nationwide band competition, organized by the All Japan Band Society, is held annually. Although band rehearsals are carried out as after-school activities, a very large number of junior high schools participate in the competition. It is obvious that conducting band music is an important role played by music teachers. However, one study (YAMAZAKI; SANO, 2011) shows that leading a wind ensemble imposes a heavy burden on teachers. This survey clearly showed that many teachers did not feel confident about their wind instrument and conducting skills. Although many music teacher training courses offer classes in playing wind instruments, they usually take place as a group ensemble; students are rarely given individual instrumental lessons. As a result, it is difficult for students whose main subject is not wind instrument to acquire sufficient instrumental skills. Conducting is similarly taught in groups, and students have few opportunities to conduct a brass band while still at university.

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Another problem affecting music teachers is their lack of skills in traditional Japanese music. In their regular classes, music teachers have to teach both Western and traditional Japanese music. As previously stated, junior high school students are required to learn traditional Japanese singing and instruments in the three grades. Although music teacher training courses offer classes in these subjects, the minimum requirement is only several hours per semester. Some universities provide one full semester of courses on traditional Japanese singing and instruments. However, individual lessons are rarely given, which means that students do not have enough opportunities to master these traditional musical skills.

Furthermore, these classes are considered to be merely introductory. Understandably, therefore, many music teachers lack confidence in teaching Japanese traditional music (YAMAZAKI; SANO, 2011). These problems also arise because few music colleges or universities of education allow students to choose a Japanese instrument as their main subject, and as a result, the number of music teacher majoring in traditional instruments is quite low.

### **14.6.3 The Musical Skills of Generalist Elementary Teachers**

In elementary schools, the lack of musical abilities among the generalist teachers is a crucial problem. It is evident that the limited number of musical subjects in the teacher-training course makes it difficult to train generalist teachers to teach music. In the case of students who have never learnt music outside of school, they cannot even acquire minimal abilities in a teacher-training course. Since the elementary Course of Study sets out a large number of musical activities for pupils, highly developed musical skills, (and comparable to those of junior high school music teachers), may be necessary in the case of elementary school teachers. However, far fewer musical subjects are required in the elementary than the junior high school teacher-training courses.

The limited musical abilities of elementary teachers affect a wide range of musical skills and knowledge, such as performance skills, musical literacy, and musical theory, and this poses serious problems within the current teacher-training system. In the present situation, where the time allocated to musical subjects is limited, the problem cannot be solved without a radical reform of the teacher-training curriculum. This disparity between the teaching requirements of the Course of Study and the content of teacher-training is very apparent. Those engaged in setting the curriculum for teacher-training courses should thus start examining this issue.

There has been a good deal of debate about adopting subject-based teacher assignments so that a degree of expertise

can be maintained in elementary schools. In particular, skilled subjects such as music, art and handicraft, and physical education are one of the key areas where the possibility of implementing subject-based teacher assignments can be discussed.

The subject-based teacher assignments are implemented in various strategies such as exchange class<sup>43</sup>, employment of specialist teachers and cooperation between elementary and junior high schools. Although there has been no nationwide survey, the exchange class seemed to be quite popular in elementary schools, especially in the late elementary grades. For example, many male teachers who are not good at music ask female teachers to teach music, and in turn they teach physical education. The employment of specialist music teachers is also an effective strategy for implementing subject-based teacher assignments. However, the number of autonomous bodies which employ this system is small. In 2010, only six out of 66 autonomous bodies appointed music specialist teachers (TAKAKU, 2011).

Recently, further attempts have been made to implement subject-based teacher assignments through cooperation between elementary and junior high schools, and music seems to have been in the forefront of subjects that have adopted this system. In the survey conducted by MEXT, about 22% of the educational boards of cities and towns stated that there were schools which introduced subject-based teacher assignments as a form of cooperation between primary and junior high schools (MEXT, 2011). In this survey, the educational boards of cities and towns pointed out that music was one of the three most frequently introduced subjects through Grade one to six.

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<sup>43</sup> Exchange particular subjects between two teachers in the same class hour. For example, if there is one teacher who is not good at music and another teacher who is not good at physical education, the two teachers exchange these two subject in a same class hour. Namely one teacher teach physical education instead of music and another teach music instead of physical education.



## 14.7 Conclusion

The history of formal music education in Japan is relatively short, and only began after the Meiji Restoration of 1868. However, at present, Japan is considered to be a country where music education is practiced on a large scale. There is no doubt that a high standard of music teacher-training has led to the development of music education in Japan. However, there is still room for improvement. Japanese education is characterized by “teacher-training at universities and colleges” and an “open system”, which provide many opportunities for music students to obtain teaching certificates. However, in terms of the knowledge and skills acquired by teachers, the current system has reached its limit. There is a need to design a new curriculum for music teacher-training which involves a collaboration between school teachers, teacher-training staff, and policy makers.

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## CHAPTER 15

### Australia

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NERYL JEANNERET

#### 15.1 Overview

The Commonwealth of Australia was established in 1901 when six British Crown Colonies formed a federation. The negotiations to establish the country were carried out over a number of decades at the end of the nineteenth century. Issues such as defence, foreign policy and taxation became the sole responsibility of the Commonwealth, while areas such as health and education remained the responsibility of the States and Territories. This means that there are eight separate educational authorities in addition to the Commonwealth Department of Education and Training, which is responsible for national policies and programmes regarding early childhood education, school education, higher education, vocational education and training, international education and research.

Education is divided broadly between Early Childhood, Schooling and Higher Education. At various times in Australia's history these sectors have been administered by separate parts of government without much interaction. Theoretically, Early Childhood Education covers the ages birth to eight years and in practice, it is usually provided in the years before full time schooling commences. It is delivered through a range of settings such as pre-schools, kindergartens and childcare centres. The demand for places is high and there is usually a charge for children to attend the non-school based settings.

Compulsory education, from Foundation through to Year 10, commences variously around four to six years of age, depending on the State or Territory regulations, and is divided between primary and secondary schools, with two additional

years at the senior secondary school level. Most students are expected to complete the 12 years of schooling.

The majority of schools in Australia are controlled and funded by the State and Territory governments, which “have the responsibility for developing policy, delivering services, monitoring and reviewing performance of individual government schools” in relation to Commonwealth policy (AUSTRALIAN GOVERNMENT, 2015). State and Territory governments receive additional funding from the national government, and non-government schools (including independent and religious schools) receive public funding from the Australian Government with supplementary funding from the State and Territory governments.

The Higher Education or tertiary sector in Australia comprises universities and other institutions including Technical and Further Education (TAFE) institutes and Registered Training Organisations (RTOs). Qualifications and awards are regulated by The Australian Qualifications Framework (AQF). This national framework covers qualifications delivered in schools, vocational education and training (TAFEs and private providers) and the higher education sector (mainly universities). The AQF incorporates the qualifications from each education and training sector into a single comprehensive national qualifications framework. The higher education sector is regulated by the Tertiary Education Quality and Standards Agency (TEQSA). This organisation “regulates and assures the quality of Australia’s large, diverse and complex higher education sector” (AUSTRALIAN GOVERNMENT, Department of Education and Training, 2015). Australian higher education comprises both public and private universities, branches of overseas universities, and other higher education providers with and without self-accrediting authority (AUSTRALIAN GOVERNMENT, Department of Education and Training, 2015).

## **15.2 The Initial Preparation of a Music Teacher**

Initial teacher preparation takes place in higher education and there are currently over 400 teacher education programs in Australia's 40 universities (Table 15.1). The content of these programs is accredited by a State or Territory authority that requires, for example, minimum hours for professional experience in schools. Some early childhood diplomas and certificates that provide certification to work in the sector are available through the TAFE system, but staff qualifications in early childhood centres must demonstrate a balance of university and TAFE certification. Some institutions provide an undergraduate teacher education degree but the trend across the country is towards a post-graduate qualification of one to two years, building on an undergraduate degree.

State			ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Institutions offering courses			2	17	1	9	4	1	12	5
Level	Qualification	Entry								
Bachelor	Early Childhood and Primary	Undergraduate	3	9	1	8	3	1	11	7
Bachelor	K-12	Undergraduate						2		
Bachelor	Middle Years	Undergraduate					1			
Bachelor	Primary	Graduate	1	2	1	1	1	1		1
Bachelor	Primary	Undergraduate	1	17	1	13	4	1	14	12
Bachelor	Primary (with F-10 Option)	Undergraduate							2	
Bachelor	Primary and Secondary	Graduate					1			
Bachelor	Primary and Secondary	Undergraduate		3		1	7		10	3
Bachelor	Secondary	Undergraduate	1	4		1	1	1		1
Bachelor	Secondary	Undergraduate	6	50	7	22	8		24	8
Grad Dip	Early Childhood and Primary	Graduate								2
Grad Dip	Primary and Secondary	Graduate					1		2	
Grad Dip	Primary	Graduate				1			5	2
Grad Dip	Secondary	Graduate	2	4		9			5	5
Master	Early Childhood and Primary	Graduate	1	2		2	2		3	2
Master	Early Childhood, Primary and Second	Graduate								1
Master	Primary	Graduate		9		8	4		11	2
Master	Primary and Secondary	Graduate					1		3	
Master	Secondary	Graduate	3	12		4	4		13	2
Post Grad Dip	Secondary	Graduate							1	
<b>Total courses per State/Territory</b>			<b>18</b>	<b>112</b>	<b>10</b>	<b>70</b>	<b>38</b>	<b>6</b>	<b>104</b>	<b>48</b>

Source: <[www.aitsl.edu.au/initial-teacher-education/accredited-programs-list](http://www.aitsl.edu.au/initial-teacher-education/accredited-programs-list)>.

**Table 15.1:** Teacher Education programs by sector, States and Territories.

A university specialisation in music at the primary level is rare, and most frequently, one or two courses in the Arts is included in a suite of discipline and generic education courses. These courses must serve both discipline content and pedagogy in a short period of time in cohorts with little previous experience with music. Secondary music teacher preparation is largely post-graduate, and most students enter with a Bachelor of Music or similar degree with a clear major in music, but some integrated Bachelor of Music Education degrees still exist.

There has been an erosion of teacher education hours in music in early childhood, primary and secondary and graduate teachers are frequently underprepared to teach music. Hocking (2008) reported an average of 17 hours devoted in music across Australian courses. In the case of early childhood and primary generalist students entering teacher education, few have even fundamental music knowledge and skills from their schooling unlike other areas such as mathematics and English. The music education components in teacher education programs have to provide foundation music knowledge and skills as well as how to teach music in a short period. Some institutions offer primary Arts electives that may or may not include music.

Degree structures and content have to be accredited by the State registration authorities. It is these State regulatory authorities that hold much of the power and control over the content of preservice education degrees and the level of music included. Music sits within the Arts and this time is shared with the other Arts where there are the same concerns about the time allocated for these novice artists and musicians. The Primary preservice students come to the degree with a Year 12 competence in maths and English, for example, but rarely with any Arts' expertise. Under these circumstances, lecturers have to provide a foundation in the music before they can consider music pedagogy for the primary classroom. The fact is that there are only limited contact hours in these degrees and trying to gain extra hours for the Arts, let alone music, is almost impossible with disciplines such as literacy, numeracy, science and humanities to be covered, as well as other areas like policy, computers in the classroom, time for extended practicum, and so forth.



### 15.3 Music Education in Basic Education

Over the last thirty years there has been agreement between the national government and the State and Territory governments over major issues in Education. The first of these agreements, *The Hobart Declaration on Schooling* (1989) was an agreed move to consider school education under eight key learning areas – the Arts (including Music, Dance, Drama, Media and Visual Art) being one of the eight. This agreement was reviewed and consolidated in 1999 with *The Adelaide Declaration*, and again in 2008 with *The Melbourne Declaration*. Each of the Declarations stated the common and agreed goals for schooling in Australia, which have guided curriculum development, implementation and review.

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The move to include Music within the Arts Key Learning Area was initially applauded as a consolidation of the position of the discipline within school education. This effectively guaranteed that music would form a place in the education of all children. For some, this move diluted the historic position of Music and Visual Art (which have had a long-standing place in schooling) as the time allocation was now to be shared with Dance, Drama and Media. This debate has continued over the years, however, Music and Visual Art retain their place within the education of most Australian children.

Following *The Hobart Declaration* there were concerted moves in the early 1990s to establish a national curriculum. What was established initially was a set of statements and profiles on each key learning area (CURRICULUM CORPORATION, 1994a, 1994b). While they were adopted by each educational authority it was a long way away from a common and agreed plan of implementation. As happens, the national government changed, as did the national agenda. *The Melbourne Declaration* (2008) affirmed the agreement among the States, Territories and national government to move to a national curriculum. The *Australian Curriculum* was developed under a previous national government and has subsequently been reviewed (and to an extent) scaled back by the current conservative government. At

present “the Curriculum sets out, through content descriptions and achievement standards, what students should be taught and achieve, as they progress through school. Includes the Foundation to Year 10 and the Senior Secondary curriculum” (ACARA, 2015). This has now been adopted and adapted by each of the State and Territory education authorities.

Music is offered within the school curriculum and as a range of extra-curricular activities, depending on the school resources and staffing. While the curriculum is very general in its prescription, it presents a sequential and developmental approach to the discipline (ACARA, 2015). In secondary schools, music is offered as a compulsory general offering, and as an elective subject. There is little uniformity of offerings across the authorities; they can range from an integrated program of performing, composition and listening through to one that is based solely on performance. Across the country, some schools offer music in the senior secondary years of schooling, generally as a pathway to tertiary music, but the numbers are relatively small. As an extra curricula activity music is offered at the various levels of schooling. Many schools provide instrumental and choral ensemble instruction outside of the regular curriculum, often supplementing the instruction within the classroom.

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## 15.4 Reviewing the Provision of Music in School

There have been numerous investigations into and reports on music and arts education at a State and Commonwealth level over the last two decades. All these documents have supported the benefits of music and the arts in education and frequently criticised the lack of access and equity to the arts for all children. To date there has been little in the way of concrete action in response to the recommendations from any these reports. For example, it is now ten years since the Report from the *National Review of School Music Education* (NRSME) (AUSTRALIAN GOVERNMENT, DEST, 2005) was released and the submissions to this Review “came from 5936 individuals and groups, representing a wide spectrum of those interested in school

music education from around Australia” (AUSTRALIAN GOVERNMENT, DEST, 2005, p. ix). It was the largest response recorded to any Commonwealth review and a national workshop in Melbourne followed in 2006 to plan responses to the Review’s recommendations. Further to this, the School Music Action Group (2007) organised a Victorian workshop for stakeholders to consider ways to act on the Review’s recommendations at the more immediate, local level. According to some (GLOBAL ACCESS PARTNERS, 2011), a government supported implementation of the recommendations was “derailed” by the 2007 election and the focus turned to the Australian Curriculum, another issue for most of the music education profession.

The findings of the NRSME (2005) remain as relevant today as they did 10 years ago, and continue to be supported by the literature generated in the intervening years. The main message was “A quality music education – as identified by this Review – provides a music education that focuses on participation and engagement, extension and, ultimately, excellence” (AUSTRALIAN GOVERNMENT, DEST, 2005, p. xxvii) and the authors offered a number of key factors that contribute to a quality music education that included teacher knowledge:

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- 1) Participation, equity and engagement;
- 2) Student achievement of music learning outcomes;
- 3) Teacher knowledge, understanding and skills;
- 4) Curriculum articulation;
- 5) Support for teachers and students including that provided by Principals, systems and sectors;
- 6) Parental and community support; and
- 7) Partnerships with music organisations (p. xiii).

More recently, the Victorian State government conducted the *Inquiry into the extent, benefits and potential of music education in Victorian schools* (PARLIAMENT OF VICTORIA, Education and Training Committee, 2013) and noted that “While the Committee found that some Victorian schools provide exceptional musical experiences, not all schools are operating at this level. Unfortunately, many Victorian students in the public education system appear to be

missing out on a sequential and in-depth music education, particularly during the primary school years” (PARLIAMENT OF VICTORIA, Education and Training Committee, 2013b). There were 17 recommendations in the parliament’s response to the investigation, two of which referred specifically to music in the preparation of primary classroom teachers but to date, Victorian universities have yet to be approached about how these recommendations might be realised:

Recommendation 7: Developing further education opportunities for primary classroom teachers to specialise in music education.

That the Victorian Government works with universities to develop a postgraduate course for in-service primary classroom teachers to specialise in music education.

Recommendation 8: Developing an optional course in music education for pre- service primary classroom teachers.

That the Victorian Government works with universities to develop an optional music education course for pre-service primary classroom teachers and puts in place measures to attract students into the course.

(PARLIAMENT OF VICTORIA, Education and Training Committee, 2014).

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## **15.5 Issues and Implications**

Over this time music has remained as one of the five identified disciplines with the Arts key learning area. Discussions over the past ten years have been concerned with the actual amount of time allocated to music as opposed to the Arts. While school administrators can talk of the allocation of time to the Arts, the reality is that the time for each Arts discipline is minimal, with some (such as dance, drama or media) not offered in some schools.

The Arts not only face the issue of the allocation within the key learning area, there is also the pressure from the other seven key learning areas. In addition, at times governments (particularly the Federal government with funding directives)

have been associated with mandated fixed periods of time allocated to literacy and numeracy. Without doubt these impact significantly on the amount of time on offer for all of the learning areas.

Other government initiatives such as values education, essential learning, civics and citizenship, and safety education all impact on an already crowded curriculum. While each has merit, they have, to a greater or lesser degree, eroded the actual time available to individual disciplines. This has certainly prompted teachers to consider how they can incorporate disciplines such as Music in their teaching across the curriculum. Realistically, it is a committed teacher who would ensure that the students in the class have a broad range of educational experiences across disciplines.

With any level of schooling or education the issue of the uptake of technology is pervasive. While there are directives and incentives for the adoption of technology and devices, it is useful to reflect on the actual discipline and what is important to impart to the students. The technology can be used to enhance the learning experience however it should not be the educational experience in itself. In many cases these are the tools with which student might be enabled to create, perform and listen to music. The ability to access music and resources has increased exponentially and can only be encouraged in teaching and learning.

There is a major question of what is included in a quality music education program in schools. Recently, the government review in the State of Victoria brought forward recommendation on the provision of music in schools. Importantly, the review reinforced the need for the provision of a sequential development of skills and knowledge in music over the time a child spends in school. This is something we cannot lose sight of, particularly with some schools opting to provide music (and the Arts) in a sporadic and ad hoc manner, often depending on *parachute* providers (associated with performing arts companies or institutions) who offer a limited timed experience of the discipline based around a performance. There has been a significant move towards increasing singing

in the classroom and this support for empowering all teachers and students to confidently use their voice is positive.

The provision of music education within Teacher Education programs at the tertiary level is often located within the framework of Arts Education. As with schooling, this in effect means that music does not have a specific time allocation within a degree program. Teacher registration authorities require that all graduates have undertaken a minimum course of study in the Arts, there is no longer the requirement for specific music education, even at the Early Childhood levels of training. The Teacher Education institutions are preparing students to consider how disciplines can work more closely together in the school classroom for the future development of students. As music is such a powerful and encompassing discipline and medium it is assured a place within a broader education.

Regardless of where we are in the world we all face issues of the provision and allocation of time and resources for Music in the curriculum. As educators we advocate to enable our current and future students to have the opportunity to experience music.

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In many ways the aims of the Australian Society for Music Education (2015) encapsulate the drive and direction of music education in Australia. The aims are:

- to support the right of every person in Australia to access a quality music education
- to promote continuous, sequential and developmental music education experiences
- to foster the development and extension of professional knowledge and skills in music education
- to seek to improve the status of music education in all learning contexts
- to provide opportunities for the exchange of ideas and research
- to encourage Australian music and composers

to promote the rich diversity of musical traditions within Australia

to encourage the use of emerging technologies in music education

to recognise and encourages innovative pedagogies in music education

Each of these aims provides an aspect of the multi-faceted approach to the issues of music education in Australia. They remain aims as they are concerns that every music educators across the sectors and jurisdictions across Australia must consider. In some situations these aims are evidenced while in others they are in desperate need of support, encouragement and assistance with implementation.

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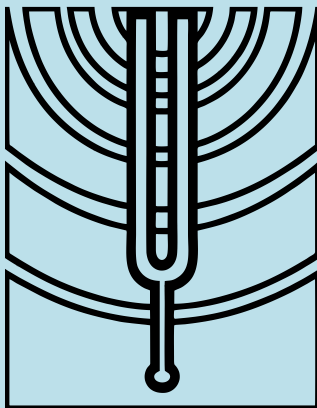
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